

PAGES

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485.



178 P.

179 P.

THE DELINEATOR.

Ladies' Afternoon Toilettes.

NOVEMBER 1899.

DESCRIBED ON PAGE 498



FIGURES Nos. 180 P and 181 P.—These illustrate Ladies' Outing Toilette.—The patterns are Ladies' Coat No. 3252, price 10d. or 20 cents; and Skirt No. 3328, price 10d. or 20 cents. (Described on page 499.)

Given Up to Die

By Two Doctors

The Third Doctor Saved the Young Lady's Life by
Prescribing Dr. Chase's Nerve Food.

DR. J. W. BATES, of Corfu, N.Y., states :

"A most remarkable case has come under my hands of late, and has fully convinced me of the wonderful power of Dr. Chase's Nerve Food over diseases of the nerves.

"A young lady who was treated for over two years for epilepsy by two doctors, was given up to die. She came to me, and on careful examination, I found that her sickness was not epilepsy, but nervous trouble due to menstrual derangements, and prescribed four of Dr. Chase's Nerve Food Pills a day, after meals and before retiring.

"It is now three months since she began the treatment, and she has not had a single return of her bad spells. Her health has rapidly improved. She has gained 15 lbs. in weight, and I do not hesitate to say that Dr. Chase's Nerve Food has saved her life and made her well."

(Signed) J. W. BATES, M.D.

Dr. Chase's Nerve Food

Is the world's greatest restorative for pale, weak, nervous men, women, and children. Fifty cents a box at all dealers, or DR. A. W. CHASE MEDICINE Co., Toronto, Ont., and Buffalo, N.Y.

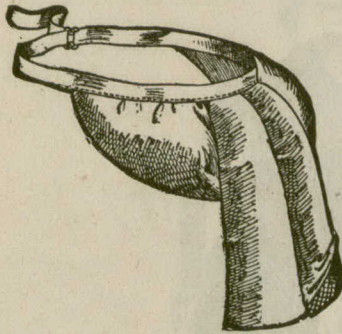


DESIRABLE STYLES IN MOURNING GARMENTS.

(Described on Pages 532 and 533.)

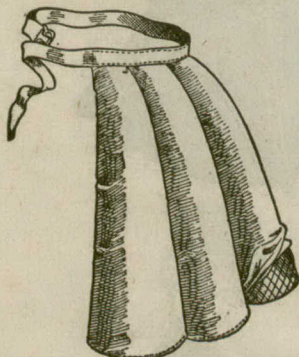
Brush & Co.'s Specialties.

IMPERIAL HIP.



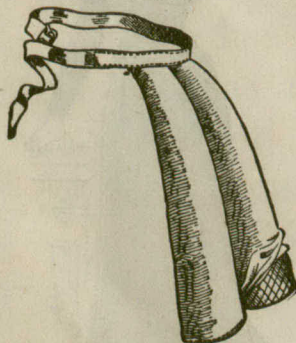
A very popular Bustle.
Covered with white, brown or black material.
Price, - 75c.

LA MODE.



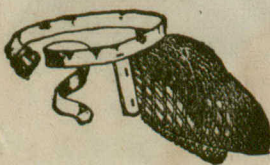
Stylish and graceful, light and comfortable,
made of finest quality tempered wire.
Covered with white, brown and black material.
Price, - 65c.

GRECIAN.



Smaller than La Mode, but with two rolls.
Price, - 50c.

PRINCESS.



Fine black tempered steel wire, large size.
Price, - 45c.

"HEALTH" BRAIDED WIRE DRESS FORMS.



Are the best round Forms on the market. Light, cool
and cleanly. Covered with fine knitted lace.

Price, - 50c.



Is made to suit the present style of Blouse.
Are adjustable by cross-straps at the back.
Made of netting in three sizes—small, medium
and large. Price, 50c.

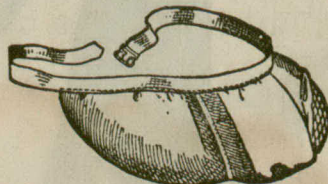
"HYGEIA" DRESS FORMS.



Oval in shape. Adjustable. Covered with fine lawn,
which may be removed to allow covering to be washed.

Price, - 50c.

COMBINATION NO. 1.



Latest designed in Hip Pads, made of finest tempered
braided wire and covered with white, brown or black
material.

Price, - 65c.

THE BRAIDED WIRE HAIR ROLLS.



For the latest styles of Hair Dressing.

These Hair Rolls are most desirable for the "pompadour"
"side roll" and "back puff" effects. They weigh less than
half an ounce—are comfortable, cool and cleanly. Made
of the finest tempered wire, covered with knitted lace to
match any shade of hair. The hair cannot become musty
or damp from perspiration if the Braided Wire Rolls are
worn. No obstruction to hairpins.

4-inch
6-inch
8-inch
15c.



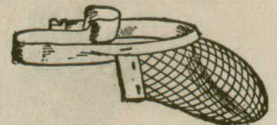
12-inch
15-inch
18-inch
25c.

MADE IN SIX LENGTHS.

QUEEN, 2 ROLL.

Fine white wire,
our latest novelty.

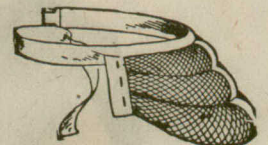
Price, - 40c.



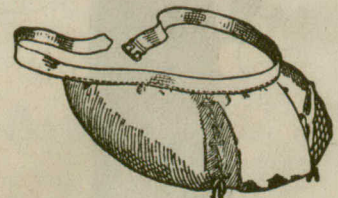
QUEEN, 3 ROLL.

Larger size
than above.

Price, - 50c.



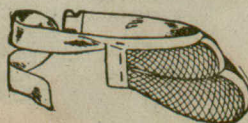
COMBINATION, NO. 2.



Same as No. 1, but laced, making it adjustable, also
covered with white, brown and black material.

Price, - 65c.

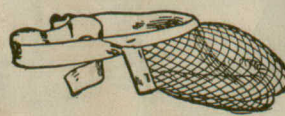
EMPIRE.



Fine black tempered wire,
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Price, - 35c.

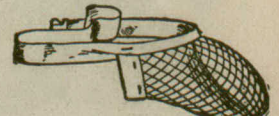
GEM.



White steel wire, medium size.

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BEAUTY.



White steel wire, small size.

Price, - 25c.

If your local Dry Goods Dealer cannot supply you, we will
send, postage paid, upon receipt of price.

BRUSH & CO., Toronto

PRETTY PARTY DRESSES YOUNG FOR MISSES.

(Described on Pages 533 and 534)



FIGURE N°1 M.P.



FIGURE N°2 M.P.



FIGURE N°3 M.P.



FIGURE N°4 M.P.



FIGURE N°5 M.P.



FIGURE N°6 M.P.

J. W. T. FAIRWEATHER & CO., successors to J. & J. Lugsdin, 84 Yonge Street, Hatters and Furriers



WRITE FOR OUR NEW..... **Catalogue**
..OF.. **Fine Furs**

We are exclusive manufacturers of Fine Furs. We have a Dominion-wide reputation for making and selling only the best. We have been known this way in the Fur trade for nearly thirty years. For years we have conducted a most satisfactory mail order business through our splendidly illustrated and comprehensive catalogues. We should be pleased to have you drop us a card for a copy. In doing so, mention this journal.

J. W. T. FAIRWEATHER & CO.
84 Yonge Street, Toronto.

ARMAND'S Ladies' and Gents' Wigs, Toupees, and Head-Coverings

Latest Designs, Natural in Effect, Durable for Wearing, Best Quality and Finish.

HIGHEST AWARDS AT PARIS, NEW YORK, AND CHICAGO WORLD'S FAIR.



This cut shows our latest design in Ladies' Head Coverings. There is nothing more natural. This style is original in design. Prices from \$10.00 to \$30.00. All particulars sent on application.

Gents with thin hair or bald on top cannot afford to get old young, no matter how rich you are. Wear one of Armand's Toupees, which will not only improve your appearance, but prevent colds in the head. Hundreds of young gents wear Armand's Toupees.

When writing, please mention this magazine.

We are the Headquarters for Ladies' Real Hair Switches; no one can give you better value than we. Our Switches are all full size—we do not call one strand A SWITCH, as some houses do.

16-inch Long Hair Switch.....	\$2.50	Single Strand.....	\$1.00	16-inch Natural Wavy.....	\$3.50	Single Strand.....	\$2.00
18 " " " " " " " " " " " "	3.00	" " " " " " " " " " " "	1.50	18 " " " " " " " " " " " "	4.00	" " " " " " " " " " " "	2.25
20 " " " " " " " " " " " "	4.00	" " " " " " " " " " " "	1.75	20 " " " " " " " " " " " "	5.00	" " " " " " " " " " " "	2.75
22 " " " " " " " " " " " "	5.00	" " " " " " " " " " " "	2.00	22 " " " " " " " " " " " "	6.00	" " " " " " " " " " " "	3.00
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28 " " " " " " " " " " " "	9.00	" " " " " " " " " " " "	3.50	28 " " " " " " " " " " " "	11.00	" " " " " " " " " " " "	5.00
30 " " " " " " " " " " " "	11.00	" " " " " " " " " " " "	4.00	30 " " " " " " " " " " " "	13.00	" " " " " " " " " " " "	6.00

Rare Shades and Grey Hair extra— $\frac{1}{2}$ grey, 25%; $\frac{1}{3}$ grey, 30%; $\frac{2}{3}$ grey, 35%; $\frac{3}{4}$ grey, 40% EXTRA.

We can suit you in any part of Canada or the United States. Simply send sample of your hair, and address and the amount, and we will send, by return mail, the Switch. If not suited, or not as advertised, we will exchange it free of charge.

PREMATURE GREY HAIR. HAIR RESTORER. Have you grey hair? If so, then use ARMAND'S INSTANTANEOUS RESTORER. It restores any grey hair to its original color. The hair can be washed and curled without affecting the color; it is not oily or otherwise disagreeable; perfectly harmless and natural color. Once used always used. It is the best restorer on the market. Price, \$3.00; 2 boxes for \$5.00. When ordering, send sample of your hair and the amount, and we will send the right shade by return express. All goods sent concealed from observation.

SUPERFLUOUS HAIR Instantaneously removed from face, hands, arms, neck, or out the slightest injury or discoloration of the skin. By persevering treatment the roots will be destroyed, as each application weakens the roots. Price, \$2.00; sent by mail, 6c. extra. Sent to any part of Canada or United States. If you want a clear, healthy complexion, without the use of cosmetic, use ARMAND'S FACE MASSAGE CREAM. There is nothing like it. Price, 50c.; by mail, 8c. extra.

J. TRANGLE-ARMAND & CO., 441 YONGE ST. TORONTO, Canada
COR. CARLTON



FIGURE N°1 L.N.



FIGURE N°3 L.N.



FIGURE N°5 L.N.



FIGURE N°2 L.N.



FIGURE N°4 L.N.



FIGURE N°6 L.N.

FASHIONABLE MODES
IN COATS, CAPES, ETC.

(Described on Pages 535 to 537.)



FIGURE N°7 L.N.



FIGURE N°9 L.N.



FIGURE N°11 L.N.



FIGURE N°8 L.N.



FIGURE N°10 L.N.



FIGURE N°12 L.N.

FASHIONABLE MODES
IN COATS, CAPES, ETC.

(Described on Pages 535 to 537.)



FIGURE Nº13 L.N.



FIGURE Nº15 L.N.



FIGURE Nº17 L.N.



FIGURE Nº14 L.N.

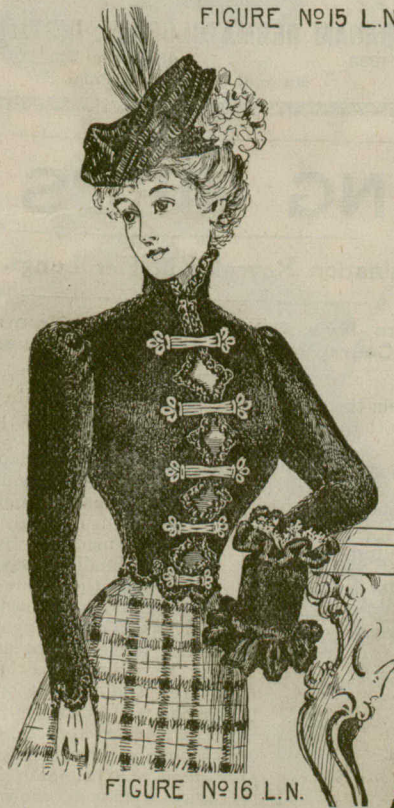


FIGURE Nº16 L.N.



FIGURE Nº18 L.N.

FASHIONABLE
MODES IN COATS,
CAPES, ETC.

(Described on Pages 535 to 537.)



Canadian Ladies

in thousands have for eight years given our excellent, high-class preparations the foremost place on their toilet table. Why?

Because they do all we claim.

Because they know them to contain pure and harmless ingredients.

Because they are compounded by complexion specialists who thoroughly understand their work.



OUR TREATMENTS

ELECTROLYSIS removes permanently Superfluous Hair, Moles, Warts, Birth-marks, etc. Satisfaction guaranteed in every case.

FACIAL TREATMENTS.—Hydro-Vacu, Electricity, Russian Baths, Hand Massage. Each used when suitable in connection with other remedies for curing Skin Diseases, Wrinkles, Thin Faces and Necks, Dull Complexions, etc.

ELECTRO-PLASTIC SURGERY for removal of Scars, Deep Pock Marks and Wrinkles. Done nowhere else in Canada.

PRINCESS SKIN FOOD

is one of our most popular preparations, owing to its rejuvenating qualities. It removes lines and wrinkles, restores the complexion to its former vitality, and fills out thin cheeks and neck. Price, \$1.50, postpaid. Massage directions with each pot.

Consultation Free at Office or by Letter. Send stamp for copy of book, "Health and Good Looks."

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MASSAGE BATHS for curing Nervous and Wasting Diseases, increasing and diminishing weight, etc.

FORM DEVELOPMENT, for Thin and Scrawny Necks and Arms and Non-Development of Bust.

SCALP TREATMENT, by Electricity and Massage, with remedies for curing Scalp Diseases, Dandruff, Falling Hair.

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MANICURING—We do the best and cheapest in the city.

A YOUNG GIRL'S PERIL.

What a Careful Microscopic Examination Revealed in Her Lungs. Germs Flourish on Lung Debility.

Debilitated Lungs Made Strong by the New Antiseptic Slocum Treatment, of which a Complete, Full, Free Course will be sent you on request.

"Your daughter, madam, is suffering from the modern disease called lung debility or prostration.

"Her lungs are now being attacked by the germs of consumption, and if not properly treated, the ultimate result cannot fail to be fatal."

A noted practitioner thus described to an afflicted mother her only daughter's dangerous condition.

Hearing, but hardly comprehending the full force of his cool and incisive words, she could at first only sit and feel that the news was indeed more than she could bear, holding, as she did, the popular belief that consumption is incurable.

"My child is doomed," she sobbed.

"Not so, madam. By prompt and proper treatment your daughter's life can undoubtedly be saved.

"There are thousands of young ladies in just her predicament, or even worse, brought on by neglecting to take prompt measures when suffering from a common cold, cough, or catarrh."

Weak lungs can be cured if conscientiously treated according to the Slocum New System of Medicine, a system only lately elaborated by its discoverer, and, after thorough testing, endorsed by thousands who have been made well by its use.

This new system consists of three remedies, which are used simultaneously, and supplement each other's curative action. It is dispensed by all druggists, in original packages, with full directions for use.

Lung weakness, shown by coughs, chest, throat and lung irritation, leads to consumption, for the germs of consumption are flying around in the air and are only too ready to take root in the weakened lung substance upon the least encouragement.

The attack of consumption is soon shown in weakness, loss of flesh, fever, chills, stubborn cough, night sweats, etc.

But the deadly germ, which these symptoms show is at work in the lungs, can be killed, driven out of the system, and prevented from returning by a faithful course of the Slocum System of Treatment, patiently persevered in.

Simply write to The T. A. Slocum Chemical Co., Limited, 179 King St. West, Toronto, giving post-office and express address and Three Free Bottles of Medicine (The Slocum Cure) will be promptly sent.

Sufferers should take instant advantage of this generous proposition, and when writing, say you saw this free offer in THE DELINEATOR.

Persons in Canada seeing Slocum's free offer in American papers will please send for samples to Toronto.



THE DELINEATOR

VOL. LIV.

NOVEMBER, 1899.

No. 5.

PRINTED AND PUBLISHED IN TORONTO.



FIGURE No. 182 P.—This illustrates Ladies' Promenade Toilette.—The patterns are Ladies' Collarette No. 3331, price 5d. or 10 cents; and Shirt-Waist No. 3312, price 10d. or 20 cents. (Described on page 499.)

ALL RIGHTS RESERVED.

DESCRIPTIONS OF FIGURES IN COLORS, TINTS, ETC., SHOWN ON FIRST PAGE OF COVER, PAGES 483 TO 486, 497, AND 502 TO 512 INCLUSIVE.

FIGURE ON FIRST COVER PAGE.

This represents a Ladies' coat. The pattern, which is No. 3319 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is also pictured on page 520.

The faultless cut of this Persian-lamb coat induces an effect of slenderness and grace rarely attained in fur garments. Its snug adjustment is due to the use of single bust darts, under-arm and side-back gores and a center seam. At the lower edge a scollop appears at the center of the front and back of the jacket, and the fronts lap broadly and are reversed to form triangular lapels. A high sectional collar with flaring corners is at the neck, and the sleeves are of the usual two-seam variety.

Such a jacket may be developed in cloth and elaborately braided or simply finished with stitching and self-strappings.

The velvet hat is embellished with sweeping plumes, at the base of which is arranged a rosette of velvet.

FIGURES NOS. 174 P AND 175 P.—LADIES' CALLING TOILETTES.

FIGURE No. 174.—This illustrates a Ladies' jacket and skirt. The jacket pattern, which is No. 3301 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is again seen on page 523. The skirt pattern, which is No. 3308 and costs 10d. or 20 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is differently represented on page 534.

Otter fur supplies the seasonable decoration on the graceful toilette, which is here shown made of broadcloth. The jacket fits the figure faultlessly and is closed invisibly to the neck. Convenient side-pockets are inserted in the fronts, and the neck is becomingly completed with a high sectional collar that flares stylishly. Gathered fulness appears at the top of the comfortable two-seam sleeves.

The five-gored skirt is a simple style showing the popular under box-plait at the back and the smooth hip adjustment.

Any fashionable tailor suiting may be appropriately used for the toilette, and braid or strappings may replace the fur garniture.

The hat tilts becomingly over the face and shows stylish decoration.

FIGURE No. 175 P.—This illustrates a Ladies' coat or jacket, skirt and muff. The coat pattern, which is No. 3330 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is again seen on page 522. The skirt pattern, which is No. 3264 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure. The muff pattern, which is No. 3354 and costs 5d. or 10 cents, is in one size, and is again illustrated on page 529.

The jaunty coat which forms part of the toilette is here shown made of chinchilla finished with machine-stitching. Button-holes and handsome large buttons effect the double-breasted closing, above which the fronts are reversed in lapels that extend in points beyond the rolling velvet collar. The sleeves, which are of fashionable cut, have slight gathered fulness at the top.

The cloth skirt combines several fashionable features, the most conspicuous being the seven-gored over-skirt, which is shaped in Vandyke points at the bottom. A band of fur with fur tails and heads supplies rich decoration for the over-skirt, which falls over a circular flounce arranged on the seven-gored under-skirt. The skirt is in saddle-back style and may be closed at the side or back.

The fancy muff is developed in red velvet corresponding with that on the hat. It is in one section, the ends being brought to the top, where they are gathered to form frill headings. A band of fur, a handsome buckle and a stylish bow are tasteful garnitures.

A stylish toilette may be developed in this way by using black broadcloth for the jacket with fur for decoration, and for the skirt black silk ornamented with velvet.

The attractive black velvet hat is becomingly ornamented with red velvet and black quills that curl prettily.

FIGURES No. 176 AND 177 P.—LADIES' WALKING TOILETTES.

FIGURE No. 176 P.—This portrays a Ladies' coat or jacket and skirt. The jacket pattern, which is No. 3388 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is again illustrated on page 521. The skirt pattern, which is No. 3381 and costs 1s. or 25 cents, is in seven sizes from twenty to thirty-two inches, waist measure, and is also seen on page 530.

The perfect lines on which the toilette is adjusted are admirably brought out by the rich and becoming materials used in its development. The jacket and over-skirt are here shown made of velvet, with facings of chinchilla, while satin was used for the skirt. The jacket is close-fitting and is of fashionable short length, with a pretty, scolloped lower edge. The pointed lapels and rolling collar are becoming features of the jacket. The sleeves are of the latest style and are shaped very similar to a man's coat sleeve. They have slight gathered fulness at the top and are finished with stylish cuffs of chinchilla.

The skirt is a new five-gored style and shows a gracefully shaped circular over-skirt that falls over a circular flounce arranged on the skirt. Both the skirt and over-skirt are in saddle-back style, and the over-skirt is ornamented with a wide facing of the chinchilla.

A handsome toilette will result if broadcloth be employed, with braid for ornamentation. Rows of machine-stitching or self-strappings will give a desirable finish when a plain effect is desired.

The hat is a becoming shape showing tasteful ornamentation.

FIGURE No. 177 P.—This illustrates a Ladies' coat and skirt. The coat pattern, which is No. 3197 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure. The skirt pattern, which is No. 3384 and costs 10d. or 20 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is differently portrayed on page 532.

Satin-faced broadcloth was here used in the development of the stylish outdoor toilette, a strictly tailor finish being imparted by self-strappings and machine-stitching. The coat is faultlessly adjusted and shows an innovation in the gores which extend to the shoulders. The rolling collar reverses the fronts in stylish lapels, and the comfortable two-seam sleeves are of fashionable shaping.

The skirt is modelled in the latest fashion, the short yoke at the sides being a decided novelty. The skirt is without darts or fulness at the top. The two circular sides, which meet at the back, are seamed to the yokes, while the front-gore extends to the belt.

Double-faced cloth, serge, chevot, Oxford suiting, etc., may be used for toilettes of this kind. Silk facings and a braid decoration may be employed if desired.

The hat is a fashionable shape and is tastefully adorned.

FIGURES Nos. 178 P AND 179 P.—LADIES' AFTERNOON TOILETTES.

FIGURE No. 178 P.—This illustrates Ladies' jacket and skirt. The jacket pattern, which is No. 3370 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is differently portrayed on page 523. The skirt pattern, which is No. 3280 and costs 10d. or 20 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

This toilette is unsurpassed in elegance and richness. Velvet, which is a fashionable material this season, was here employed in its development, with chinchilla fur for the removable collar, which is extended to form revers. The perfectly adjusted jacket blouses attractively at the front, where it separates to reveal a removable vest of red silk ornamented with lace and having a fancy standing collar. The fronts are turned back in stylish revers, and a high flare collar is at the neck. The removable collar conceals the permanent collar and revers and adds greatly to the good style of the mode. The jacket reaches to the waist-line and is lengthened by a circular peplum, the joining of which is concealed by a satin

belt. The fashionable sleeves may be plain or flaring at the wrists.

The skirt is shaped with seven gores and has an underfolded box-plait at the back. It ripples becomingly below the hips and is made with a graceful sweep.

Cloth, camel's-hair, poplin, drap d'été and other fashionable woollens, as well as silk and satin, may be appropriately selected for the skirt, and the jacket may be developed in any fashionable coating material, with braid or fur for ornamentation.

The velvet hat is trimmed with ostrich tips and a fancy buckle.

FIGURE No. 179 P.—This portrays a Ladies' waist and skirt. The waist pattern, which is No. 3320 and costs 10d. or 20 cents is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is again pictured on page 527. The skirt pattern, which is No. 3294 and costs 1s. or 25 cents, is in seven sizes from twenty to thirty-two inches, waist measure.

A handsome toilette appropriate for an afternoon reception or other ceremonious occasions is here pictured made of light silk handsomely ornamented with white embroidery and rich lace edging, the removable guimpe being of all-over lace through which the arms and neck are revealed. A standing collar and flare cuffs are features of the guimpe, which is closely fitted and closed at the back. The low waist blouses in front and is closed at the back, and on it is arranged a bertha in three sections. The waist is sleeveless save for the cap sections, which pass over the arms and are joined to the bertha sections. The waist is extended to cross the shoulders in narrow straps, which are in this instance cut off, and ornamental straps, also included in the pattern, are here omitted.

The five-gored trained skirt is without fulness at the top.

Crêpe de Chine, lace, net, etc., will develop handsome toilettes of this style.

FIGURES NOS. 180 P AND 181 P.—LADIES' OUTING TOILETTES.

FIGURES NOS. 180 P AND 181 P.—These figures illustrate the back and front views respectively of a Ladies' coat and skirt. The coat pattern, which is No. 3252 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure. The skirt pattern, which is No. 3328 and costs 10d. or 20 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is differently portrayed on page 531.

Figure No. 180 P illustrates a back view of the toilette, which in this instance is shown developed for wear in stormy weather. Cravenette was selected for it, because of its rain-proof quality. Women who of necessity or otherwise are exposed to all kinds of weather will appreciate the comfort and protection of a toilette of this kind. The skirt and jacket are both of stylish and graceful cut and the collar is faced with velvet.

There are various waterproof cloths desirable for developing the toilette for rainy-day wear, and machine-stitching will give the approved finish.

The hat is of gray felt, trimmed with ribbon and wings.

At figure No. 181 P is shown a front view of the toilette. It is here pictured made up for golfing wear in double-faced cloth showing a bias plaid on one side and solid color on the other. The increasing popularity of golf and other outdoor sports has brought about a revolution in woman's outing apparel, the necessity and comfort of appropriate garments being appreciated. The coat or jacket is made with a fly closing, and the rolling collar and lapels show the bright plaid side of the material. The sleeves are of stylish cut and have cuff facings of the plaid.

The short skirt may be of any desired length and shows the plaid side of the goods. It is in five-gored style and is perfectly smooth at the top, the fulness at the back being underfolded in a box-plait.

Small and large checks in black and white and brown and white and a bright blue are seen in the newest golf skirts. Serge, cheviot, etc., may be appropriately selected for the skirt, which should be made without a lining. The coat is usually of red material showing the club colors on the rolling collar, which may be of velvet.

The felt hat has an indented crown and is trimmed with ribbon and quills.

FIGURE No. 182 P.—LADIES' PROMENADE TOILETTE.

FIGURE No. 182 P.—This illustrates the collarette and shirt-waist of a Ladies' toilette. The collarette pattern, which is No. 3331 and costs 5d. or 10 cents, is in three sizes, small, medium and large, and is again portrayed on page 519. The shirt-waist pattern, which is No. 3312 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is also pictured on page 527.

A fur collarette will add a dressy touch to even the plainest toilette. In this instance the collarette is shown made of seal-skin and is of circular shaping. It is in plain, rounding outline at the back, but is more fanciful at the front, where it is shaped to form deep, rounding tabs. A high sectional collar with flaring corners is a becoming feature.

The cloth shirt-waist closes at the front through a box-plait and has an applied back-yoke pointed at the center. In the fronts, which blouse modishly, narrow box-plaits are taken up at the neck and shoulders. Machine-stitched bands are applied at the wrist of the two-seam sleeve.

The most attractive furs for developing collarettes are chinchilla, ermine, sable and Persian lamb, and fur tails may supply the ornamentation. Serge, silk and washable fabrics are suitable for the waist.

Plumes and a ribbon rosette with a Rhinestone center adorn the hat.

FIGURE No. 183 P.—LADIES' STREET TOILETTE.

FIGURE No. 183 P.—This comprises a Ladies' coat and skirt. The coat pattern, which is No. 3342 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be also seen on page 522. The skirt pattern, which is No. 3308 and costs 10d. or 20 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is differently pictured on page 534.

A seal jacket and a mode cloth skirt were here united to form the seasonable toilette. Cloth bands and innumerable rows of stitching add a tailor finish to the five-gored skirt, which has an under box-plait at the back.

Under-arm and side-back gores and a center seam insure snug adjustment at the sides and back of the jacket, where the regulation coat-plaits appear. The dart-fitted fronts lap broadly to below the bust, and the diagonal closing is made invisibly at the left side. The fronts are broad at the top, but narrow gradually toward the bottom, and all the corners of the garment are rounded. A flaring sectional collar is at the neck, and the fashionable two-seam sleeves have comfortable fulness at the top.

Heavy cloths and velvet are also appropriate for the jacket, which may be strapped or braided, if preferred. Attractive skirts may be made of silk, vailing and similar fabrics and decorated in any desired way.

The light felt hat is tastefully trimmed with silk, feathers, ribbon and a buckle.

FIGURE No. 184 P.—LADIES' OUTDOOR COSTUME.

FIGURE No. 184 P.—This illustrates a Ladies' costume. The pattern, which is No. 3345 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is again illustrated on page 513.

This is an extremely comfortable and practical costume for general outdoor wear. Mixed cheviot was here used for its stylish development, the severity of the design being relieved by an ingenious arrangement of machine-stitched strappings of the material. The skirt is a plain, five-gored mode which flares gracefully and has an underfolded box-plait at the back.

The jacket is faultlessly adjusted and may be made in single or double breasted fashion, the former style being here shown. A high flare collar gives stylish completion to the neck, but, if desired, it may be replaced by a plain standing collar. The strappings are in sections arranged to interlace around the foot of the skirt and on the jacket, where they produce a cap effect at the top of the comfortable two-seam sleeves.

If desired, braid may be used instead of the strappings. A stylish costume will result if broadcloth or serge be selected, with buttons and machine-stitching for a finish.

The hat is a stylish shape trimmed with ostrich tips and ribbon, the flaring brim being ornamented with folds of light satin.

FIGURE No. 185 P.—LADIES' OUTDOOR TOILETTE.

FIGURE No. 185 P.—This embraces a Ladies' cape and skirt. The cape pattern, which is No. 3379 and costs 10d. or 20 cents, is in ten sizes for ladies from thirty to forty-eight inches, bust measure, and is again pictured on page 517. The skirt pattern, which is No. 3380 and costs 10d. or 20 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently represented on page 529.

One of the principal merits of the graceful cape here pictured made of seal is that it is becoming to any type of beauty. It is circular in shape and is seamed at the center. Two darts at each shoulder ensure a smooth effect at the top, but the cape falls with stylish fullness below. A sectional collar with flaring corners is an attractive feature of the mode.

Brown mixed chevot was selected for the circular skirt, which is in saddle-back style. It is without fulness at the top, where three darts are taken up at each side, and is made with a slight train.

A dainty cape may be made of white cloth and lined with overlapping ruffles of pink chiffon over pink silk. Light and heavy woollens or silk may be employed for the skirt, and ribbon or lace appliqué may supply the ornamentation.

The velvet hat is faced with seal and adorned with fur heads, plumes, ribbon and a buckle.

FIGURE No. 186 P.—LADIES' SEASONABLE TOILETTE.

FIGURE No. 186 P.—This represents a Ladies' cape and skirt. The cape pattern, which is No. 3306 and costs 10d. or 20 cents, is in four sizes for ladies from thirty-two to forty-four inches, bust measure, and is also shown on page 516. The skirt pattern, which is No. 3374 and costs 10d. or 20 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is again portrayed on page 533.

This protective and uniquely designed wrap, appropriately named the Toreador cape, is here shown made of blue and red cloth and decorated with black soutache. The wrap is in three-quarter length and consists of a circular yoke that supports the circular lower portion, which ripples freely about the form. An artistic draped effect is produced by the lower right corner of the wrap being drawn under the rounding tab extension allowed in the yoke at the right side; the tab is fastened with a button and button-hole at the left side. A flaring sectional collar is at the neck.

A box-plaited gore at the back characterizes the circular sheath skirt, which is developed in red cloth and adorned with bands of white cloth outlined by black soutache.

A dressy wrap may be made of black cloth combined with white cloth for the yoke and collar, which may be braided in black. Double-faced cloth may also be chosen. Soft woollens or silk may be used for the skirt with satisfactory results.

The hat is artistically trimmed with feathers and an aigrette.

FIGURE No. 187 P.—LADIES' HOUSE TOILETTE.

FIGURE No. 187 P.—This illustrates a Ladies' guimpe and Princess skirt. The guimpe pattern, which is No. 3138 and costs 7d. or 15 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure. The skirt pattern, which is No. 3348 and costs 1s. or 25 cents, is in seven sizes from twenty to thirty-two inches, waist measure, and is differently portrayed on page 535.

Simplicity and elegance are combined in the guimpe and Princess skirt which comprise this toilette. The skirt is skillfully shaped so as to accentuate the lines of a graceful figure and is without a particle of fulness at the top, where it is extended to form a bodice. The pointed upper outline of the bodice portion at the front and back is emphasized by a band of appliqué lace, which also supplies rich ornamentation for the lower part of the skirt. Silk cashmere was here used for developing the skirt, which is closed at the back.

The guimpe is fitted close to the figure and is made of all-over lace over silk. The one-seam sleeves are finished with flare cuffs and a high collar is at the neck. The guimpe is closed at the back.

Satin, bengaline, taffeta or any of the woollen fabrics may be appropriately used in the development of the skirt, with passementerie, chiffon ruchings, braid, quillings or frills of ribbon, etc., for garniture; and the guimpe may be made of plain or fancy tucked silk, chiffon, mousseline, spangled net or any preferred material.

FIGURE No. 188 P.—LADIES' DINNER GOWN.

FIGURE No. 188 P.—This illustrates a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 3349 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be again seen on page 525. The skirt pattern, which is No. 3170 and costs 1s. or 25 cents, is in seven sizes from twenty to thirty-two inches, waist measure.

Few garnitures produce richer and more becoming effects than lace appliqué, which is exceedingly fashionable this season. The gown here shown introduces this beautiful garniture in an attractive manner, the white lace contrasting strongly with the dark silk on which it is applied. The fancy over-body of the basque-waist is closed at the left side. It is uniquely shaped at the front to reveal the full front of the waist and is extended in fanciful outline over the tops of the sleeves. The stock and sleeve frills are of the white silk, and a crush belt of the dark silk finishes the waist.

The skirt is exceptionally attractive, being in five-gored style, with a circular over-skirt having a seam at the center of the front and back. The over-skirt is fancifully shaped at the bottom and reveals an accordion-plaited flounce of white silk arranged on the lower part of the skirt. The pattern does not provide for the flounce. If preferred, the over-skirt may be in plain outline. The skirt and over-skirt are both without fulness at the top.

Gray voile and pale-pink silk may be pleasingly combined in the toilette, with steel passementerie for garniture. Crêpe de Chine and satin will also unite satisfactorily.

FIGURES NOS. 189 P AND 190 P.—LADIES' DRESSY TOILETTES.

FIGURE No. 189 P.—This illustrates a Ladies' basque and skirt. The basque pattern, which is No. 3340 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty-four to forty-eight inches, bust measure, and is differently portrayed on page 524. The skirt pattern, which is No. 3380 and costs 10d. or 20 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is again pictured on page 529.

Polka-dotted effects are decidedly attractive and are shown in the development of many stylish toilettes this season. The toilette is here illustrated made of black silk showing white satin polka-dots, with black all-over lace over white satin for the vest and gathered white ribbon for garniture. The basque is closely adjusted to fit the figure perfectly and is provided with an extra under-arm gore at each side which makes it desirable for stout ladies or those inclined to *embonpoint*. The revers, which are joined to the fronts, and flare collars are attractive features of the mode. The basque may be made high-necked with a standing collar or with a Pompadour neck. The sleeves may be in full or elbow length and are given a fanciful touch by the scalloped cuffs.

The circular skirt is in saddle-back style and may be closed at the back or at the left side in front.

An elaborate evening toilette may be developed in forget-me-not blue satin, with white lace for the vest and jewelled appliqué lace for decoration. Woollen fabrics are also desirable for developing the toilette.

FIGURE No. 190 P.—This illustrates a Ladies' waist and skirt. The waist pattern, which is No. 3361 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is again shown on page 526. The skirt pattern, which is No. 3381 and costs 1s. or 25 cents, is in seven sizes from twenty to thirty-two inches, waist measure, and is differently pictured on page 530.

A toilette of unusual grace is here portrayed made of black and white satin and novelty suiting and ornamented with rich white lace appliqué. The waist is fanciful and blouses attractively at the front and is shaped to accommodate a shield. The shawl collar curves becomingly over the shoulders and has tapering ends which meet in a point at the bust. A high flare collar and wrinkled stock complete the neck, and a jabot of lace falling becomingly over the shield contributes a dainty touch. Flare cuffs finish the two-seam sleeves, which are given a cap effect at the top by the arrangement of the lace appliqué.

The five-gored skirt has a circular over-skirt that falls over a circular flounce. The skirt and over-skirt are made in saddle-back style.

The toilette may be reproduced with satisfactory results in

broadcloth or voile, with panne for the shawl collar. Cashmere, vailing, camel's-hair, whipcord and silk will also combine attractively, with braid or ribbon for decoration.

FIGURES NOS. 191 P AND 192 P.—ATTRACTIVE AFTERNOON TOILETTES.

FIGURE No. 191 P.—This illustrates a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 3325 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is differently portrayed on page 524. The skirt pattern, which is No. 3384 and costs 10d. or 20 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is shown again on page 532.

The toilette is characterized by an air of elegance and good style that will appeal to the votaries of Fashion. The basque-waist is an exceptionally attractive design and is here shown developed in black and white silk, the black silk being covered with all-over lace and black butterflies being appliquéd on the white with a result that is decidedly artistic. The low corsage and drop sleeve are separated in a unique way by the facings, and they are cut in fanciful outline, which is emphasized by frills of black lace edging. The front puffs out at the bottom, and the closing of the waist is made at the back. The fancy standing collar and scooped cuffs give stylish completion to the waist.

The sheath skirt here shown made of broadcloth is an entirely new design. The front-gore extends to the belt, while the circular sides, which meet at the back, are seamed to a short yoke that curves gracefully over the hips. The skirt is without darts and fullness at the waist.

Plaid or novelty silk, fancy tucking and all-over lace may be combined with plain silk, satin and woollen materials.

FIGURE No. 192 P.—This portrays a Ladies' waist and skirt. The waist pattern, which is No. 3371 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is again illustrated on page 525. The skirt pattern, which is No. 3374 and costs 10d. or 20 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is shown differently developed on page 533.

A stylish skirt and fancy waist are included in the toilette, which is appropriate for wear at matinées or musicales. The waist is here shown made of figured black chiffon over white silk and is enriched by a garniture of lace insertion and edging. The right front is turned back to form a stylish revers below which it is shaped in a series of points. The left front laps over the vest, which is prettily disclosed above and between the fronts. Flare cuffs and a stylish collar are becoming features of the waist.

The skirt is of black silk and is a circular-sheath design with a box-plaited gore at the back.

A stylish toilette for ordinary wear may be developed in blue serge combined with tucked silk and ornamented with narrow black silk braid.

FIGURE No. 193 P.—LADIES' OUTDOOR TOILETTE.

FIGURE No. 193 P.—This illustrates a Ladies' coat and skirt. The coat pattern, which is No. 3392 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is again shown on page 519. The skirt pattern, which is No. 3280 and costs 10d. or 20 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

The decorative possibilities of machine-stitching are exemplified in the stylish sack coat which forms a prominent part of the toilette illustrated. The coat, which is here depicted made of broadcloth, is in three-quarter length and shows the loose, comfortable adjustment characteristic of the sack styles. The round-cornered lapels and high, flare collar are becoming features of the mode. The ends of the collar meet at the throat, where they are secured by a buttoned-on strap, and the fronts, which are in box style, are closed below the lapels in double-breasted fashion. The sleeves are of up-to-date shaping.

The seven-gored skirt is particularly desirable for narrow width goods. In this instance it is pictured made of black satin and shows the fashionable close hip adjustment. An underfolded box-plait is formed at the back.

The coat may be made of melton, kersey, satin-faced and double-faced cloth, etc., and ornamented with fur or braid or finished with self-strappings. Serviceable skirts may be made of cloth, serge or cheviot, while for evening and dressy occa-

sions crêpe de Chine, mousseline, pongee silk, moiré, etc., may be appropriately selected, with appliqué lace, passementerie, ruchings or insertion for ornamentation.

The hat is stylishly decorated with silk, ribbon and feathers.

FIGURE No. 194 P.—LADIES' FASHIONABLE LONG COAT.

FIGURE No. 194 P.—This illustrates a Ladies' long coat. The pattern, which is No. 3365 and costs 1s. or 25 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is again pictured on page 518.

An air of grace is imparted by the skilful shaping of the long coat here illustrated made of mode cloth and effectively ornamented with self-strappings. Wide under-arm gores insure a smooth effect at the sides, and the pattern provides for two styles of back: one back is perfectly plain and smooth, while the other has fullness at the waist drawn in close under a pointed strap. The lapels and high flare collar contribute to the attractiveness of the design, and the sleeves are of new shaping. The coat laps broadly in front and is closed to a convenient depth with handsome bone buttons. The lower corners are rounded and reveal the dress skirt of black satin.

Melton, kersey, tweed, cheviot and other fashionable coatings will attractively develop the coat, which may be ornamented with fur bands or braid. A finish of machine-stitching with facings of silk is also in good taste.

The hat is simply trimmed with silk and plumes.

FIGURES NOS. 195 P, 196 P AND 197 P.—LADIES' EVENING WAISTS.

FIGURE No. 195 P.—This illustrates a Ladies' waist and fichu. The waist pattern, which is No. 2489 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure. The fichu pattern, which is No. 3299 and costs 5d. or 10 cents, is in one size only.

A quaint fichu which will be found becoming to young and old alike gives character to the waist illustrated. The fichu is made of white mousseline de soie and is daintily embellished with double frills of lace. It is of circular shaping and scooped at the lower edge. The fichu is in low, rounding outline at the neck and is draped over the bust, the ends falling well below the knee.

The low waist has a full, gathered yoke which is effectively revealed by the pinafore over-b blouse. The sleeves are simply short, full puffs. Heliotrope silk and white chiffon are associated in the waist, which is trimmed with lace appliqué.

The fichu may be reproduced in point d'esprit, Brussels net or chiffon, with self-ruffles for decoration. Satin, velvet, silk mull and similar fabrics are appropriate for the waist.

FIGURE No. 196 P.—This pictures a Ladies' waist. The pattern, which is No. 3307 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and may be again seen on page 526.

Black satin enriched by silver spangles and white satin mousseline are here associated in the waist. It has a seamless back that is in scooped outline at the neck and plaited at the bottom. The scooped side-fronts also have plaited fullness at the bottom, where they lap in surplice fashion. They flare broadly to disclose a full center-front gathered at the top, where a self-heading is formed. The small elbow sleeves are finished with a frill of mousseline, and ribbon is wound about the waist and bowed at the side.

Pale-pink chiffon and gray cashmere or corn crêpe de Chine and moiré mousseline may be combined for the waist.

FIGURE No. 197 P.—This depicts a Ladies' waist. The pattern, which is No. 3325 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is again pictured on page 524.

The waist here shown made of white silk and decorated with bands of white lace over burnt-orange silk will be chosen for informal evening affairs when a high-necked waist is desired. Joined strips of lace insertion were employed for the yoke facings on the waist lining and for the cap facings appearing above the small drop sleeves, which have flaring cuffs. The waist facings are revealed becomingly by the low corsage, which is in fanciful outline at the top and puffs out slightly at the front. A wrinkled stock and belt are worn.

Such a waist may be duplicated in panne, Liberty satin or fine cloth, with tucked silk or shirred chiffon for the facings:

Fashions of To-Day

Fashionable coats and jackets may be in any desired length from the natty, short style to that reaching to the bottom of the gown. A pleasing design in the short length has a closely adjusted back and easy-fitting fronts which close to the neck. It may have either a flare or plain standing collar, as preferred.

Another jacket which is cut a little longer than the one just described is in double-breasted style, with loose fronts.

Square or round corners may emphasize still another jacket which closes diagonally at the left side.

Another style fits closely and is double-breasted, with rather broad lapels and high flaring collar.

Very loose sack or box effects are introduced in many of the latest top garments. A single-breasted sack coat in three-quarter length with Raglan sleeves is very smart; either inserted or patch pockets may be added.

Between three-quarter and very short length is a coat having a double-breasted sack front and frock back; it is closed with button-holes and large bone buttons.

Full-length coats may carry out the loose box effect as well as those of shorter length, and an air of extreme good style is imparted by these garments when worn by a tall, graceful figure. One back is perfectly plain and loose and the other style is also plain, but is held in to the figure at the waist by a strap. The fronts are reversed at the top in rounding lapels and are closed with buttons and button-holes. A high flaring collar is another item of interest.

Capes are also fashionable in various lengths. The Toreador type made with tab extension is one of the latest modes; it is in three-quarter length.

A new golf cape, which is also suitable for travelling, has a drop hood and may have square or round corners; it may or may not have the border facing. The sectional collar may stand up or be turned down, as preferred.

The tunic over-skirt has by no means been banished, and a novel idea is displayed in a new five-gored skirt with circular

over-skirt falling over a circular flounce, both the skirt and over-skirt being made in saddle-back style.

Originality is expressed in a new circular-sheath skirt which has a box-plaited gore at the back; it may be made in round length or with a sweep.

Another attractive and fashionable five-gored skirt has an under box-plait at the back, the adjustment about the top being perfectly smooth, while about the bottom the flare is pronounced.

A new design of the rainy-day skirt is in five-gored style, having an under box-plait at the back. The pattern provides for any desired length.

It may also be used for golfing, bicycling, etc.

Both evening and ordinary dress waists are made very elaborately, and often several different materials are employed in their construction. In one evening waist a full, soft center-front of net or mull is revealed by the fancifully shaped side-fronts of silk or soft wool. Tight elbow sleeves of net are a feature of the mode.

A separate guimpe distinguishes another dressy waist shaped in drop style and closed at the back.

A pleasing basque-waist has a fancy over-body closed at the left side over a full vest of soft material. Fanciful cuffs complete the small sleeves.

Particularly desirable for stout figures is a new basque which is smoothly fitted across the back and has two under-arm gores at each side. It may be made with a high neck and standing collar or with a Pompadour or V neck and flare collar. The sleeves may be full length or reach just to the elbow.

A novel idea is expressed in a basque-waist having a low corsage and a drop sleeve separated from a drop yoke by a facing; it is closed at the back.

Princess effects are very stylish. In a seven-gored Princess skirt with saddle-back the bodice part may be in any of three depths and with or without the shoulder straps.

A stylish two-piece costume consists of a five-gored skirt having an under box-plait at the back, and a jacket which may be in single or double-breasted style and with a flare or standing collar.

Sleeves continue tight-fitting. A new design is in one-piece style, with a dart seam from wrist to elbow. The fancifully shaped cuff may be used or not.

Unusually fascinating is the Roxane evening hood. It somewhat resembles the old Normandy caps, though vastly more becoming. Long strings are bowed under the chin.

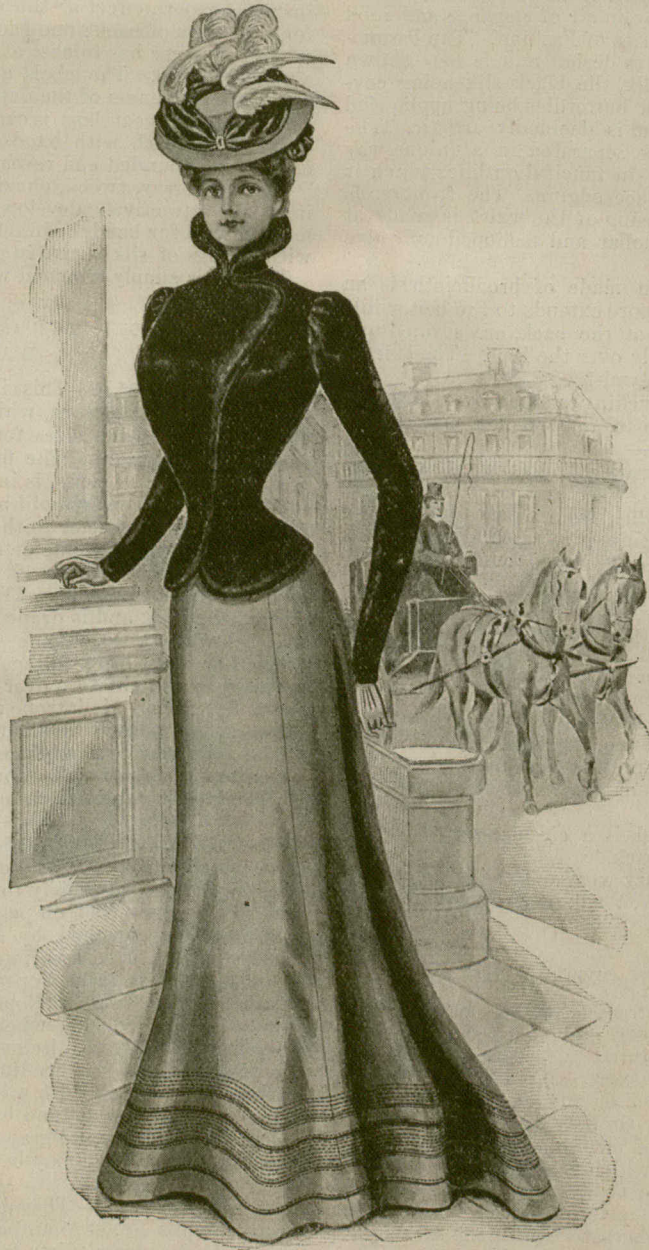


FIGURE NO. 183 P.—This illustrates LADIES' STREET TOILETTE.—The patterns are Ladies' Coat No. 3342, price 10d. or 20 cents; and Skirt No. 3308, price 10d. or 20 cents.

(For Description see Page 499.)



FIGURE No. 184 P.—This illustrates Ladies' Outdoor Costume.—The pattern is No. 3345, price 1s. or 25 cents.
(Described on page 499.)



FIGURE No. 185 P.—This illustrates Ladies' Outdoor Toilette.—The patterns are Ladies' Cape No. 3379, price 10d. or 20 cents; and Skirt No. 3380, price 10d. or 20 cents. (Described on page 500.)



FIGURE No. 186 P.—This illustrates Ladies' Seasonable Toilette.—The patterns are Ladies' Cape No. 3306, price 10d. or 20 cents; and Skirt No. 3374, price 10d. or 20 cents. (Described on page 500.)



FIGURE No. 187-P.—This illustrates Ladies' House Toilette.—The patterns are Ladies' Lace Guimpe No. 3138, price 7d. or 15 cents; and Princess Skirt No. 3348, price 1s. or 25 cents. (Described on page 500.)



FIGURE No. 188 P.—This illustrates Ladies' Dinner Gown.—The patterns are Ladies' Basque-Waist No. 3349, price 10d. or 20 cents; and Skirt No. 3170, price 1s. or 25 cents. (Described on page 500.)



189 P.

190 P.

Ladies' Dressy Toilettes.



191 P.

192 P.

Attractive Afternoon Toilettes.



FIGURE No. 193 P.—This illustrates Ladies' Outdoor Toilette.—The patterns are Ladies' Coat No. 3392, price 10d. or 20 cents; and Skirt No. 3280, price 10d. or 20 cents. (Described on page 501.)



FIGURE No. 194 P.—This illustrates Ladies' Fashionable Long Coat.—The pattern is No. 3365, price 1s. or 25 cents. (Described on page 501.)



195 P.

196 P.

197 P.

Ladies' Evening Waists.

LADIES' TWO-PIECE COSTUME, CONSISTING OF A JACKET. (TO BE MADE SINGLE OR DOUBLE BREASTED AND WITH A FLARE OR STANDING COLLAR), AND A FIVE-GORED FLARE SKIRT HAVING AN UNDER BOX-PLAIT AT THE BACK.

(For Illustrations see this Page.)

No. 3345.—This costume is shown differently developed at figure No. 184 P in this magazine.

The severe but stylish cloth costume portrayed shows the approved tailor finish of stitching. Narrow bands of Astrakhan outline the tight-fitting jacket, the faultless adjustment of which is due to the use of single bust darts, under-arm and side-back gores, and a center seam which may terminate above a shallow vent or be continued to the lower edge. A flaring sectional collar completes the neck of the jacket, which closes invisibly to the throat in the single-breasted style. Below the closing the front corners are rounded, and small pocket-laps hide the openings to inserted side-pockets. Gathers collect the fulness at the top of the small two-seam sleeve. If preferred, the jacket may be double-breasted, in which case a lap is joined to the front edge of the right front, the invisible closing being effected diagonally at the left side from the shoulder to the lower edge. A military collar closed invisibly at the front may replace the flaring one, if desired.

An under box-plait disposes of the fulness at the back of the five-gored skirt, which is smoothly adjusted about the hips by a dart at each side. The skirt flares gracefully below the hips, and with it hip conformers or pads should be worn, if the figure be undeveloped. It may be made with a sweep or in round length, in which case it measures three yards and three-fourths at the lower edge in the medium sizes.

Smart tailor costumes may be made of broadcloth, homespun, novelty mixtures, cheviot, serge, English Oxford, etc. Braid or self-strappings is the usual decoration for such costumes, or the seams may be lapped and stitched.

We have pattern No. 3345 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the costume for a lady of medium size, requires five yards of material fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' WRAPPER OR BATH-ROBE. (TO BE MADE WITH COAT OR BELL SLEEVES AND WITH OR WITHOUT BODY-LINING.)

(For Illustrations see Page 514.)

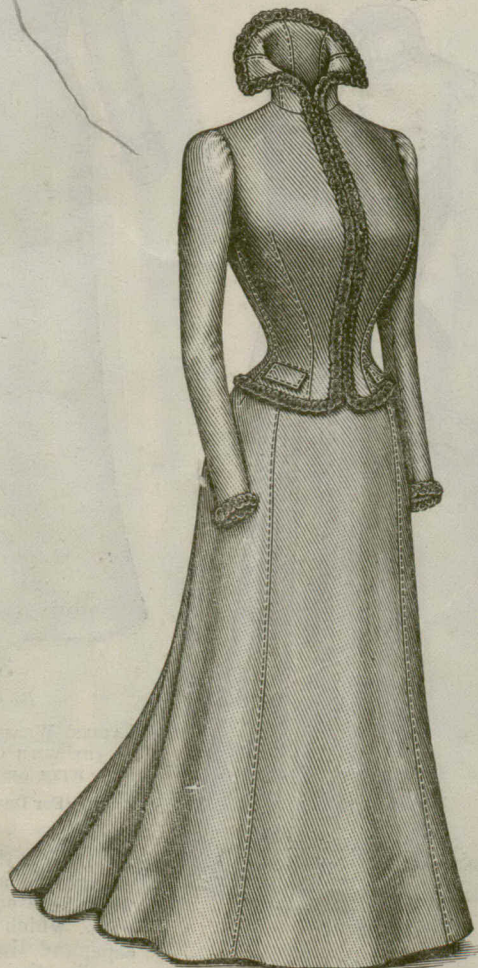
No. 3359.—A comfortable wrapper or bath-robe is an absolute necessity, and the one shown made of dotted blue and white French flannel and decorated with feather-stitching will find many admirers. The wrapper is very simply constructed, the smooth adjustment at the sides being due to side seams and under-arm darts. The back is broad, being seamed at the center, and the shaping produces slight ripples below the hips. The fronts are comfortably loose and are closed at the center to a convenient depth with buttons and button-holes, below which the edges fall free. A girdle passed through a strap sewed to the center seam and tied at the front encircles the waist and holds the fronts in to the figure. At the



3345

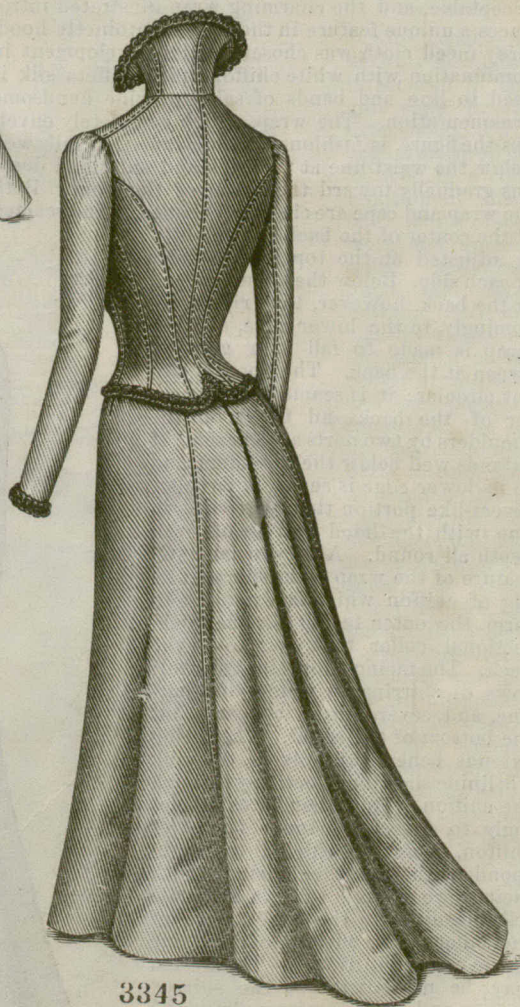


3345



3345

Front View.



3345

Back View.

LADIES' TWO-PIECE COSTUME, CONSISTING OF A JACKET (TO BE MADE SINGLE OR DOUBLE BREASTED AND WITH A FLARE OR STANDING COLLAR,) AND A FIVE-GORED FLARE SKIRT HAVING AN UNDER BOX-PLAIT AT THE BACK.

(For Description see this Page.)

neck is a rolling collar, and turn-back cuffs complete the two-seam coat sleeves. If preferred, the coat sleeves may be replaced by bell sleeves, which are shaped by inside seams only and are flared over the hands, where they are finished with rolling cuffs. Slight gathered fulness appears at the top of both sleeves. The pattern provides for a short body-lining fitted by single bust darts, under-arm gores and a center seam, but the use of the lining is optional.

For bath-ropes linen Turkish towelling is particularly desirable, while comfortable wrappers may be made of eider-down, cashmere and other soft woollen materials, as well as cotton washable fabrics.

We have pattern No. 3359 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the wrapper for a lady of medium size, requires eight yards and three-eighths of material twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

LADIES' LONG CIRCULAR WRAP, WITH CIRCULAR CAPE AND MARIE ANTOINETTE HOOD, EITHER OF WHICH MAY BE OMITTED. (TO BE MADE WITH OR WITHOUT THE SHIRRED FACING AND WITH A SHORT SWEEP OR IN ROUND LENGTH.)

(For Illustrations see Page 515.)

No. 3395.—Novelties in evening wraps are always acceptable, and the charming wrap illustrated introduces a unique feature in the Marie Antoinette hood. Gray faced cloth was chosen for its development in combination with white chiffon; pink taffeta silk is used to line, and bands of sable provide handsome ornamentation. The wrap, which completely envelops the figure, is fashioned with a cape that falls well below the waist-line at the back and sides and deepens gradually toward the center of the front. Both the wrap and cape are circularly shaped, being seamed at the center of the back and smoothly adjusted at the top by two darts at each side. Below the shoulders and at the back, however, they ripple becomingly to the lower edge, and the wrap is made to fall in a graceful sweep at the back. The hood is also cut circular; it is seamed at the center of the back and fitted on the shoulders by two darts at each side. It extends well below the shoulders, and to its lower edge is sewed a circular, revers-like portion that is seamed in line with the hood and is of even depth all round. A very ornamental feature of the wrap is the shirred facing of chiffon which is extended to form the outer facing for the high, sectional collar that completes the neck. The facing shows innumerable rows of shirring in round-yoke outline, and several rows appear about the bottom of the collar. The facing extends beneath the revers, the pink silk lining showing effectively through the chiffon. The collar flares becomingly to reveal an inner facing of chiffon, which is shirred to correspond with the other facing; both facings are shirred to form a double frill heading at the outer edge of the collar, and a ruching of the same fabric edges the revers. The design may be made without the shirred facings and with a sweep or in round length, as individual fancy dictates. The wrap is invisibly closed down the front to the bust, where an artistically knotted bow of chiffon with long, flowing ends appears. The effect of the hood worn over the head is shown in one of the small illustrations.

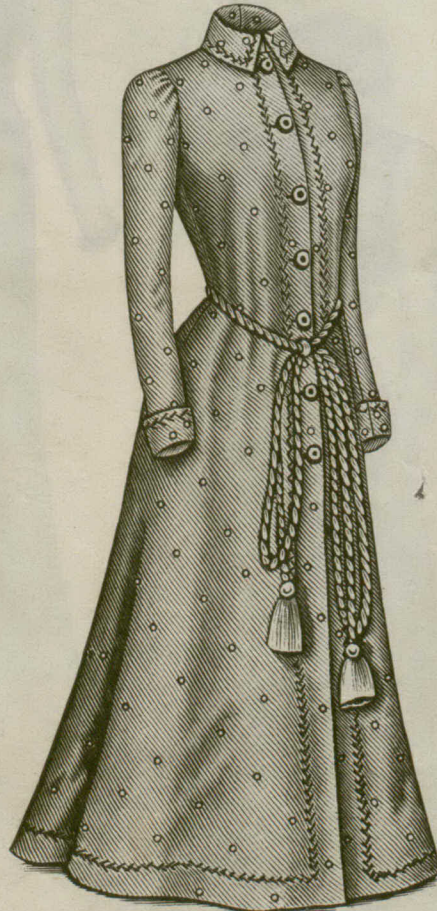
A charming wrap would result if white eider-down be selected for the mode and ivory-white satin for the lining; swan's-down would then provide a soft and pretty finish for edging the design. Heavy taffeta, Bengaline and peau de soie would be desirable for developing the mode, as would also cashmere, lady's-cloth or any of the smooth-faced materials. An equally attractive garment could be made of automobile-red velvet, with the lining and facings of corn peau

de soie with bands or ermine for trimming. A Liberty satin ribbon bow of the same shade as the wrap gives a dainty finish.

We have pattern No. 3395 in four sizes for ladies from thirty to forty two inches, bust measure. To make the wrap, except the shirred facings, for a lady of medium size, calls for six yards and a fourth of goods fifty-four inches wide; the shirred facings and a bow and ruchings to trim require four yards of material forty-five inches wide. Price of pattern, 1s. or 25 cents.



3359



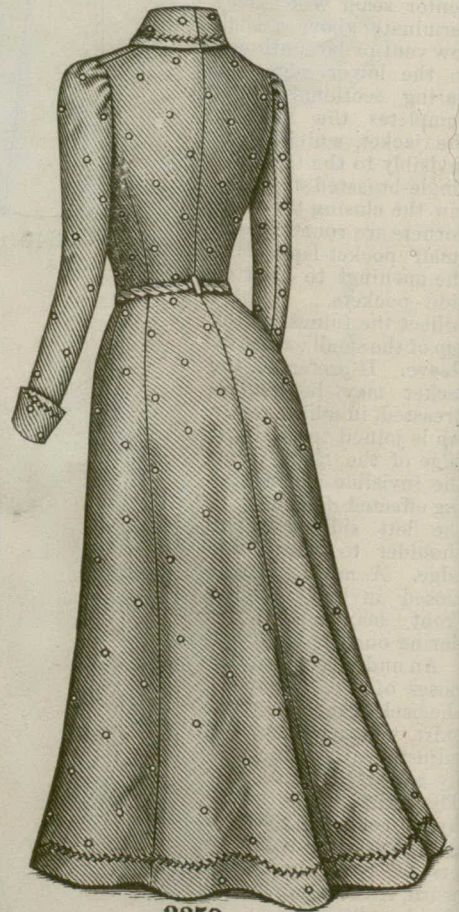
3359

Front View.

LADIES' CAPE OR WRAP, WITH YOKE HAVING A TAB EXTENSION. IN THREE-QUARTER LENGTH. (KNOWN AS THE TOREADOR CAPE.)

(For Illustrations see Page 516.)

No. 3306.—A different view of this cape may be obtained by referring to figure



3359

Back View.

LADIES' WRAPPER OR BATH-ROBE. (TO BE MADE WITH COAT OR BELL SLEEVES AND WITH OR WITHOUT BODY-LINING.)

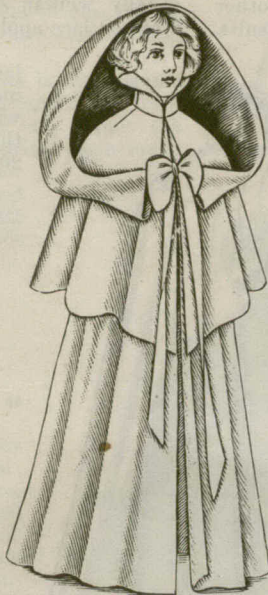
(For Description see Page 513.)

No. 186 P in this issue of THE DELINEATOR.

Dark-red and navy-blue lady's-cloth were here employed in developing this wrap, which is known as the Toreador cape, and Hercules braid in two widths supplies the ornamentation. The deep, smooth, round yoke of red cloth is seamed back of each shoulder and is almost concealed by encircling rows of the narrow braid. At the right side the yoke is extended to form a large, round-cornered tab that overlaps the left side of the yoke diagonally and is secured with a button and button-hole, a second button being added for ornamentation. The yoke supports the circular lower por-

tion, which is seamed at the center and is fitted perfectly smooth at the top, but falls in graceful, stylish ripples below. The cape is in three-quarter length and is made with a full sweep. If a draped effect be desired, the lower right front corner of the cape may be drawn under the tab end of the yoke and allowed to fall gracefully over the left shoulder, as shown in the small illustrations. The neck is completed by a deep flare, sectional collar that has rounding upper corners that flare from the face. Two oblong tabs are tacked underneath to the lower edge of the yoke and extend to just below the waist-line, their lower ends being gracefully rounded. They are closed invisibly at the center of the front and supply desirable warmth and protection to the wearer.

cape for a lady of thirty-six inches, bust measure, requires four yards and three-fourths of blue cloth fifty-four inches wide, with five-eighths of a yard of red cloth in the same width for the yoke, collar and tab. Price of pattern, 10d. or 20 cents.



3395

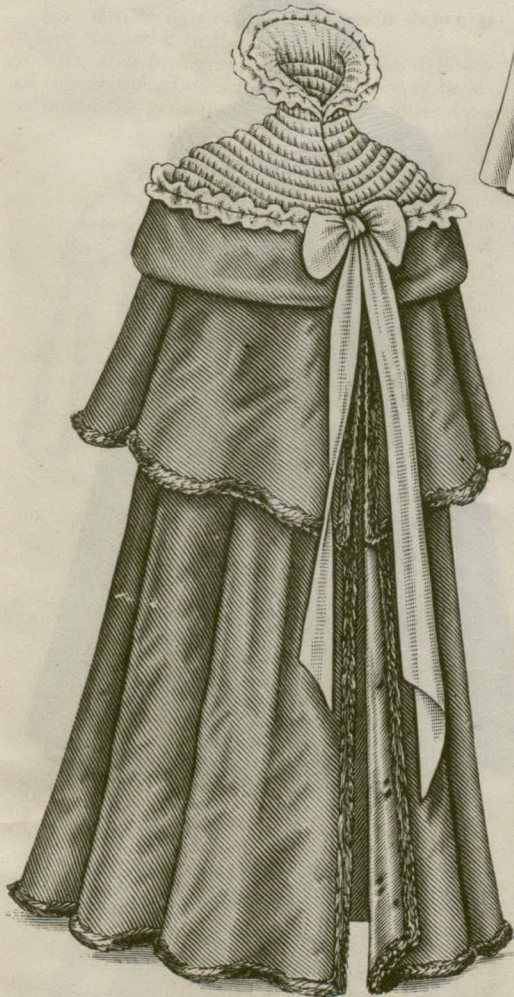


3395

LADIES' GOLF CAPE, WITH DROP HOOD. (TO BE MADE WITH SQUARE OR ROUND CORNERS AND WITH OR WITHOUT THE BORDER FACING.) (For Illustrations see Page 517.)

No. 3350.—An entirely new effect is secured in this golf cape by the drop hood. The cape is pictured developed in a combination of black and white faced cloth and finished with self-strappings and large buttons. It is circular in shape, being seamed at the center of the back and fitted perfectly smooth at the top by two shoulder darts at each side. It ripples gracefully below the shoulders and may be made with square or round lower front corners. The cape is very protective, reaching well below the hips, and is made quite decorative by a smooth, circular border facing shaped with a center seam. The facing is perfectly smooth and is applied along the front and lower edges of the cape, the tapering ends extending to the neck in front, where the cape is completed with a sectional flare collar that may have square or round corners, as preferred. The collar may roll prettily at its outer edge or be turned down for half its depth all round, according to individual preference. The hood is in three

sections, seamed at the center and back of each shoulder; it is without a particle of fulness and fits the figure perfectly, extending well over the shoulders and rounding away from



3395

Front View.



3395

Back View.

LADIES' LONG CIRCULAR WRAP, WITH CIRCULAR CAPE AND MARIE ANTOINETTE HOOD, EITHER OF WHICH MAY BE OMITTED. (TO BE MADE WITH OR WITHOUT THE SHIRRED FACING AND WITH A SHORT SWEEP OR IN ROUND LENGTH.)

(For Description see Page 514.)

A very effective wrap may be made up in this style of tan and old-rose satin-faced cloth, with appliqué for covering the yoke. Black melton and white satin will combine attractively, with white satin for lining and rows of black soutache braid for garniture. We have pattern No. 3306 in four sizes for ladies from thirty-two to forty-four inches. To make the

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the throat. A smooth circular revers with tapering ends is arranged on the hood, its lower edge being sewed to the lower edge of the hood. The closing is made invisibly at the front. While double-faced cloth is particularly desirable for the mode, cheviot, tweed, chinchilla cloth and a variety of other materials may be employed with equally satisfactory results.

The corners may be square or rounding to the lower front corners of the cape, and the closing is made invisibly at the center of the front. The mode is a very protective one and may be developed equally well in silk, satin or double-faced cloth, etc., with braid or lace appliqué for decoration.

We have pattern No. 3379 in ten sizes for ladies from thirty to forty-eight inches, bust measure. For a lady of medium size, the cape will need two yards and five-eighths of goods thirty inches wide. Price of pattern, 10d. or 20 cents.



3306



3306

LADIES' LONG COAT, WITH TWO STYLES OF BACK. (TO BE MADE WITH ROUND OR SQUARE LOWER CORNERS.) (For Illustrations see Page 518.) No. 3365.—A different development of this

We have pattern No. 3350 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the cape with the facing for a lady of medium size, requires a yard and seven-eighths of light cloth fifty-four inches wide, with two yards of dark cloth in the same width for the border facing, revers and for strappings to trim; the cape without the facing will need two yards and three-eighths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.



3306

Back View.

LADIES' CAPE OR WRAP, WITH YOKE HAVING A TAB EXTENSION. (IN THREE-QUARTER LENGTH.) KNOWN AS THE TOREADOR CAPE. (For Description see Page 514.)



3306

Front View.

LADIES' CIRCULAR CAPE. (TO BE MADE WITH SQUARE OR ROUND CORNERS.) (For Illustrations see Page 517.)

No. 3379.—A different view of this cape is given at figure No. 185P in this issue of THE DELINEATOR.

This cape is here pictured made of velours and plainly finished; it has a sweep of about two yards and three-fourths in the medium sizes. The

cape is of circular shaping, being in two sections joined by a center seam. Double shoulder darts dispose of the fulness at the top, while below the shoulders and at the back graceful ripples are formed by the shaping. A stylish and distinguishing feature of the design is the high sectional collar, which rolls gracefully at its outer edge and flares attractively at the front.

stylish coat is given at figure No. 194P in this magazine.

The long coat illustrated is a practical garment for driving, travelling or general wear and is here shown developed in tan cloth and decorated with black silk braid and rows of machine-stitching. The loose back is perfectly plain and seamless at the center, and the coat is fitted at the sides by wide under-arm gores, the side seams terminating a short distance from the lower edge to form vents. The pattern also provides for a back that is wider than the other one and is drawn in to the figure at the waist-line by a pointed strap secured under buttons. The loose fronts lap broadly and are closed to a desirable depth with buttons and button-holes, and they may have square or rounding lower front corners. They are fitted at the neck by

shallow upright darts and are reversed above the closing in round-cornered revers that lap like the fronts. A becoming high sectional collar completes the neck; it rolls stylishly and its ends flare widely from the throat. Oblong pocket-laps conceal the openings to inserted side-pockets in the fronts, and gathers collect the fulness at the top of the sleeves, which are of the two-seam style.

A variety of fashionable coating materials is appropriate for reproducing this protective garment, and self-strappings or several rows of machine-stitching may supply the finish. Braid and fur bands are also appropriate garnitures.

We have pattern No. 3365 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the coat for a lady of medium size, needs five yards and an eighth of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.

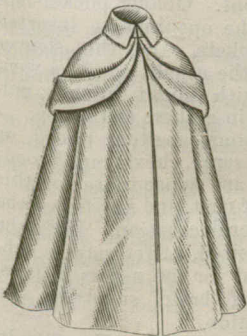
LADIES' COLLARETTE.

(For Illustrations see Page 519.)

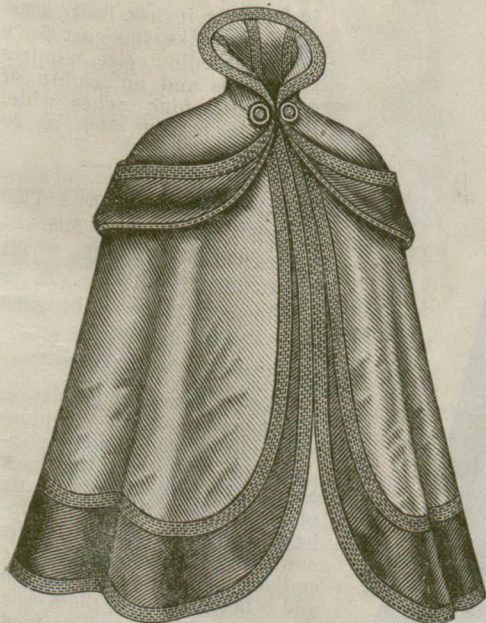
No. 3331.—This collarette is again shown at figure No. 182 P in this magazine.

Soft, rich furs greatly enhance the delicacy of the complexion, a fact to which may be attributed the great popularity of fur collarettes.

The one depicted will impart an air of luxury to even the simplest toilette; it is shown made of Astrakhan cloth, silk in a dainty shade of blue being selected for the lining. The design is of circular shaping and stands out over the shoulders without the slightest suggestion of a ripple. At the back it is in plain, rounding outline, but



3350



3350

Front View.

LADIES' GOLF CAPE, WITH DROP HOOD. (TO BE MADE WITH SQUARE OR ROUND CORNERS AND WITH OR WITHOUT THE BORDER FACING.)

(For Description see Page 515.)



3379



3379

Front View.



3379

Back View.

LADIES' CIRCULAR CAPE. (TO BE MADE WITH SQUARE OR ROUND CORNERS.)

(For Description see Page 516.)

the bust. A sectional collar with flaring corners that roll away jauntily from the face completes the neck of the mode, which at the front is invisibly closed from the throat to the lower edge.

Heavy cloth and velvet, with satin, Bengaline or peau de soie for the lining, may also be employed for the design, which may then be elaborately braided or decorated with bands of fur. Chinchilla, seal-skin, Persian lamb and ermine are some of the furs now in vogue for collarettes of this type, which may be lavishly embellished with fur tails.

We have pattern No. 3331 in three sizes, small, medium and large. To make the collarette in the medium size, calls for three-fourths of a yard of material fifty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' DOUBLE-BREASTED SACK COAT, IN THREE-QUARTER LENGTH. (TO HAVE STRAIGHT OR SCOLLOPED EDGES.)

(For Illustrations see Page 519.)

No. 3392.—This stylish coat is again represented at figure No. 193 P in this number of THE DELINEATOR.

One of the leading styles in ladies' top-garments is the sack coat. The one here shown made of seal-brown melton and finished with self strappings and machine-stitching is in three-quarter length. The sack back is partially fitted by a center seam, and the coat is comfortably adjusted at the

sides by rather wide under-arm gores. The fronts hang loosely from the figure in box fashion and at the top are

is more fanciful at the front, where it curves up slightly and is then extended to form rounding tabs that fall well below

reversed in revers that extend from the throat to the bust and lap like the fronts. The closing is made to the throat, being invisibly effected along the revers and in double-breasted fashion below with button-holes and large bone buttons. The neck is completed by a high sectional collar that flares prettily from the chin. The ends of the collar are apparently held in position by a pointed strap that is fastened to the fronts with buttons and button-holes. The collar and the lower edge of the coat may be straight or in scalloped outline, as preferred. The sleeve is of the latest cut, being shaped to resemble a man's sleeve; it is of comfortable adjustment and the scanty

LADIES' COAT OR JACKET.

(For Illustrations see Page 520.)

No. 3319.—Facings of Persian lamb give this neat coat an air of elegance and refinement. Black beaver cloth was used for the development of the coat, which is neatly finished with machine-stitching. The adjustment is close being obtained by single bust darts, under-arm and side-back gores and a center seam. The side-back seams and darts terminate above shallow vents having rounding corners, a scollop being thus formed at the center of the back. In front of the darts the coat is extended in quite a deep scollop, and at the top the fronts are reversed in large pointed revers that lap to the throat. Below the revers the coat closes in double-breasted fashion with buttons and button-holes. At the neck is a high sectional collar that rolls effectively all round and flares attractively at the front. Oblong pocket-laps hide the openings to inserted hip-pockets, and the sleeves are of the usual two-piece variety, with slight fulness collected in gathers at the top.

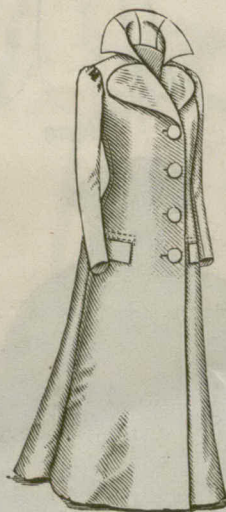
Diagonal, melton, tweed, as well as serge, cheviot and broadcloth, are appropriate for this style of coat, and any fur can be used for decoration. If fur be not desired, velvet may be substituted for the revers facings, rows of braid supplying the decoration.

We have pattern No. 3319 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the coat for a lady of medium size, requires two yards and an eighth of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

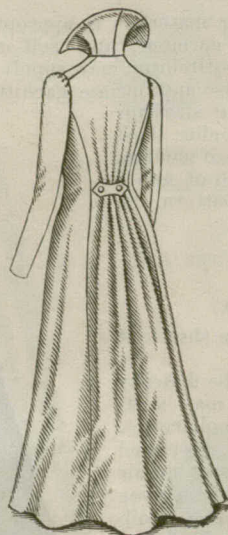
LADIES' SINGLE-BREASTED SACK COAT, IN THREE-QUARTER LENGTH, WITH RAGLAN SLEEVES. (TO BE MADE WITH PATCH OR INSERTED POCKETS.)

(For Illustrations see Page 520.)

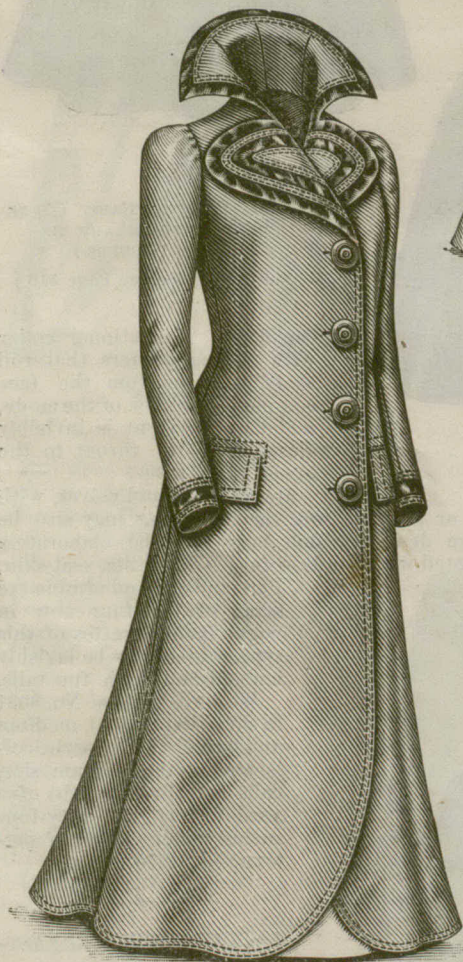
No. 3329.—The Raglan sleeve, which produces the sloping-shoulder effect, is the distinguishing feature of this sack coat, which is represented made of sparrow-gray melton and finished with strappings of the cloth. The coat is cut in the stylish three-quarter length and is fashioned with plain sack back and fronts that are seamed under the arms, the shaping of the back causing it to fall in ripples below the shoulders. The back and fronts are separated on the shoulders by the two-piece sleeve, which is made to extend to the neck and is shaped by an inside seam and a seam that extends from the neck to the wrist on the upper side of the arm. A turn-up cuff completes the sleeve; the seam of the cuff terminates a short distance from the top, and



3365



3365



3365

Front View.

LADIES' LONG COAT, WITH TWO STYLES OF BACK. (TO BE MADE WITH ROUND OR SQUARE LOWER CORNERS.)

(For Description see Page 516.)

fulness at the top is collected in gathers.

Beside the heavy coatings now in vogue, broadcloth, cheviot or covert cloth are appropriate for this style of coat. A bright silk lining will add to the attractiveness of the garment.

We have pattern No. 3392 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the coat for a lady of medium size, not including strappings, calls for five yards and three-fourths of goods twenty-seven inches wide. Including strappings, it needs three yards and an eighth of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.



3365

Back View.

the corners are rounded. At the top the fronts are reversed in small lapels that form notches with the ends of the rolling collar, and below the lapels the closing is effected in a fly to a convenient depth. The pattern provides for inserted side-pockets or for upright patch-pockets. The

for a lady of medium size, requires two yards and three-eighths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LADIES' COAT OR JACKET.

(For Illustrations see Page 521.)

No. 3388.—By referring to figure No. 176 P in this number of THE DELINEATOR, this coat may be again seen.

This coat or jacket is extremely stylish and is here pictured made of blue cloth and finished in tailor style with rows of machine-stitching. It is perfectly adjusted at the sides and back by under-arm and side-back gores and a center seam and at the front by single bust darts. The coat is fashionably short at the back and sides, but the fronts are deepened from the under-arm seams to the center, and the coat is prettily scooped at the bottom. The fronts lap broadly and are closed in a fly; they are reversed at the top in pointed lapels that extend beyond the ends of the rolling collar. Gathers collect the fulness at the top of the two-seam sleeves, which is of the latest shaping and is cut on lines that follow closely those of a man's sleeve.

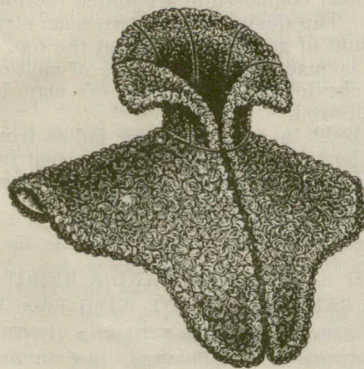
Cheviot, melton, tweed, etc., will develop stylish garments by the mode, with strappings or rows of machine-stitching for a finish.

We have pattern No. 3388 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the coat for a lady of medium size, will require a yard and five-eighths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LADIES' DOUBLE-BREASTED COAT OR JACKET.

(For Illustrations see Page 522.)

No. 3330.—A different development of this coat is given at figure No. 175 P in this number of THE DELINEATOR.

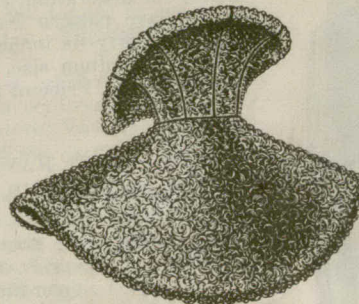


3331

Front View.

LADIES' COLLARETTE.

(For Description see Page 517.)



3331

Back View.

inserted pockets are concealed by oblong pocket-laps having rounding lower corners, and the large patch-pockets are rounded at their front edges and finished with welts.

The collar may be inlaid with velvet and peau de soie may be used for facing the lapels, if desired. Broadcloth, cable-tweed or double-faced cloth will develop handsome coats by the mode.

We have pattern No. 3329 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the coat, including strapping, for a lady of medium size, will require three yards and a fourth of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LADIES' COAT, HAVING A DOUBLE-BREASTED SACK FRONT AND FROCK BACK.

(For Illustrations see Page 521.)

No. 3309.—A trim, perfectly shaped coat is here portrayed made of blue cloth, a neat tailor finish being supplied by machine-stitching.

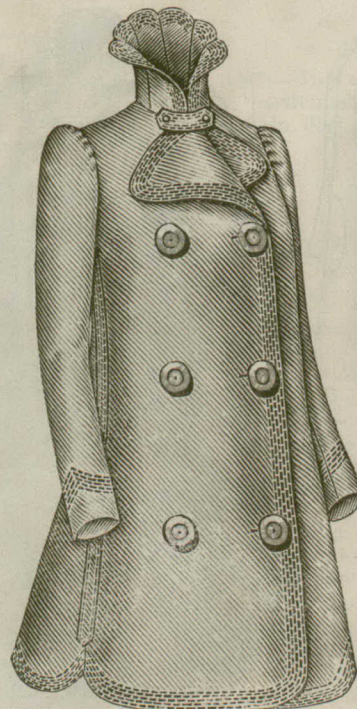
The coat, which reaches well below the hips, has sack fronts closed in double-breasted style with buttons and button-holes and is snugly adjusted at the sides and back by under-arm and side-back gores and a center-seam. The back is in frock style, coat-laps appearing below the center seam and shallow coat-plaits at the side-back seams. A rolling collar reverses the fronts in sharp-pointed lapels, and oblong pocket-laps hide the openings to pockets inserted in the fronts below the waist-line. At the top the two-seam sleeves have the correct amount of fulness collected in gathers.

The coat may be duplicated in serge, melton, etc., and the reverses and collar may be faced with velvet or silk, if desired. A serviceable coat that will effectually protect the wearer from the cold when engaged in athletic sports may be made up by the design of chinchilla or beaver cloth.

We have pattern No. 3309 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the coat

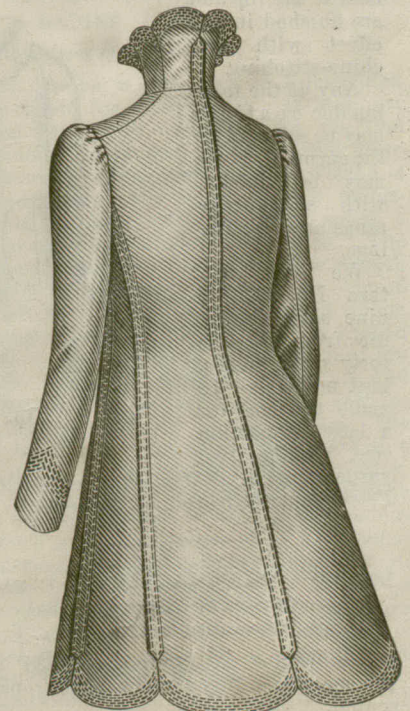


3392



3392

Front View.



3392

Back View.

LADIES' DOUBLE-BREASTED SACK COAT, IN THREE-QUARTER LENGTH. (TO HAVE SCOLLOPED OR STRAIGHT EDGES.)

(For Description see Page 517.)

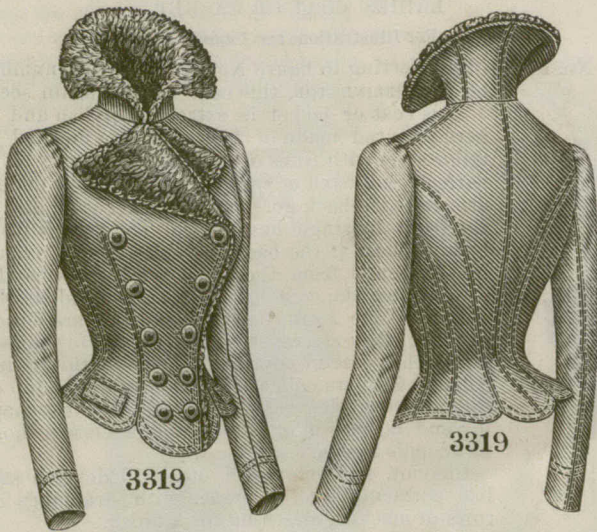
The jacket is a conservative design and will undoubtedly meet with general approval. In this instance mode broadcloth was selected for its development, and machine-stitching

supplies the tailor finish. The garment extends to a stylish depth below the waist-line and is closely adjusted at the sides and back by under-arm and side-back gores and a center

breasted style, and the closing is made with three large buttons and button-holes. Below the bust the closing is made invisibly, the fronts lapping diagonally. If preferred, the right front may be reversed in a revers to the bust and the closing made invisibly. A high flare collar composed of six joined sections gives stylish completion. The sleeves are in two-seam style with the fashionable amount of gathered fulness at the top.

Comfortable coats may be made up in this style of melton, kersey, broadcloth and cheviot, and braid or fur may be added for decoration, if desired.

We have pattern No. 3342 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the coat for a lady of medium size, requires two yards of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.



3319

3319

Front View.

Back View.

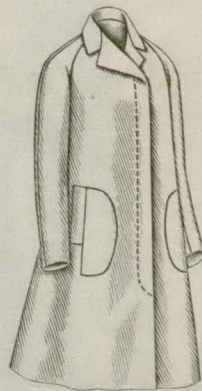
LADIES' COAT OR JACKET.

(For Description see Page 518.)

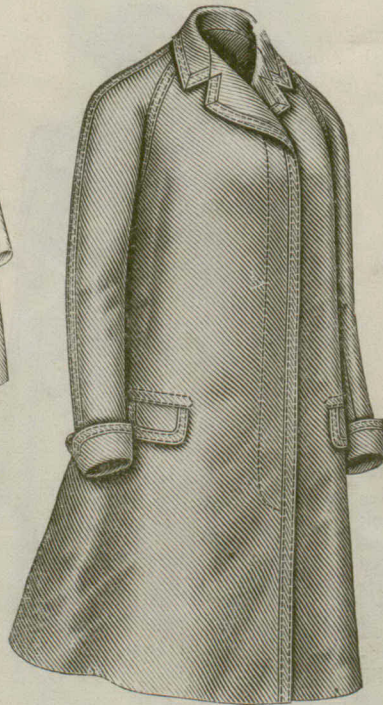
seam, and the usual coat-laps and coat-plaits are formed. The loose fronts are closed in double-breasted style with buttons and button-holes, above which they are reversed in pointed lapels that extend beyond the ends of the rolling collar. Oblong pocket-laps conceal openings to inserted side-pockets in the fronts. The two-seam sleeves are comfortably adjusted with gathered fulness at the top and are finished in cuff effect with machine-stitching.

Any of the fashionable coatings may be selected for the garment, which may be finished with self-strappings and silk facings.

We have pattern No. 3330 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the coat for a lady of medium size, requires two yards of material fifty-four inches wide. Price of pattern 10d. or 20 cents.

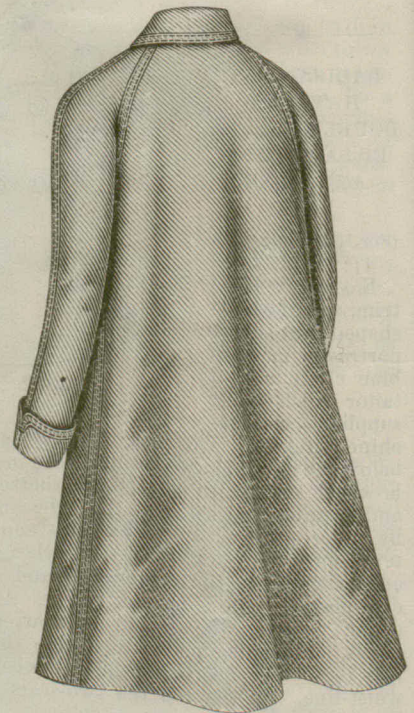


3329



3329

Front View.



3329

Back View.

LADIES' SINGLE-BREADED SACK COAT, IN THREE-QUARTER LENGTH, WITH RAGLAN SLEEVES. (TO BE MADE WITH PATCH OR INSERTED POCKETS.)

(For Description see Page 518.)

LADIES' COAT OR JACKET. (TO BE MADE WITH SQUARE OR ROUND CORNERS.) (For Illustrations see Page 522.)

No. 3342.—At figure No. 183P in this magazine this coat is again represented.

This coat shows the newest shaping and is here pictured developed in chin-chilla cloth and neatly finished with machine-stitching. Perfect adjustment is secured at the sides and back by under-arm and side-back gores and a center seam. Below the waist-line of the side-back seams coat-plaits appear which give the necessary spring, and the fronts are fitted by single bust darts. The fronts lap broadly from the throat to below the bust in double-

the fronts are reversed to form. The removable collar is cut slightly smaller than the permanent one so as to reveal it in a most effective way. The jacket extends to the waist-line and

is lengthened by a circular peplum which is seamed at the center of the back, where it deepens to form a point. The peplum ripples slightly at the back and may be plain or in fanciful outline and the corners round or square to correspond with those of the collar and revers. A crush belt of black satin ribbon drawn through a buckle at the back encircles the waist and fastens in small loop bows at each side of the front. The sleeve, which is in two-piece style, is gathered at the top, and at the bottom is extended to flare attractively over the hand, but may be made plain, if desired. With the jacket may be worn a removable vest topped by a standing collar that rises in scollops at the sides. The collar is closed at the back and the vest at the left side.

Cloth appliqué or cloth handsomely braided with gold or soutache braid for the removable collar and vest would be very effective on jackets made of broadcloth, Venetian, diagonal, tweed or melton. Fancy fronts and stocks may replace the removable vest, if desired.

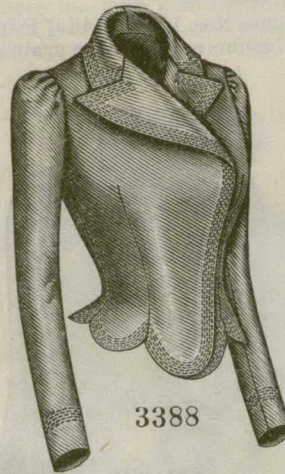
We have pattern No. 3370 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the jacket for a lady of medium size, requires four yards and a half of material twenty inches wide, with a yard and three-fourths of silk twenty inches wide for the removable collar and vest, and a yard and three-fourths of all-over lace in the same width for covering the removable collar and vest. Price of pattern, 10d. or 20 cents.

LADIES' JACKET, CLOSED TO THE NECK. (TO BE MADE WITH A FLARE OR PLAIN STANDING COLLAR)
(For Illustrations see Page 523.)

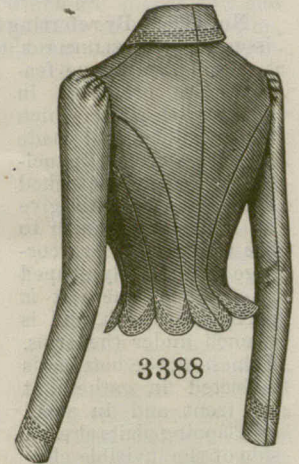
No. 3301.—At figure No. 174 P in this magazine this jacket is shown differently made up.

The stylish jacket here shown made of gray-blue broadcloth and finished with machine-stitching done with black silk will be exceedingly popular. It is cut on the most approved lines and is fitted by single bust darts, under-arm and side-back gores and a center-back seam. The jacket conforms snugly to the figure at the back and sides and is comfortably loose at the front. The side-back seams and the darts terminate above shallow vents that have rounding corners, thus giving a scollop effect at the center of the front and back. The fronts lap in double-breasted fashion, and the invisible closing is made to the neck. Oblong pocket-laps with slightly rounding lower corners conceal openings to inserted hip-pockets. The neck is completed by a high, flaring sectional collar that rolls softly all round and adds greatly to the jauntiness of the mode. A

Venetian, covert or box cloth is suitable for developing the mode, and the seams may be stitched or finished with self-strappings, or rows of braid may be used for trimming.



Front View.



Back View.

LADIES' COAT OR JACKET.
(For Description see Page 519.)

We have pattern No. 3301 in nine sizes for ladies from thirty to forty-two inches, bust measure. To make the jacket for a lady of medium size, requires a yard and five-eighths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

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

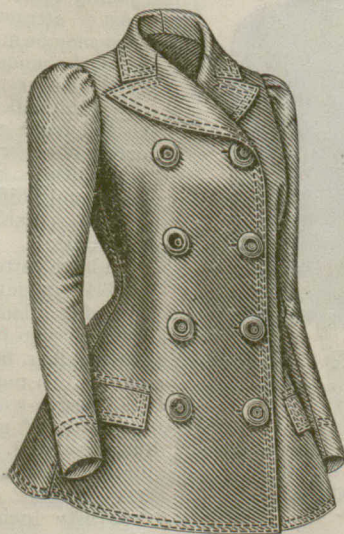
(For Illustrations see Page 524.)

No. 3340.—This stylish basque is designed on lines which make it particularly desirable for stout ladies. It is shown developed in dark-green voile, with white silk for the vest and inside of collar and for facing and gimp and ribbon for ornamentation. The basque is closely adjusted to the figure by two under-arm gores at each side, side-back gores, a center seam and single bust darts. The fronts separate all the way to reveal a smooth vest that is sewed at the right side and closed at the left side, and on which rows of ribbon are arranged in V outline. Fancifully shaped revers that taper to points below the bust are joined to the front edges of the fronts, and the fronts and vest are arranged over dart-fitted lining-fronts closed at the center. The basque is short at the sides, but tapers to a point at the center of the front and back. It may be made with a high neck finished with a plain standing collar or with a Pompadour or V neck and flare collar. The flare collar has tapering ends and rolls becomingly at its outer edge. The two-seam sleeves have close linings and may be in full-length or elbow style. They have the fashionable amount of gathered fulness at the top and are finished with fancifully scolloped flare cuffs.

A handsome basque could be made up in this style of Parma violet striped silk, with all-over lace or spangled net for the vest and plain silk for facings.

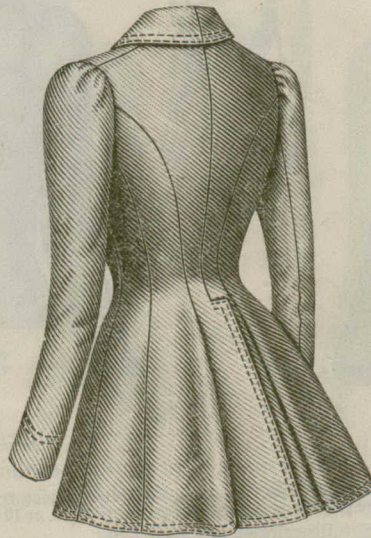
We have pattern No. 3340 in eight sizes for ladies from thirty-four to forty-eight inches, bust measure. To make the basque for a lady of medium size, needs a yard and three-fourths

of dress goods forty inches wide, with a yard and a fourth of silk twenty inches wide for the vest, inside of collar and to line the revers and cuffs. Price of pattern, 10d. or 20 cents.



3309

Front View.



3309

Back View.

LADIES' COAT, HAVING A DOUBLE-BREADED SACK FRONT AND FROCK BACK.
(For Description see Page 519.)

plain standing collar may be substituted for the flaring one. The two-piece sleeve is of the latest shaping and is slightly gathered at the top and finished in cuff outline with machine-stitching.

LADIES' BASQUE-WAIST, HAVING A LOW CORSAGE AND A DROP SLEEVE SEPARATED FROM A DROP YOKE BY A FACING. (CLOSED AT THE BACK.)
(For Illustrations see Page 524.)

No. 3325.—By referring to figure Nos. 191 P and 197 P in this issue of THE DELINEATOR, this basque-waist may be again seen.

Decidedly unique features are presented in this stylish waist, which is here illustrated made of purple crépon associated with pale-lilactucked silk. Folds of satin give an ornamental finish to the waist. The low corsage is fancifully shaped at the top, where it is perfectly smooth, and is seamed under the arms. Fulness at the bottom is collected in gathers at the front and in small overlapping plaits at each side of the invisible closing at the back. The smooth, drop yoke is adjusted with long shoulder seams and is fancifully scolloped at its lower edge to follow the outline of the corsage, from which it is separated by a facing. At its upper edge the facing is sewed

to the body lining, which is closely adjusted with double bust darts and the usual seams. The low corsage overlaps the facing and is tacked to it at intervals. A high standing collar that flares in points at the sides gives a stylish neck-completion. The drop sleeve is in two-seam style and is cut away at the top on the upper side of the arm to reveal a smooth cap-facing arranged on the coat-shaped lining. The facing appears continuous with that on the waist, and a fancy, scolloped cuff flares over the hand from the lower edge of the sleeve. The final touch is given by a wrinkled belt that is secured by a buckle at the front. The collar may be plain if preferred.

A handsome waist for dressy occasions may be made of duck's-egg blue silk poplin, with white Irish lace for the facings. Pippings of velvet of a darker shade and appliqué of Irish lace will supply effective ornamentation. An attractive waist could be of black taffeta, with all-over lace over white satin for the facings and ruchings of chiffon or frills of ribbon for trimming.

We have pattern No. 3325 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the waist, except the facings, for a lady of medium size, will require a yard and a half of material forty inches wide; the facings will need five-eighths of a yard twenty inches wide, with half a yard of satin to line the cuffs and collar and for folds to trim. Price of pattern, 10d. or 20 cents.

LADIES' BASQUE-WAIST, WITH FANCY OVER-BODY CLOSED AT THE LEFT SIDE.
(For Illustrations see Page 525.)

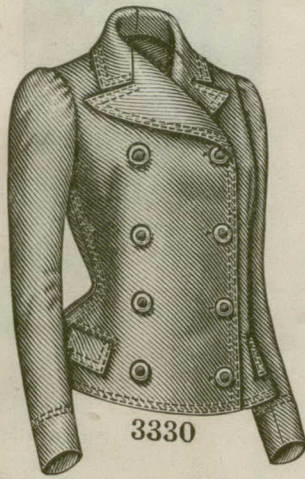
No. 3349.—At figure No. 188 P in this magazine this waist is shown differently made up.

The uniquely designed basque-waist is here pictured developed in an effective combination of biscuit colored cloth and light-blue silk, with ribbon of a darker shade for a stock and belt and appliqué band trimming for ornamentation. The over-body is adjusted with shoulder seams and under-arm gores and is closed invisibly at the left side; it is shaped to reveal the full front in a most effective way. The full front puffs out becomingly and has its fulness collected in gathers at the neck and in rows of shirrings at the bottom. The over-body is separate from the waist at the shoulders, where it extends well over the tops of the sleeves in scollops. The seamless back, which has slight

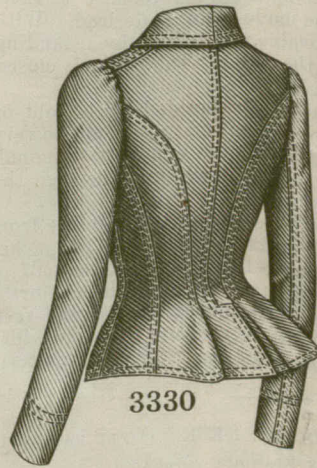
plaited fulness at the bottom, is perfectly smooth at the top, where it is shaped slightly low and rounding to reveal a shallow yoke-facing arranged on the body lining, which is closely adjusted by double bust darts and the usual seams and is closed at the center of the front. The two-seam sleeves are made over close linings and have slight gathered fulness at the top. Fancifully shaped cuffs that extend over the hands are arranged on the sleeves. The wrinkled stock conceals a standing collar closed at the left side, and the ribbon belt is secured at the back under a jaunty bow.

An attractive waist may be made up by the mode of pastel-blue serge, with white silk for the full front and narrow black braid for garniture. Silk poplin and chiffon will also combine pleasingly.

We have pattern No. 3349 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the basque-waist for a lady of medium size, will require a yard and three-eighths of goods fifty inches wide, with a yard and an eighth of lining backs in shallow yoke outline. Price of pattern, 10d. or 20 cents.



Front View.



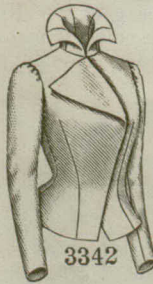
Back View.

LADIES' DOUBLE-BREASTED COAT OR JACKET.

(For Description see Page 519.)



Front View.



3342



Back View.

LADIES' COAT OR JACKET. (TO BE MADE WITH SQUARE OR ROUND CORNERS.)

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

(For Description see Page 520.)

LADIES' FANCY WAIST.

(For Illustrations see Page 525.)

No. 3371.—The waist presents a fanciful appearance, but is of

simple combination and perfectly waist-plaits. At the right front row left right front triangular low white fully shirred that front, are secured loops, sewed the left closed shoulder under the waist coming where secured the waist collar at the sash com neck; back and if preferred full flare well of complete seam are gathered top, and un by single and un Peac in com all-over velop for we of moi mere are als they m with f silk, al If the used, bon st a fan give a belt to be wor We No. 33 for lac to for bust make lady calls seven-forty with a yard twenty Price

No. featur

simple construction. It is pictured made of flame-colored silk combined with pale-gray tucked silk, and black velvet ribbon and fancy ball buttons supply the garniture. The back is perfectly plain, with the exception of slight fulness at the waist-line drawn down close at the center in overlapping plaits. Under-arm seams give smooth adjustment at the sides. At the front a smooth vest is revealed between a wide

right front and narrow left front. The right front is reversed at the top in a large triangular revers, below which it is fancifully shaped in points that meet the left front, to which they are secured by fancy ball buttons and cord loops. The vest is sewed underneath to the left front and is closed along the right shoulder seam and under the right front. The waist blouses becomingly at the front, where the fulness is secured by gathers at the waist-line. A high collar rising in points at the sides gives stylish completion to the neck; it closes at the back and may be plain, if preferred. Fanciful flare cuffs that fall well over the hands complete the two-seam sleeves, which are gathered at the

top, and a fancy buckle secures the wrinkled ribbon belt. The waist has a short body-lining that is smoothly adjusted by single bust darts and a seam at the center of the back and under each arm and closed at the center of the front.

Peach-mauve moiré in combination with all-over lace will develop a dressy waist for wear with a skirt of moiré. Voile, cashmere and broadcloth are also desirable, and they may be associated with fancy or tucked silk, all-over lace, etc. If the plain collar is used, a wrinkled ribbon stock closing with a fancy buckle will give a pretty finish. A belt to match could be worn.

We have pattern No. 3371 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the waist for a lady of medium size, calls for a yard and seven-eighths of goods forty inches wide, with three-fourths of a yard of tucked silk twenty inches wide for the vest, collar and covering the revers. Price of pattern, 10d. or 20 cents.

LADIES' FANCY WAIST, WITH A SHIELD.

(For Illustrations see Page 526.)

No. 3361.—The shield and shawl collar are distinguishing features of this design. The waist is pictured made of lilac

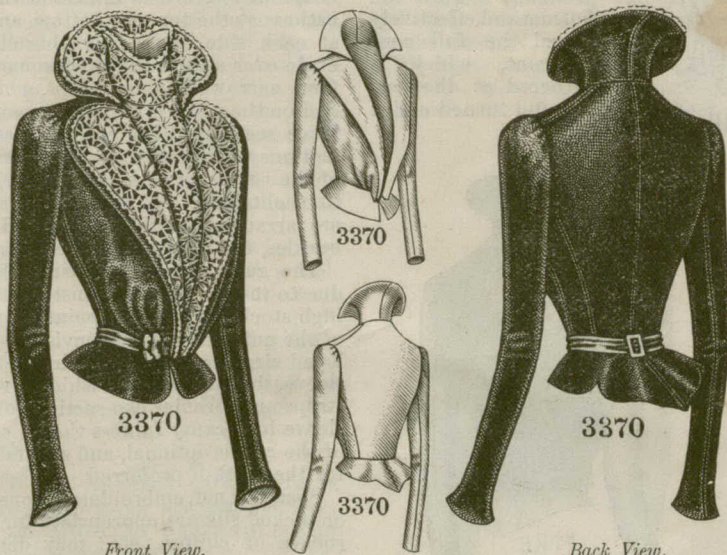
glacé silk and ornamented with lace appliqué. The seamless back is fitted perfectly smooth at the top, but at the waist-line has slight fulness drawn down close to the center in small overlapping plaits. Under-arm and shoulder seams connect the back with the fronts, which are shaped low and rounding at the top and puff out prettily at the waist-line, where they are gathered. The right front is extended to overlap

a little to the left of the center, where an invisible closing is made. The shawl collar is shaped with a seam at the back and curves gracefully over the shoulders, the ends tapering to points which meet at the bust. The collar frames the shield, in which a small box-plait is taken up at the center. The shield is tacked to the right front and secured at the left side, while the collar is closed invisibly at the back. The pattern provides for a high, fancifully shaped or a plain standing collar. The two-seam sleeves are comfortably adjusted; the upper portion is slightly pointed at the wrists, and the sleeves are finished with circular cuffs. The waist is made with a short body-lining fitted with

single bust darts, under-arm seams and a center seam and closed at the center of the front. The ribbon belt is secured with a handsome buckle at the front.

Silk or wool poplin, broadcloth, serge and novelty goods will develop the design attractively. If desired, the shield and standing collar may be of contrasting material and the shawl collar of velvet.

We have pattern No. 3361 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the waist for a lady of medium size, requires three yards and seven-eighths of goods twenty inches wide. Price of pattern, 10d. or 20 cents.

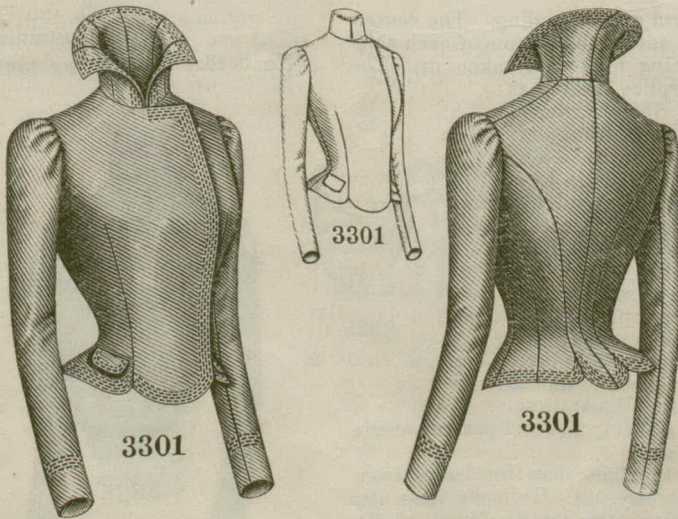


Front View.

Back View.

LADIES' JACKET, HAVING A PERMANENT AND A REMOVABLE COLLAR AND A REMOVABLE VEST WITH FANCY STANDING COLLAR. (TO BE MADE WITH OR WITHOUT A CENTER-BACK SEAM, WITH ROUNDING OR SQUARE CORNERS AND WITH THE SLEEVES FLARING OR PLAIN AT THE WRISTS.)

(For Description see Page 520.)



Front View.

Back View.

LADIES' JACKET, CLOSED TO THE NECK. (TO BE MADE WITH A FLARE OR PLAIN STANDING COLLAR.)

(For Description see Page 521.)

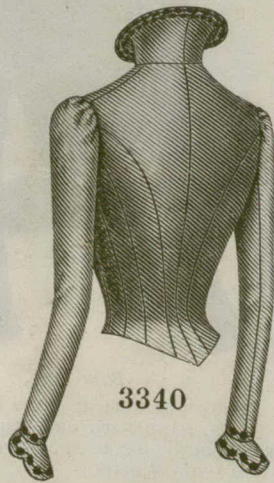
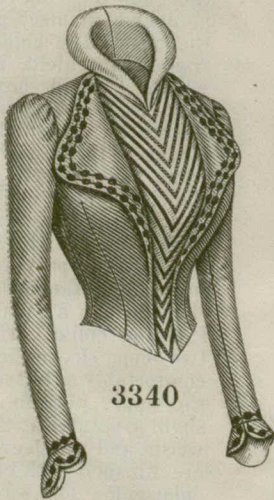
LADIES' EVENING WAIST.

(For Illustrations see Page 526.)

No. 3307.—A different view of this waist is given at figure No. 196 P in this magazine.

White dotted net and pale-blue faille are here combined in the charming evening waist, and cream-white appliqué lace provides the ornamentation. The waist is made over a body lining closed at the center of the front and fitted by double bust darts and the usual seams. Under-arm and very short shoulder seams join the side-fronts and broad, seamless back, which is plain at the top, but has slight fulness at the bottom arranged in two small backward-turning plaits.

at each side of the center. The neck is cut low, being square across the front and in scooped outline at the back, and the front edges of the side-fronts are similarly scooped. The side-fronts are shaped somewhat narrow at the top, but broaden gradually toward the bottom and effectively reveal the full center-front, which is gathered at the bottom and turned under



Front View.

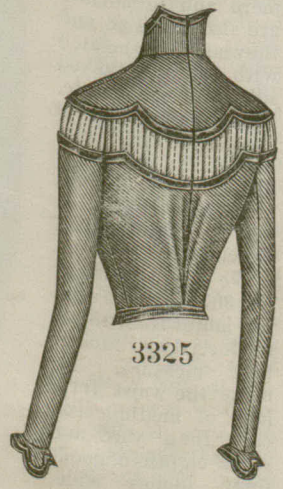
Back View.

LADIES' BASQUE, WITH TWO UNDER-ARM GORES. (TO BE MADE WITH A HIGH NECK AND STANDING COLLAR OR WITH A POMPADOUR OR V NECK AND FLARE COLLAR, AND WITH FULL-LENGTH OR ELBOW SLEEVES.) DESIRABLE FOR STOUT LADIES. (For Description see Page 521.)

and shirred at the neck to form a frill heading. The center-front is closed at the left side, and at the bottom of each side-front two small forward-turning plaits are taken up. The side-fronts lap slightly in surplice fashion at the bottom, and a crush belt of ribbon fastened under an artistic bow toward the front outlines the lower edge of the waist. The sleeve, which reaches to the elbow, is in two-piece style; it fits the arm closely and has slight fulness collected in gathers at the top.

Moiré antique, peau de soie, silk poplin, Bengaline, satin or vailing associated with mousseline de soie, plain or embroidered chiffon, spangled net or gauze would develop handsome waists by this design. A dainty waist will result if canary-colored tuckered taffeta and novelty chiffon be used for the mode and a rich Renaissance appliqué for decoration. Narrow ruchings of chiffon or Liberty silk and passementerie would suitably decorate the design.

We have pattern No. 3307 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the waist for a lady of medium size, requires a yard and a fourth of silk twenty inches wide, with three-fourths of a yard of point d'esprit net forty-five inches wide for the center-front and sleeves. Price of pattern, 10d. or 20 cents.



Front View.

Back View.

LADIES' WAIST, WITH SEPARATE GUMPE. (BOTH CLOSED AT THE BACK.) (For Illustrations see Page 527.)

LADIES' BASQUE-WAIST, HAVING A LOW CORSAGE AND A DROP SLEEVE SEPARATED FROM A DROP YOKE BY A FACING. (CLOSED AT THE BACK.) (For Description see Page 522.)

No. 3320.—Another development of this waist is given at figure No. 179 P in this magazine. There is no waning of the popularity of the guimpe-waist. In fact, new and attractive examples of this effective mode

are constantly appearing, and the one illustrated will commend itself to all lovers of stylish simplicity in dress. Frills of pink satin ribbon decorate the waist, which is here shown made of pink silk, while narrow black velvet ribbon outlines the cuffs and collar of the all-over lace guimpe. The waist is plain at the sides, where it is adjusted by under-arm seams, but at the front there is pronounced fulness that is gathered at the top and bottom and allowed to pouch attractively. There is also fulness at the back which is collected in gathers at the top and bottom and drawn well to the center at each side of the invisible closing. The design, which is made over a tight lining, is square-necked and is extended to form narrow shoulder-straps, which may, however, be cut off; and on the waist is arranged a smooth circular bertha made in three sections. The waist is sleeveless, save for circular cap sections that pass over the arms and are joined to the ends of the bertha sections, the effect of a continuous bertha being thus obtained. Velvet shoulder-straps pointed at the ends are arranged on the design and are held in place by fancy buckles, but the use of these straps is optional.

The guimpe is tight fitting, the smooth adjustment being due to the use of single bust darts and under-arm gores. A high stock that rises in points at the back completes the neck of the guimpe, which is invisibly closed at the back. A scooped circular cuff adds a dressy touch to the small two-seam sleeve, the upper part of which is revealed between the shoulder straps and circular cap-sections of the waist. At the top the sleeve has scanty fulness that is collected in gathers. The use of the cuff is optional, and a standing collar may be substituted for the stock if preferred.

Spangled net, embroidered mousseline de soie, shirred chiffon or tuckered silk are appropriate for the guimpe. Lace appliqué, ruches of chiffon, etc., may decorate the waist, for which vailing, cashmere, satin, fine cloth or chiffon over silk may be employed. The bertha and cap sections may be made of velvet.

We have pattern No. 3320 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the waist will require two yards and an eighth of goods twenty inches wide, with three-eighths of a yard of velvet twenty inches wide for the straps; the guimpe needs two yards and an eighth of material twenty inches wide. Price of pattern, 10d. or 20 cents.

LADIES' WAIST OR SHIRT-WAIST, WITH APPLIED BACK-YOKE. (TO BE MADE WITH OR WITHOUT THE YOKE AND FITTED LINING.) (For Illustrations see Page 527.)

No. 3312.—By referring to figure No. 182 P in this number

ers. A flannel less bac fulness and und is taken at each distance puffing in row button-h the right which is seam sle they are hands a short bo arm sea pointed Silk, c be pleas may be so popul We h thirty for a lac eighth of tern, 10c

LADIES' MADE OR WIT

No. 33 stout an developn shirt-wai gores, an side of t waist-lin yoke tha fronts p button-h fitted ba lar. The of the t lining; t and are c

LADIES' I

separate shaped w

of THE DELINEATOR, this waist may be seen differently made up. The simplicity of this design will win for it many admir-

ers. As here pictured the waist is developed in fine gray flannel and neatly finished with machine-stitching. The seamless back is perfectly smooth at the top, but has slight plaited fulness at the waist-line and is joined to the fronts in shoulder and under-arm seams. The fronts have becoming fulness that is taken up at the neck and shoulders in five small box-plaits at each side of the center. The plaits are sewed for a short distance from the top and then allowed to flare, the fulness puffing out attractively to the waist-line, where it is collected in rows of shirrings. The closing is made with buttons and button-holes through a box-plait formed at the front edge of the right front. The neck is finished with a fitted band to which is attached the removable turn-over collar. The two-seam sleeves have close linings and slight fulness at the top; they are completed with rounding cuffs that flare over the hands and are in two sections. The waist is made over a short body-lining that is adjusted with shoulder and under-arm seams and single bust darts, but its use is optional. A pointed yoke may be applied to the back if liked.

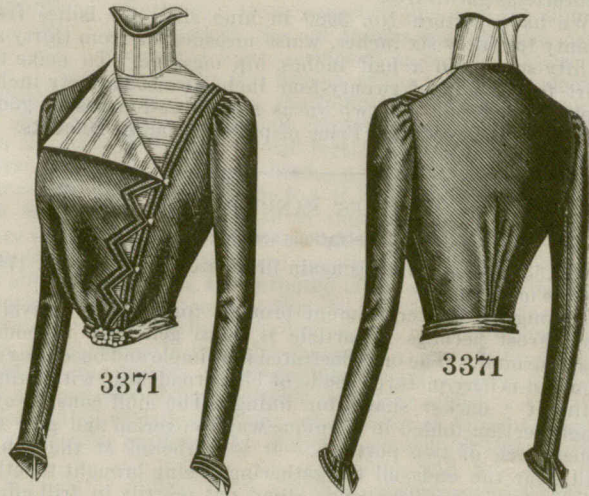
Silk, cashmere, brilliantine and washable cotton fabrics may be pleasingly employed in developing the waist, with which may be appropriately worn the flowing handkerchief tie now so popular or any preferred neck accessory.

We have pattern No. 3312 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the waist for a lady of medium size, will require three yards and an eighth of material twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

at the top and bottom; it is slashed at the back of the wrist, where the regulation underlap and pointed overlap appear. Link cuffs complete the shirt sleeves, and a ribbon belt gives completion to the waist. A short lining fitted by single bust darts, under-arm gores and a center seam and closed at the front may be used or not.

Silk poplin, glacé taffeta, cashmere, brilliantine and gingham, dimity, lawn, piqué and other washable fabrics are appropriate for the design.

We have pattern No. 3385 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the shirt-waist for



Front View.

Back View.

LADIES' FANCY WAIST.

(For Description see Page 522.)

LADIES' SHIRT-WAIST, WITH UNDER-ARM GORE. (TO BE MADE WITH LEG-O'-MUTTON OR SHIRT-WAIST SLEEVES AND WITH OR WITHOUT THE FITTED LINING.) EQUALLY DESIRABLE FOR STOUT AND SLENDER LADIES.

(For Illustrations see Page 528.)

No. 3385.—This stylish shirt-waist is equally desirable for stout and slender ladies. Blue flannel was selected for its development, and machine-stitching gives the finish. The shirt-waist is smoothly adjusted at the sides by under-arm gores, and two backward-turning plaits are taken up at each side of the center of the back, all the plaits meeting at the waist-line and flaring above. The back is topped by a pointed yoke that extends well over the shoulders and supports the full fronts which are gathered at the top and at the waist-line. The fronts puff out becomingly and are closed with buttons and button-holes through a box-plait. The neck is finished with a fitted band to which is attached the removable standing collar. The pattern provides for two styles of sleeves, one being of the two-seam, leg-o'-mutton order and made over a close lining; they are gathered at the top and fit the arm closely and are completed with sectional flare cuffs, the ends of which

a lady of medium size, will require three yards and an eighth of material twenty-seven inches wide. Price, 10d. or 20 cents.

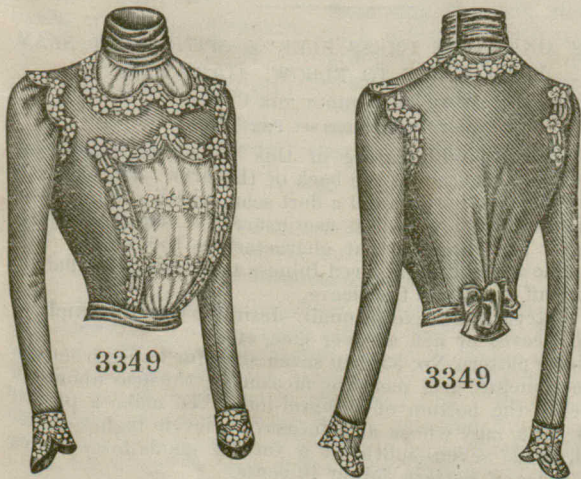
LADIES' GUMPE, WITH SEAMLESS YOKE AND ONE-SEAM SLEEVES IN ONE. (THE BODY MAY BE OMITTED WHEN YOKE AND SLEEVES ONLY ARE DESIRED.) SUITABLE FOR LACE, EMBROIDERY AND SIMILAR GOODS.

(For Illustrations see Page 528.)

No. 3372.—This is an uniquely designed guimpe, all-over lace being used for the yoke and sleeves, which are cut in one piece, and lining material for the body. The beauty of the lace is preserved by the shaping, the only seam in the lace being in the sleeves at the inside of the arm. The body is smoothly fitted by under-arm gores and single bust darts, and the closing is made invisibly at the center of the back. It is joined to the yoke, which is rounding at the lower edge in front and square at the back and is closed like the body. A standing collar that may be plain or shaped to form points at the sides completes the neck. The sleeve has gathered fulness at one edge of the seam to fit it comfortably over the elbow and is finished with a flare cuff that ripples over the hand.

Spangled net, novelty silk, fancy tucking, etc., may be effectively employed in developing the guimpe. The body will be omitted when only the yoke and sleeves are desired.

We have pattern No. 3372 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the guimpe for a lady of medium size, calls for a yard and seven-eighths of goods twenty inches wide. Price of pattern, 7d. or 15 cents.



Front View.

Back View.

LADIES' BASQUE-WAIST, WITH FANCY OVER-BODY CLOSED AT THE LEFT SIDE.

(For Description see Page 522.)

LADIES' CIRCULAR SKIRT, WITH SAD. L. BACK. (TO BE CLOSED AT THE BACK OR LEFT SIDE AND MADE WITH A SWEEP OR IN ROUND LENGTH.)

(For Illustrations see Page 529.)

No. 3380.—Others views of this skirt are shown at figures No. 185 P and 189 P in this number of THE DELINEATOR.

separate the front and back. The shirt-waist sleeve is shaped with only an inside seam and has gathered fulness

The graceful circular skirt retains its popularity and in this instance introduces an added attraction in the fashionable saddle-back. The skirt, which is here pictured made of serge, is in one piece and is seamed at the center of the back. It is fitted perfectly smooth at the top by three darts at each side and ripples gracefully below the hips and at the back. In the medium sizes the skirt in the round length measures three yards and a half at the bottom. The placket may be made above the center seam or at the left side of the front, the skirt being slashed in the latter instance. When the figure requires the hip conformers or pads should be worn.

The design is extremely stylish and may be used in developing handsome skirts for evening or ordinary wear. It is particularly desirable for wide goods and may be made quite elaborate by the use of ribbon, insertion, appliques or passementerie as garnitures.

We have pattern No. 3380 in nine sizes for ladies from twenty to thirty-six inches, waist measure, or from thirty-six to fifty-seven and a half inches, hip measure. To make the skirt for a lady of twenty-four inches waist or forty inches hip measure, calls for two yards and three-fourths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LADIES' FANCY MUFF.

(For Illustrations see Page 529.)

No. 3354.—This muff is again illustrated at figure No. 175 P in this magazine.

Among the Winter raiment brought forth by the arrival of Jack Frost perhaps no article is more generally welcomed than the muff. The one illustrated is a simple and becoming design and is here pictured made of blue broadcloth, with quilted satin of a darker shade for lining. The muff consists of a single section folded in a unique way to overlap and give the appearance of two portions. It is gathered at the center and near the ends, all the gatherings being brought together at the top, where the ends stand out prettily in frill effect. The muff is broad at the bottom and narrowed at the top, and a band of kimmer is arranged along one edge of the overlapping part. A large stylish bow of gray satin ribbon secured by a handsome smoked-pearl buckle is tacked at the upper left-hand side of the muff.

Velvet is an appropriate material for the muff, and ribbon, lace or fur bands may be used with rich results as a garniture. Muffs of this style usually match the costume with which they are carried.

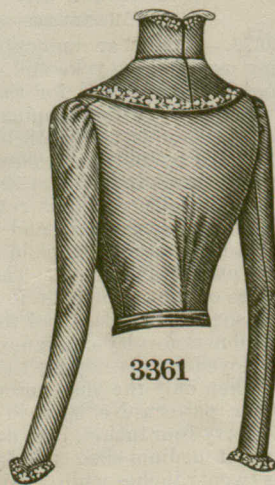


3361



3361

Front View.



3361

Back View.

LADIES' FANCY WAIST, WITH A SHIELD.

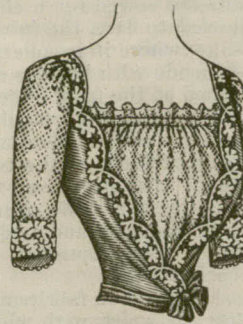
(For Description see Page 523.)

Pattern No. 3354 is in one size only. To make the muff, requires five-eighths of a yard of material twenty or more inches wide, with five-eighths of a yard of quilted satin twenty inches wide to line. Price of pattern, 5d. or 10 cents.

LADIES' FIVE-GORED SKIRT, WITH CIRCULAR OVER-SKIRT FALLING OVER A CIRCULAR FLOUNCE (THE SKIRT AND OVER-SKIRT BEING MADE IN SADDLE-BACK STYLE).

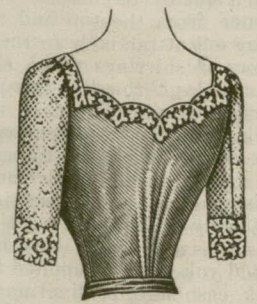
(For Illustrations see Page 530.)

No. 3381.—At figures No. 176 P and No. 190 P in this issue of



3307

Front View.



3307

Back View.

LADIES' EVENING WAIST.

(For Description see Page 523.)

THE DELINEATOR this skirt is illustrated differently developed.

Many beautiful designs for skirts have appeared with the advent of the over-skirt. An exceptionally attractive style which introduces this fashionable feature, as well as the saddle-back, is here illustrated made of pastel-blue serge and trimmed with folds of black satin. The skirt is in five-gored style without a particle of fulness at the top, a short dart at each side adjusting it smoothly over the hips. It is made with a slight train and upon it is arranged a graduated circular flounce, which is sewed smoothly to the skirt, the shaping causing it to fall in graceful ripples at the sides and back. In the medium sizes the skirt measures three yards and a fourth round at the foot. The over-skirt is also of circular shaping and is seamed at the center of the back, where the placket is made. Three darts at each side remove the fulness at the top, and the over-skirt extends to the foot of the skirt at the front and is graduated to be shortest at the back, the lower edge being prettily scalloped.

Cashmere, poplin, foulard, etc., are appropriate for the skirt.

We have pattern No. 3381 in seven sizes for ladies from twenty to thirty-two inches, waist measure, or from thirty-six to fifty-one and a half inches, hip measure. To make the skirt for a lady of twenty-four inches waist or forty inches hip measure, requires four yards and five-eighths of goods forty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' ONE-PIECE DRESS SLEEVE, WITH DART SEAM FROM WRIST TO ELBOW. (TO BE MADE

WITH OR WITHOUT THE CUFF.)

(For Illustrations see Page 530.)

No. 3324.—An odd feature of this plain one-piece dress sleeve is the dart seam at the back of the arm. The sleeve is fitted with an inside seam and a dart seam which extends from the wrist to the elbow, and its use insures the faultless adjustment over the forearm that characterizes the mode. The fashionable amount of gathered fulness at the top and a flaring circular cuff completes the sleeve.

The pattern is an exceptionally desirable one by which to develop sleeves of net, all-over lace, etc.

We have pattern No. 3324 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm-hole. To make a pair of sleeves for a lady whose arm measures eleven inches as described, needs seven-eighths of a yard of goods forty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' SHIRT-WAIST SLEEVE, WITH TWO SEAMS. (TO BE MADE WITH A FLARING OR SHIRT CUFF AND WITH OR WITHOUT THE LINING.)

(For Illustrations see Page 530.)

No. 3393.—One of the newest examples of the popular shirt-

waist sleeve is here shown. It is shaped to be made with either the regulation shirt cuff or with a cuff that falls over the hand. The sleeve is fashioned with a seam along the inside and outside of the arm and is gathered at the top, slight gathered fulness appearing at the bottom on the upper side; and the outside seam is left open to allow for the customary

LADIES' TWO-SEAM SLEEVE FOR COATS, OUTDOOR JACKETS, ETC. (TO BE MADE WITH OR WITHOUT THE CUFF.)

(For Illustrations see Page 531.)

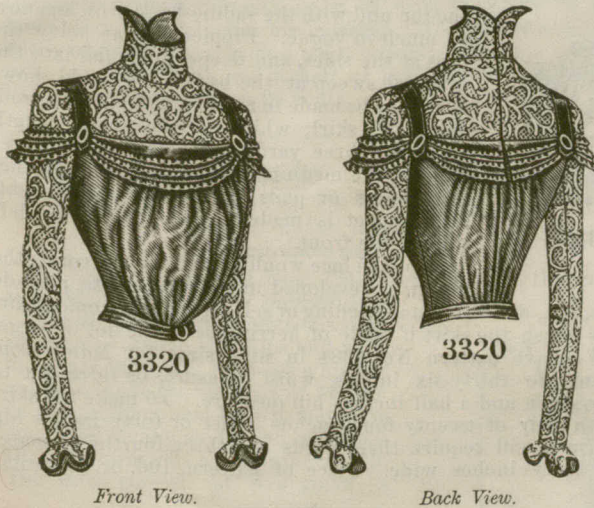
No. 3397.—This sleeve is of the very latest shaping and is cut on entirely new lines, resembling a man's sleeve in appearance more than any sleeve recently issued. It is shaped with a seam at the inside and outside of the arm, and the upper portion is cut narrower and the under portion wider than those of past seasons. Owing to this fact and the symmetrical outlines of the parts, a greater height has been secured in the top of the under portion at the back of the arm. On account of the new shaping greater ease and comfort are obtained than it was possible to secure in the coat sleeves recently in vogue, the effects attained in the old designs having been procured at some sacrifice to an easy fit. There is decidedly less fulness at the top of this sleeve

than in those of recent date, the fulness being regulated by a row of gathers; but even though the fulness is slight compared with the old styles it may be still further reduced if the sleeve is first gathered on a thread between points indicated in the pattern and drawn so that the top of the sleeve measures one inch larger than the arm-hole of the garment of which the sleeve is to form a part; then shrink this fulness, using a hot iron, dampening the goods and pressing over a sleeve board, this almost eliminating the gathered effect and yet giving that smooth, rounded appearance that is now so eagerly sought. A turn-up cuff, showing rounding upper corners above the seam, which comes in line with the outside seam of the sleeve, completes the wrist. Garments fitted with sleeves of this type are certain to be comfortable as well as stylish.

Cloth in all varieties and any other material suited to coats and jackets for outdoor wear may be selected for this sleeve,

which will, however, always correspond with the coat. Braid, self-strappings, cuff facings of velvet or peau de soie may supply decoration.

We have pattern No. 3397 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about



Front View.

Back View.



3320



Front View.

underlap and pointed overlap. The shirt cuff is straight and is closed with link buttons. The cuff is circularly shaped and deepens at the back, where the sharply pointed ends flare attractively. The sleeve is made over a plain, two-seam lining which also has scanty fulness at the top collected in gathers.

Flannel, soft woollens, silk or cotton fabrics are suitable for the mode, which must in every instance harmonize in fabric and decoration with the waist of which it forms a part.

We have pattern No. 3393 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm-hole. To make a pair of sleeves for a lady whose arm measures eleven inches as described, requires seven-eighths

LADIES' WAIST, WITH SEPARATE GUIMPE. (BOTH CLOSED AT THE BACK.) (For Description see Page 524.)

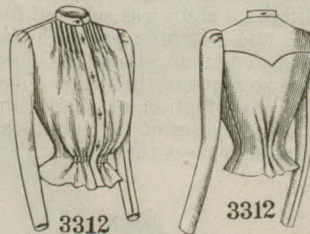
of a yard of material forty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' SMALL TWO-SEAM DRESS SLEEVE. (TO BE MADE WITH OR WITHOUT THE CAPS.) (For Illustrations see Page 531.)

No. 3367.—Deep graduated caps relieve the severity of this two-seam sleeve, a decorative touch being added by narrow folds of satin. The caps are rather short under the arm, where they are seamed; they are considerably deeper at the outside and are fancifully shaped at the lower edge. Both the caps and sleeve have scarcely perceptible gathered fulness at the top. The sleeve is extended to flare in bell cuff effect over the hand, but it may be plain at the wrist, if preferred.

The design may be developed in cloth, woollens or silk and is susceptible of many pleasing decorations.

We have pattern No. 3367 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm-hole. To make a pair of sleeves for a lady whose arm measures eleven inches as described, calls for a yard and a fourth of goods forty inches wide. Price of pattern, 5d. or 10 cents.

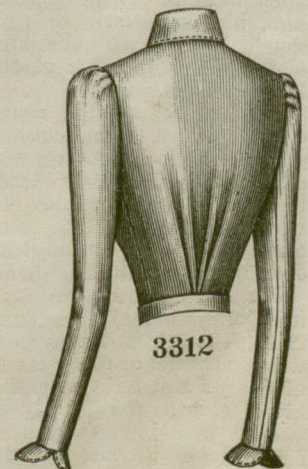


3312

3312



3312



3312

Front View.

Back View

LADIES' WAIST OR SHIRT-WAIST, WITH APPLIED BACK-YOKE. (TO BE MADE WITH OR WITHOUT THE YOKE AND FITTED LINING.)

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

(For Description see Page 524.)

an inch below the bottom of the arm-hole. To make a pair of sleeves for a lady whose arm measures eleven inches as described, requires seven-eighths of a yard of goods fifty-four inches wide. Price of pattern, 5d. or 10 cents.

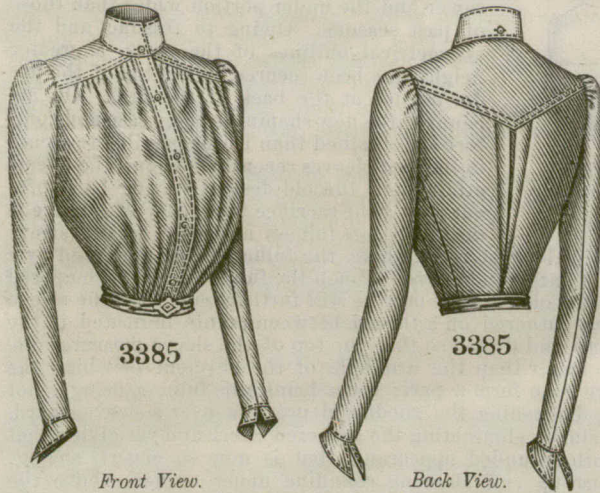
LADIES' SHORT, FIVE-GORED SKIRT, HAVING AN UNDER BOX-PLAIT AT THE BACK. (TO BE OF ANY DESIRED LENGTH.)
FOR STORMY WEATHER, GOLFING, SKATING, ETC.
(For Illustrations see Page 531.)

No. 3328.—At figure No. 181 P in this number of THE DELINEATOR this skirt is again represented.
Every up-to-date woman numbers among her absolute neces-

made of mastic-gray homespun and stylishly trimmed with rows of black soutache braid. It is composed of a narrow front-gore that extends to the belt and two circular side-portions that are supported by a smooth yoke. The yoke is shaped to form a point at the center of the back; it curves up prettily over the hips, where it is shortest, and is deepened to form a point at each lower front corner. The skirt is in the becoming sheath style without any darts or fulness at the top and with the saddle-back, which is now so much in vogue. Ripples appear below the hips at the sides, and deeper folds fall into the graceful sweep at the back; the mode, however, may be made in round length, if preferred. With the skirt, which in the round length measures three yards and a half at the lower edge in the medium sizes, should be worn hip conformers or pads if the figure be slight. The placket is made at the seam at the left side of the front.

Appliqué lace would attractively decorate the design if developed in foulard, taffeta, peau de soie, etc., and machine-stitching or self-strappings would desirably finish the skirt if made of herring-bone cheviot or serge.

We have pattern No. 3384 in nine sizes for ladies from twenty to thirty-six inches, waist measure, or thirty-six to fifty-seven and a half inches, hip measure. To make the skirt for a lady of twenty-four inches waist or forty inches hip measure, will require three yards and three-fourths of material forty inches wide. Price of pattern, 10d. or 20 cents.



Front View.

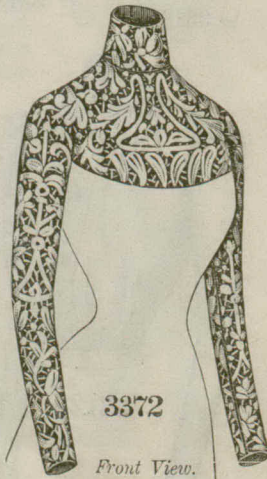
Back View.

LADIES' SHIRT-WAIST, WITH UNDER-ARM GORE. (TO BE MADE WITH LEG-O'-MUTTON OR SHIRT-WAIST SLEEVES, AND WITH OR WITHOUT THE FITTED LINING.) EQUALLY DESIRABLE FOR STOUT AND SLENDER LADIES.
(For Description see Page 525.)

sities a short skirt to be worn on stormy days or while indulging in athletic sports. Dark-brown cloth was selected for the smart short skirt illustrated, and stitching provides the finish. The skirt, which is a five-gored mode, shows the close adjustment about the hips that is so popular this year. The sheath effect is obtained by the introduction of single hip darts and an under box-plait which disposes of the fulness at the back. Below the hips the shaping causes the skirt, which measures about three yards and a fourth at the lower edge in the medium sizes, to fall in graceful folds. If the figure be slim, hip conformers or pads should be worn with the skirt, which closes invisibly at the left side-front seam.

Double-faced cloth, rough cheviot, tweed, homespun and cravenette are the fabrics usually employed for skirts of this type, with which should be worn a coat made of the same material or one developed in cloth in some contrasting shade.

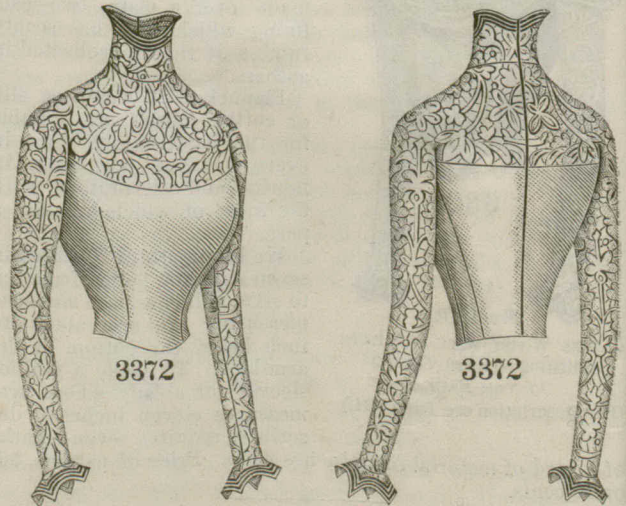
We have pattern No. 3328 in nine sizes for ladies from twenty to thirty-six inches, waist measure, or thirty-six to fifty-seven and a half inches, hip measure. For a lady of twenty-four inches waist or forty inches hip measure, the skirt needs two yards and seven-eighths of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.



Front View.

LADIES' CIRCULAR SHEATH SKIRT, WITH A BOX-PLAILED GORE AT THE BACK. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.)
(For Illustrations see Page 533.)

No. 3374.—This skirt may be again seen by referring to figures Nos. 186 P and 192 P in this issue of THE DELINEATOR.



Front View.

Back View.

LADIES' GUIMPE, WITH SEAMLESS YOKE AND ONE-SEAM SLEEVES IN ONE. (THE BODY MAY BE OMITTED WHEN YOKE AND SLEEVES ONLY ARE DESIRED.) SUITABLE FOR LACE, EMBROIDERY AND SIMILAR GOODS.

(For Description see Page 525.)

LADIES' SHEATH SKIRT, CONSISTING OF A FRONT-GORE EXTENDING TO THE BELT AND TWO CIRCULAR SIDES SEAMED TO A SHORT YOKE, THERE BEING NO DARTS OR FULNESS AT THE WAIST. (TO BE MADE WITH A SWEEP OR ROUND LENGTH.)
(For Illustrations see Page 532.)

No. 3384.—At figures Nos. 191 P and 177 P in this magazine this skirt is again shown. The skirt is novel and is represented

This graceful skirt presents a unique feature in the box-plaited gore at the back. It is here illustrated serviceably developed in gray homespun and is without a particle of ornamentation, the result being exceptionally stylish. The design is a two-piece style and is distinguished by its sheath-like adjustment. The circular front-portion extends well to the back, where it is joined to the narrow back-gore in seams which are concealed by the box-plait. Three darts at each side produce a smooth effect at the top of the front and sides, and the fulness in the back-gore is disposed in a broad box-plait that widens gradually from the top. The plait falls in rolling folds to the lower edge, where the skirt in the medium sizes

measures about three yards and a fourth at the foot in the round length. Below the hips the skirt ripples prettily, and if the figure be slight, hip conformers or pads should be worn to give the proper roundness.

Seasonable skirts may be reproduced by the design in camel's-hair, broadcloth, cheviot, poplin, Venetian cloth, etc.

We have pattern No. 3374 in nine sizes for ladies from twenty to thirty-six inches waist or from thirty-six to fifty-seven and a half inches hip measure. To make the skirt for a lady of twenty-four inches waist or forty inches hip measure, calls for four yards and a half of goods forty inches wide. Price of pattern, 10d. or 20 cents.

LADIES' FIVE-GORED SKIRT, HAVING AN UNDER BOX-PLAIT AT THE BACK. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.)

(For Illustrations see Page 534.)

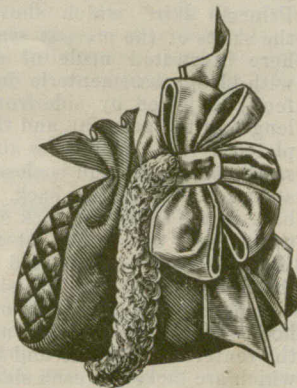
No. 3308.—At figures Nos. 174P and 183P in this magazine this skirt is again represented.

This skirt is designed with the snug adjustment about the hips and with the slight fulness at the back which is so becoming to the majority of figures. In this instance seal-brown cheviot is employed for the mode, and machine-stitching provides a desirable finish. The skirt consists of five gores—

sizes the design measures three yards and a half in the round length.

The severe style of this skirt makes it especially appropriate for wear with shirt-waists or tailor-made basques. Venetian cloth, serge, cheviot and lady's-cloth, as well as novelty goods in stripes, checks or mixtures, are equally suitable for the design, and self-strappings or braid may be used for decoration. A serviceable skirt could be made of dark-blue serge, with rows of braid for trimming.

We have pattern No. 3308 in nine sizes for ladies from twenty to thirty-six inches waist or thirty-six to fifty-seven and a half inches hip measure. To make the skirt for a lady of twenty-four inches waist or forty inches hip measure, will require five yards and a half of goods forty inches wide. Price of pattern, 10d. or 20 cents.



3354

LADIES' FANCY MUFF.

(For Description see Page 526.)

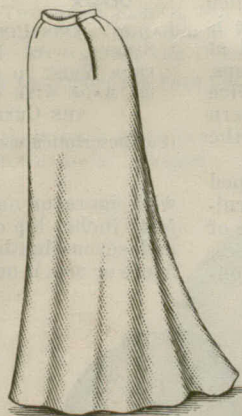
LADIES' AND MISSES' EVENING HOOD. (KNOWN AS THE ROXANE HOOD.)

(For Illustrations see Page 534.)

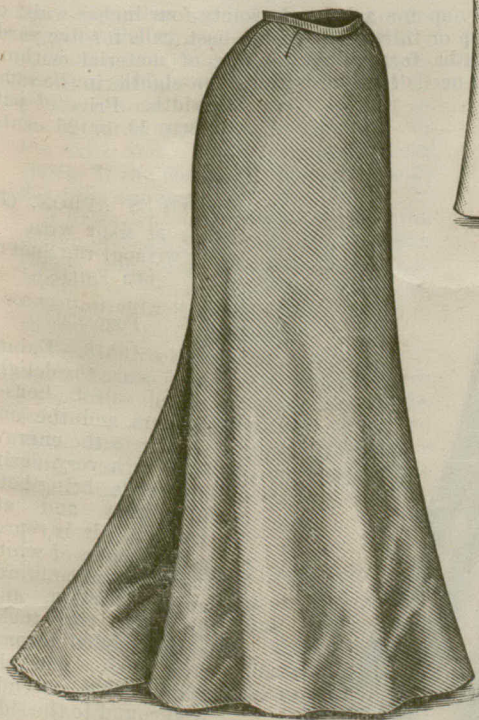
No. 3358.—This quaint and bewitching head-covering for evening wear is known as the Roxane hood and will find favor among lovers of simple and beautiful effects. It is pictured made of pink taffeta silk and decorated with pink Liberty silk. A becoming frame for the face is provided by the smooth, oddly shaped brim, which is shaped to form a point at the center of the front and at each side and has wide pointed ends that flare broadly at the back. The brim has an interlining of erinoline and is wired at the outer edge to hold it in position, and a becoming edge finish is given the brim by a ruching of the soft Liberty silk. The brim is joined smoothly to the full, circular-shaped crown, which puffs out attractively. The crown is smooth at the center, but has fulness at the edge taken up in small side-plaits. A huge rosette of the Liberty silk is coquettishly arranged at the left side over the joining of the brim and crown. Pink satin ribbon tie-strings are tacked to form two loops at the back of the neck and drawn to the front, where they are crossed; the flowing ends are finished with a frill of plaited Liberty silk.

Brocaded satin of a becoming tint could be employed in the development of the design. Silk, chiffon and lace may also be combined. A dainty bonnet could be developed in bengaline, with the brim overlaid with heavy all-over lace and faced with shirred chiffon, ruchings of chiffon and satin ribbon providing the decoration.

We have pattern No. 3358 in two sizes, ladies' and misses'. To make the hood for ladies, needs a yard of goods twenty inches wide, with three-fourths of a yard of Liberty silk thirty-six inches wide for a ruching, rosette and plaitings to trim, and two yards and an eighth of ribbon seven inches and a fourth wide for the tie. Price of pattern, 5d. or 10 cents.



3380



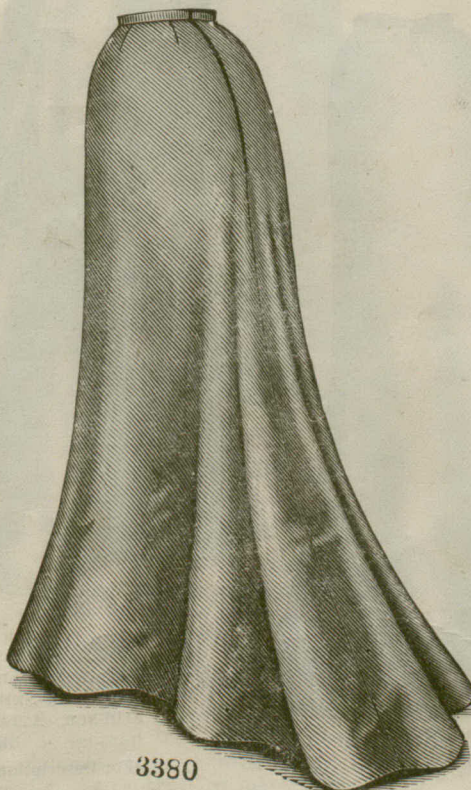
3380

Side-Front View.

LADIES' CIRCULAR SKIRT, WITH SADDLE-BACK. (TO BE CLOSED AT THE BACK OR LEFT SIDE AND MADE WITH A SWEEP OR IN ROUND LENGTH.)

(For Description see Page 525.)

front-gore, a gore at each side and two back-gores. It is faultlessly fitted about the hips by a dart at each side, the fulness at the back being underfolded in a box-plait. At the sides the skirt flares stylishly below the hips, and at the back the fulness falls in deep flutes to the lower edge. The skirt is fashioned with a sweep, but may be made in round length if desired, and with it should be worn hip conformers or pads to give desirable roundness if the figure be slender. At the lower edge in the medium



3380

Side-Back View.

LADIES' SEVEN-GORED PRINCESS SKIRT, WITH SADDLE-BACK. (TO BE MADE WITH THE BODICE PART IN ANY OF THREE DEPTHS, WITH OR WITHOUT SHOULDER STRAPS, AND WITH A SWEEP OR IN ROUND LENGTH.)
(For Illustrations see Page 535.)

No. 3348.—Another view of this handsome skirt is given at figure No. 187 P in this magazine.

An old-time favorite, the revival of which is perhaps due to the popularity of the guimpe, is presented in this stylish Princess skirt, which shows the general characteristic of the skirts of the present season. It is in seven gores and is here illustrated made of silver-gray cloth and decorated with black passementerie in two widths. The front is perfectly adjusted by side-front seams that extend the entire length of the garment, and the adjustment of the skirt is completed by wide side-gores and a center seam. The skirt is in saddle-back style and is closed invisibly to a convenient depth at the center of the back. It ripples gracefully below the hips at the sides and back and in the medium sizes measures three yards and a half at the bottom in the round length. Hip-pads are recommended for wear with this skirt when the figure is slight. The skirt is extended to form a bodice which may be in either of three depths. The bodice is hollowed out at the sides and extended to form a point at the center of the front and back. The use of shoulder straps, which are tacked at each side to the upper edge of the bodice at the front and back, is optional. Perforations in the pattern indicate the exact location of the passementerie on the lower part of the skirt.

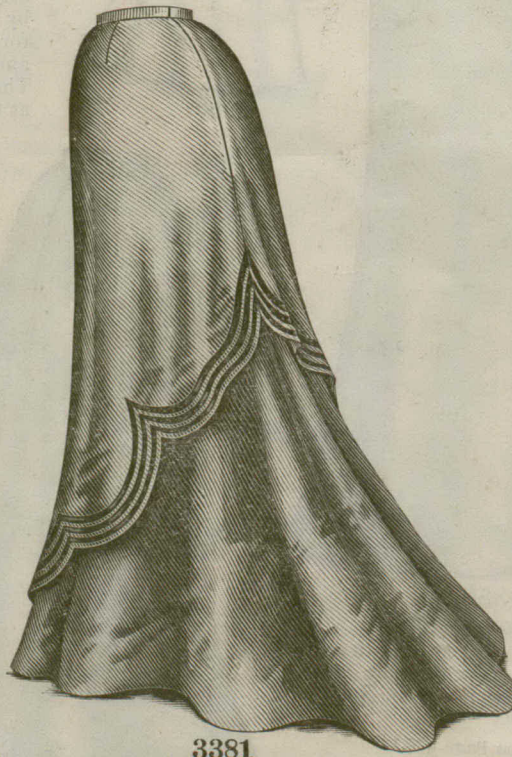
For evening wear the skirt could be handsomely developed in orchid-mauve silk, with appliques of white lace for garniture. For wear with a skirt of this description a guimpe of all-over lace or spangled net would be suitable. Cashmere, nun's-vailing, crêpe de Chine, crépon and a variety of fashionable silk and woollen materials may be satisfactorily employed in the development of the design, and lace insertion, braid or ribbon may be employed for garniture. A skirt of light-weight blue broad-cloth is decorated with black velvet ribbon and small steel ornaments.

We have pattern No. 3348 in seven sizes for



3381

Side-Front View.



3381

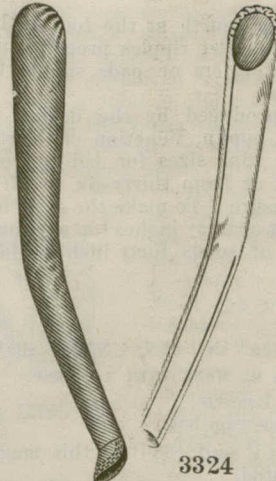
Side-Back View.

LADIES' SKIRT, WITH SADDLE-BACK CONSISTING OF A CIRCULAR OVER-SKIRT FALLING OVER A CIRCULAR FLOUNCE, ATTACHED TO A FIVE-GORED SKIRT.

(For Description see Page 526.)

ladies from twenty to thirty-two inches waist, or from thirty-six to fifty-one and a half inches hip, or from thirty to forty-two inches bust measure. To make the skirt of material

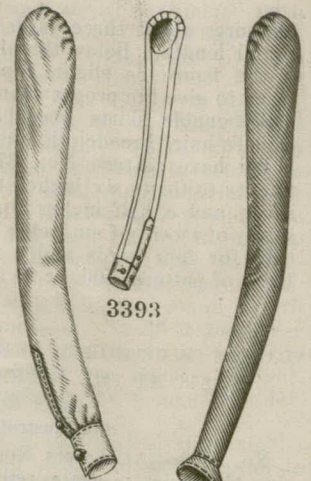
with figure or nap for a lady of twenty-four inches waist or forty inches hip or thirty-four inches bust, calls for five yards and seven-eighths forty inches wide; of material without figure or nap, it needs four yards and seven-eighths in the same width. Price of pattern, 1s. or 25 cents.



3324

LADIES' ONE-PIECE DRESS SLEEVE, WITH DART SEAM FROM WRIST TO ELBOW. (TO BE MADE WITH OR WITHOUT THE CUFF.)

(For Description see Page 526.)



3393

LADIES' SHIRT-WAIST SLEEVE, WITH TWO SEAMS. (TO BE MADE WITH A FLARING OR SHIRT CUFF AND WITH OR WITHOUT THE LINING.)

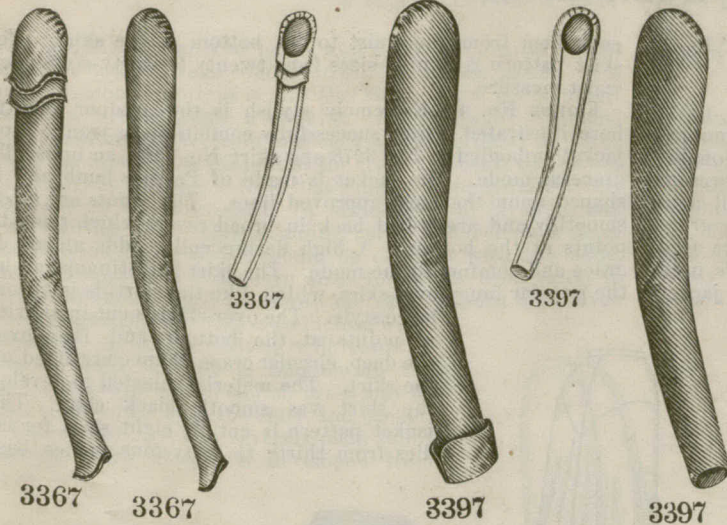
(For Description see Page 527.)

LADIES' APRON. (TO BE MADE WITH OR WITHOUT THE SHOULDER FRILLS.)

(For Illustrations see Page 536.)

No. 3318.—Dainty aprons are the delight of all neat house-keepers, and the one shown in the engravings is a very desirable style, being both protective and attractive. It is represented made of white cambric and embroidered insertion, and groups of tiny tucks give an added decorative touch. The full, plain skirt extends well round to the side and is gathered at the top, where it is shaped to accommodate a pointed yoke that is seamed at the center of the front. Long, broad tie-strings that are plaited at the ends, where they are attached to the yoke, are bowed attractively at the back. To the upper edge of the yoke is sewed the gathered lower edge of the bib, which is plain at the

top, where it is completed with a narrow band. Straps of insertion pass over the shoulders and extend down the back, where they cross in brace fashion; they are pointed at their



3367
LADIES' SMALL TWO-SEAM DRESS SLEEVE. (TO BE MADE WITH OR WITHOUT THE CAPS.)
(For Description see Page 527.)

3397
LADIES' TWO-SEAM SLEEVE, FOR COATS, OUTDOOR JACKETS, ETC. (TO BE MADE WITH OR WITHOUT THE CUFF.)
(For Description see Page 527.)

3397

elbow or to the lower edge of the design. If an open neck be liked, the under yoke will be omitted. Bands of the blue silk are applied to the bottom of the sleeves and sack and give a pretty finish.

White lawn associated with a colored lawn in some delicate shade would develop a dainty and serviceable sack by this pattern. Plain or figured China silk or a soft woollen material may be used for the design.

We have pattern No. 3364 in four sizes for ladies from thirty to forty-two inches, bust measure. To make the dressing-sack, except the collar and facing bands, for a lady of medium size, needs three yards and a fourth of goods twenty-seven inches wide; the collar and facing bands will require a yard and seven-eighths of goods twenty or more inches wide. Price of pattern, 10d. or 20 cents.

LADIES' POMPADOUR CORSET-COVER.

(For Illustrations see Page 537.)

No. 3333.—This dainty Pompadour corset-cover is pictured made of fine cambric, with insertion for the yoke-bands and edging for decoration. The back is seamless and is joined to the fronts under the arms. Slight gathered fulness appears at the top of the back and fronts, which are supported by shaped yoke-bands seamed at the shoulders and mitred at the corners. The closing is effected at the center of the front with buttons and button-holes, and the garment is drawn in at the waist-line with becoming fulness by a tape inserted in a casing.

Dimitry and India silk may be used to develop the design, with ribbon-run beading or insertion and lace edging for garniture. Tucks may be taken up lengthwise in the fronts or insertion be fancifully arranged on them and the material cut away from beneath to enhance the lace effect.

We have pattern No. 3333 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the corset-cover for a lady of me-

front ends, which lap over the bib, and their back ends are buttoned to the yoke a short distance from the ends. Shaped shoulder frills that are gathered at the top, where they are joined to the outer edges of the straps, stand out modishly and add a pretty touch. A pointed patch-pocket finished with a pointed lap that shows clusters of fine tucks crossed at the center is applied to the right side of the skirt, and clusters of similar tucks appear at the bottom of the skirt, shoulder frills and ties.

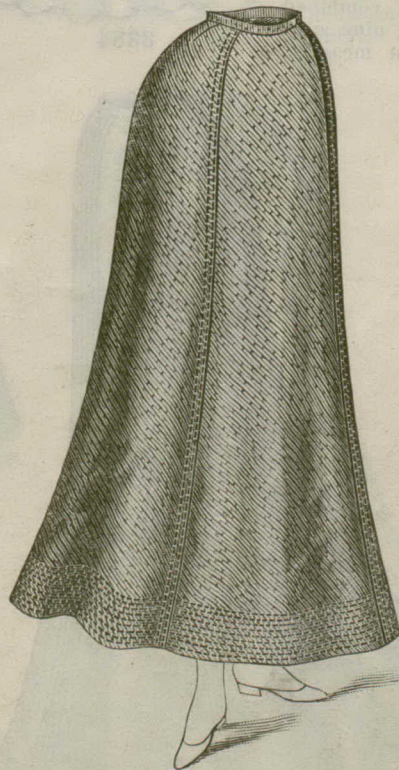
A dressy apron may be made up by the design of black Swiss taffeta, black satin ribbon supplying effective decoration. Mechlin or Valenciennes lace would attractively trim the mode if developed in sheer lawn, Swiss or dimitry.

Pattern No. 3318 is in one size only. To make the apron, will require three yards of goods thirty-six inches wide, including for tucks, with a yard and seven-eighths of insertion an inch and a half wide for the straps and band. Price of pattern, 7d. or 15 cents.

LADIES' YOKE DRESSING-SACK. (TO BE MADE WITH A HIGH OR OPEN NECK AND WITH THE SLEEVES IN EITHER OF TWO LENGTHS.) KNOWN AS THE GEISHA NÉGLIGÉE.
(For Illustrations see Page 537.)

No. 3364.—This comfortable dressing-sack, which is known as the Geisha negligée, is pictured made of cream French flannel showing a blue stripe in combination with plain-blue silk, and a frill of narrow lace at the neck provides a pretty finish. The back and fronts, which hang loosely from the figure, are joined in under-arm seams and are gathered at the top, where they are supported by a pointed yoke which is seamed on the shoulders. At the front the yoke is shaped in V outline to accommodate a rolling collar which is seamed at the back and is tapered to form points that meet at the bust. Between the ends of the collar is disclosed an under yoke which is closed at the center with buttons and button-holes and gives the effect of a chemisette. The large flowing sleeves are in one-piece style and are gathered at the top. They may extend to a little below the

buttons and button-holes, and the garment is drawn in at the waist-line with becoming fulness by a tape inserted in a casing.

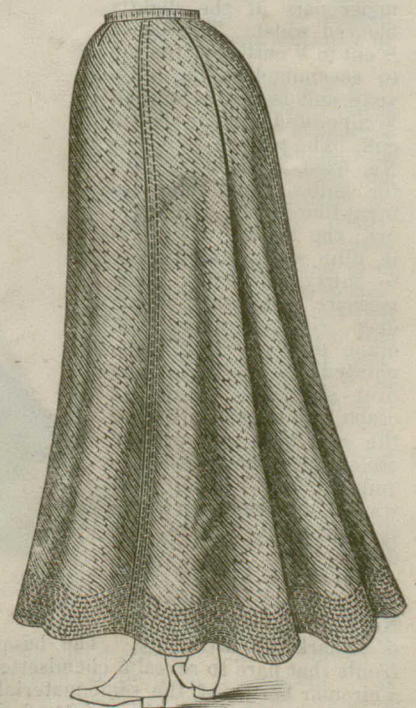


3328

Side-Front View.

LADIES' SHORT, FIVE-GORED SKIRT, HAVING AN UNDER BOX-PLAIT AT THE BACK. (TO BE OF ANY DESIRED LENGTH.) FOR STORMY WEATHER, GOLFING, SKATING, ETC.

(For Description see Page 528.)



3328

Side-Back View.

dium size, will require one yard of material thirty-six inches wide, with a yard and three-eighths of insertion an inch and a half wide for the yoke-band. Price of pattern, 7d. or 15 cents.

DESIRABLE STYLES IN MOURNING GARMENTS.

(Illustrated on Page 489.)

While it is by no means an easy matter to evolve a mourning gown combining all the latest features of fashionable attire, the designs shown on page 489 of this magazine present some thoroughly satisfactory and novel effects which will commend themselves to general approval by reason of their grace and beauty. Smooth, dull-finished fabrics and crape are used in their construction. Astrakhan or Persian lamb is used when fur is introduced in the mode. The basque and jacket patterns cost uniformly 10d. or 20 cents; skirts Nos. 3096 and 3249 cost 10d. or 20 cents, while Nos. 3264, 3263 and 3170 cost 1s. or 25 cents. The costume pattern, No. 3221, costs 1s. or 25 cents.

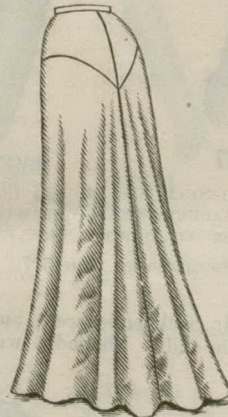
FIGURE No. 1.—This toilette will prove generally becoming. The drop yoke introduced in the waist is exceedingly graceful in shaping and is made of crape. There is a slight pouch in the front of the waist, while the fulness in the back is drawn down tight. The right front is wider than the left and is prettily curved at its front edge; it laps over the left front, where the closing is invisibly made. The skirt is uniquely designed, the two circular portions overlapping the narrow front-gore to give a panel effect, which in this instance is cut from crape. The skirt is adjusted in the newest style, perfectly smooth-fitting about the hips and with the fashionable sweep. Pattern No. 3255, which is in seven sizes for ladies from thirty to forty-two inches, bust measure, was employed for the waist, combined with skirt pattern No. 3096, which is in nine sizes from twenty to thirty-six inches, waist measure.

FIGURE No. 2.—A graceful waist in approved drop style and a seven-gored skirt having a seven-gored over-skirt, are combined to produce this stylish toilette. The drop yoke is of crape, and bands of the same tastefully follow the fanciful outline of the upper part of the slightly bloused waist. The sleeve is cut in V outline at the top to accommodate the drop yoke and is neatly finished by a pointed circular-shaped cuff. The pattern, which is No. 3283, is in eight sizes for ladies from thirty to forty-four inches, bust measure; the skirt, No. 3264, is in nine sizes from twenty to thirty-six inches, waist measure. The skirt has a deep circular flounce of crape over which falls the pointed lower edge of the over-skirt, and bands of crape follow the outline of the over-skirt and prettily cross each other at the seams and points. French *foulé* was the material from which the graceful toilette was developed.

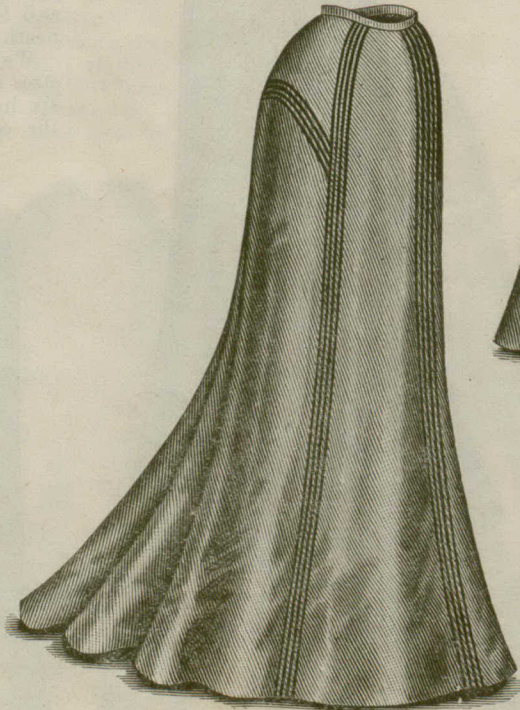
FIGURE No. 3.—The effect produced by basque-waist No. 3212 and skirt No. 3249 is remarkably attractive. The basque-waist has pouching fronts that flare to reveal a chemisette of finely plaited crape, a circular bertha of the same material adding to its charms. The upper part of the sleeve is tucked. The pattern may be obtained in nine sizes for ladies from thirty to forty-six inches, bust measure. The skirt represents one of the newest modes and is shaped in saddle-back style, fitting very closely about the hips and for some distance below in sheath effect. The front edges of the skirt are turned under to form hems that are secured to a narrow stay. The closing is effected to a desired depth, and small, dull-jet buttons are arranged on

each hem from the waist to the bottom of the skirt. The skirt pattern is in nine sizes from twenty to thirty-six inches, waist measure.

FIGURE No. 4.—Extremely stylish is the outdoor toilette here illustrated, which successfully combines the jaunty Eton jacket embodied in No. 3278 and skirt No. 3263, an unusually graceful mode. The jacket is made of Persian lamb and is shaped upon the most approved lines. The fronts are fitted smoothly and are rolled back in broad revers which taper to points at the bottom. A high flaring collar adds an air of grace and comfort to the mode. The skirt is distinguished by the popular fancy over-skirt, which, like the skirt, is in three-piece style. The over-skirt is cut in a series of points at the bottom and falls over the deep, circular crape flounce arranged on the skirt. The material selected to develop the skirt was smooth black cloth. The jacket pattern is cut in eight sizes for ladies from thirty to forty-four inches, bust



3384



3384

Side-Front View.



3384

Side-Back View.

LADIES' SHEATH SKIRT, CONSISTING OF A FRONT-GORE EXTENDING TO THE BELT, AND TWO CIRCULAR SIDES SEAMED TO A SHORT YOKE, THERE BEING NO DARTS OR FULNESS AT THE WAIST. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.)

(For Description see Page 528.)

measure, and the skirt is in nine sizes from twenty to thirty-six inches, waist measure.

FIGURE No. 5.—This basque is designed on lines which make it especially desirable for stout ladies, there being two under-arm gores at each side. It is made of Henrietta, crape and dotted net over white silk, with dull-black ribbon for the stock. The fronts are in double-breasted style and are closed with button-holes and dull jet buttons. They are shaped low to reveal the removable chemisette. The shawl collar is a pleasing feature of the mode. The basque extends a little below the waist all round and is tastefully scalloped. The pattern is No. 3104, and is cut in eight sizes for ladies from thirty-four to forty-eight inches, bust measure.

FIGURE No. 6.—This toilette combines the fashionably shaped jacket embodied in No. 3275 and the very attractive

skirt No. 3170. Fanciful lapels and a flaring collar of Astrakhan give both style and comfort to the fashionable jacket. It is made of smooth cloth as is also the skirt, which is characterized by a circular tunic over-skirt. The over-skirt is seamed at the center of the front and back and is perfectly adjusted about the hips. It is deepest at the front and back, but curves up prettily at the sides. Nine bias folds of crape are effectively disposed on the over-skirt. A shirt-waist of lavender silk with dull-jet studs, high standing collar and belt and tie of dull-finished black ribbon would be effective with the mode. The jacket pattern is in seven sizes for ladies from thirty to forty-two inches, bust measure; the skirt pattern is in seven sizes from twenty to thirty-two inches, waist measure. A stylish toilette will result if granite cloth be used in making up the mode, and rows of dull mohair braid may be used to decorate both the skirt and jacket.

FIGURE No. 7.—The severely plain tailor costume here shown is developed from

PRETTY PARTY DRESSES FOR YOUNG MISSES.

(Illustrated on Page 491.)

Quite as much careful planning is required to make the fluffy, airy mull or the soft wool or silk creation the young miss will wear upon festive occasions as is expended on the perfected toilette of her elders. In this season of beautiful materials and elaborate decorations there should be little difficulty in securing charming results. Soft woollens, silk, cr pe de Chine, mull and even the dainty organdies are appropriate for these dressy modes, and ornamentation may be achieved by beautiful laces, chiffon frills, ribbons, embroidery and a variety of other garnitures. In design these garments will be a close copy of those of more mature wearers.

FIGURE No. 1 M P.—Flowered taffeta, rose-pink satin, all-over lace and rose-pink plaited chiffon were associated in this stylish and attractive costume, with trimmings of ribbon ruching and a sash of broad satin ribbon. The waist is designed with an over-blouse that is fancifully scalloped at the top, the scallops being effectively outlined with the ribbon ruching, which also follows the outline of the closing. The deep yoke is of satin overlaid with the creamy lace, as are also the tops of the drop sleeves, suggesting a guimpe effect. The five-gored skirt is smoothly fitted at the top, and a flounce of plaited chiffon appears at the bottom, in lieu of the circular flounce provided in the pattern. The circular over-skirt closes invisibly at the left side, where it laps broadly. The over-skirt is fancifully scalloped to correspond with the waist, and a similar treatment of the ribbon ruching affords suitable ornamentation. A sash of satin ribbon is worn around the waist and is tied in a bow with long ends at the left side. The color scheme of the silk is rose-pink with the flowers shading from a darker to a very much lighter shade. The pattern of this costume, which is No. 3093, is in five sizes for misses from twelve to sixteen years of age, and costs 1s. or 25 cents.

FIGURE No. 2 M P.—The dainty Esther dress here illustrated is made of robin's-egg blue mull, with finest nainsook for the guimpe, and tasteful ornamentation is contributed by real Valenciennes insertion and satin ribbon. The low, square-outlined body is covered with the lace, and to this is attached the full skirt, which is slightly gored at the sides. The guimpe is full at the back and front, and the one-piece sleeves are gathered at the top and bottom and are finished by a wristband overlaid with lace. A standing collar, also lace-covered, is added. Over the shoulders the ribbon is softly folded and is disposed in bows at the

back and front, having ends that reach almost to the bottom of the dress. The quaint simplicity of the mode is a feature. The pattern, which is No. 3100, is in ten sizes for girls from three to twelve years of age, and costs 10d. or 20 cents.

FIGURE No. 3 M P.—There is an air of exceptional good style and appropriateness in this pretty costume, which is developed in lustrous white cloth of light weight, white satin and handsome all-over lace, with bias folds of the material edged with lace for the decoration. A becoming guimpe effect is achieved by having the yoke and sleeves of white satin overlaid with the lace. A double berth of fanciful outline characterizes the



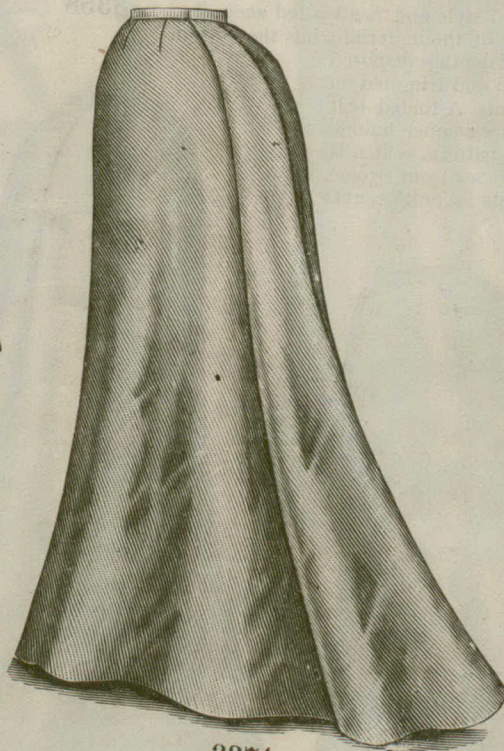
3374

Side-Front View.

LADIES' CIRCULAR SHEATH SKIRT, WITH A BOX-PLAILED GORE AT THE BACK. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.)
(For Description see Page 528.)



3374



3374

Side-Back View.

camel's-hair cheviot and is simply ornamented with machine-stitching. The jacket is shaped upon most approved lines, in single-breasted style, the closing being effected in a fly with buttons and button-holes. Rows of stitching give a neat finish to the seams, which are pressed open. Where the seams terminate the corners are rounding, producing a pleasing effect. A rolling collar meets the ends of the lapels in regular coat style. Ob-long pocket-laps conceal the inserted hip-pockets, and the sleeves are very close-fitting. The skirt is a three-piece mode consisting of a front-gore and two wide, circular portions which are seamed at the back, where an underfolded box-plot is formed. Pattern No. 3221, which is in nine sizes for ladies from thirty to forty-six inches, bust measure, furnished the attractive design. The costume would be equally pleasing if developed in black broadcloth and trimmed with self-strappings and the collar and lapels of the jacket inlaid with peau de soie. If desired, small dull-jet buttons may be artistically arranged on the front seams of the skirt.

graceful waist. A single row of the narrow lace edging finishes each berth at the lower edge. A standing collar of satin is at the neck, and frills of lace falling over the hand complete the sleeves. The waist is invisibly closed at the center of the back. Seven bias folds edged with lace enhance the graceful appearance of the five-gored skirt, and a satin belt with a gold buckle encircles the waist. The mode would be very becoming to a tall, slender miss. The pattern, which is No. 3179, is in five sizes for misses from twelve to sixteen years of age, and costs 1s. or 25 cents.

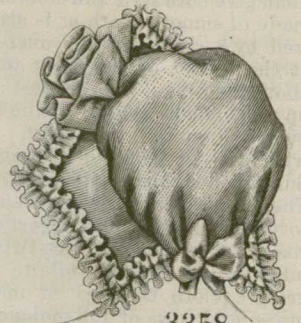
FIGURE No. 4 M P.—Rare good taste is exhibited in this dress, which is shown made of nainsook associated with all-over lace and trimmed with insertion and baby ribbon. The waist blouses in front over a ribbon sash, and about the top of the drop waist is arranged a circular ruffle of the material, the ruffle being continued around the sleeves. The square yoke and the sleeves are of all-over lace. Rows of insertion are set in the front and back and also in the lower part of the gored skirt. Slippers and stockings of either white or black would be appropriate to wear with this dainty dress. The pattern, which is No. 3161, is in eight sizes for girls from five to twelve years of age, and costs 10d. or 20 cents.

FIGURE No. 5 M P.—This tasteful costume is pictured made of pale-yellow nun's-veiling associated with fancy all-over lace and trimmed with black velvet baby ribbon. A plastron and back-yoke of the all-over lace suggest a guimpe and are prettily revealed by the low over-portion of the waist, which is made additionally attractive by the scalloped outline followed by scrolls of the velvet ribbon. The neck is finished with a standing collar having small tabs at the back. The upper portion of the two-seam sleeve is cut off a short distance from the top to show the all-over material, which is applied to carry out the drop effect. At the wrists a frill of lace headed by two straight rows of the ribbon velvet gives completion. The skirt is in five-gored style and is adjusted according to the latest fashions. A ruffle of the material trims the bottom of the skirt, and another of equal depth is disposed about the knee. Each is headed and trimmed on the edge with the velvet ribbon. A folded belt of velvet fastening with a fancy enamel buckle is worn about the waist. The pattern, which is No. 2946, is in five sizes for misses from twelve to sixteen years of age, and costs 1s. or 25 cents.



3358

Front View.



3358

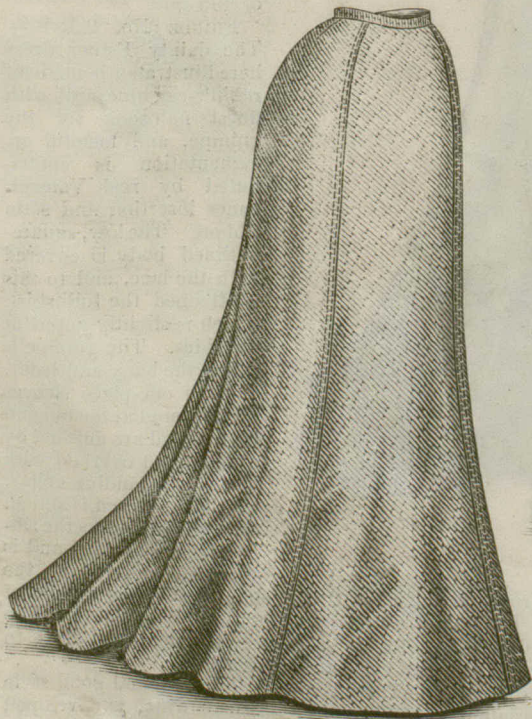
Back View.

LADIES' AND MISSES' EVENING HOOD. (KNOWN AS THE ROXANE HOOD.)

(For Description see Page 529.)

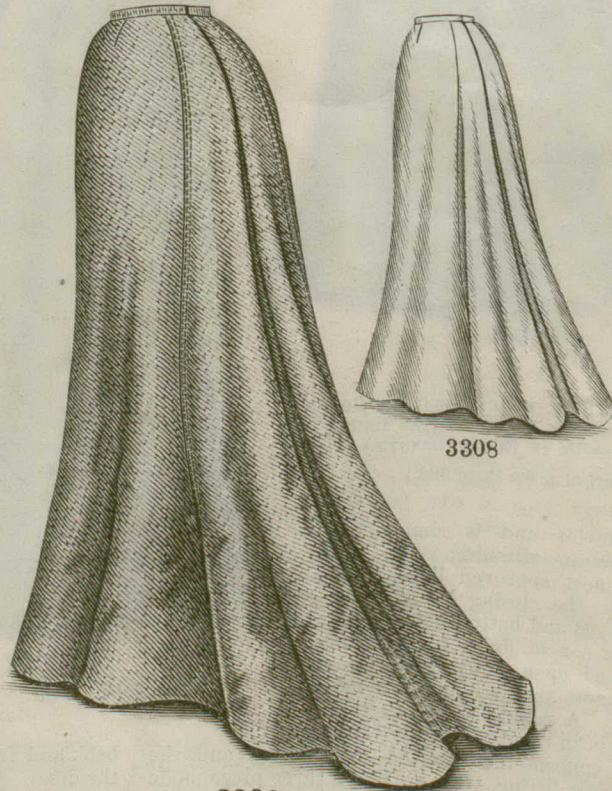
delicate shade of blue was the material selected, combined with white taffeta and tastefully decorated with exquisite lace and narrow black velvet ribbon. The drop waist is fashioned with a square back-yoke and a slightly pointed front-yoke. It pouches prettily in front, and pointed revers are turned down from the top of the front. The velvet ribbon is applied in rows at

regular intervals apart on the yoke of white taffeta, on the standing collar and also on the cap at the top of the two-piece sleeve. A rather deep frill of lace is arranged underneath the pointed revers and extends over the sleeves. The five-gored skirt is fashioned with a circular over-skirt. The lower edge of the over-skirt is deeply scalloped at the front and sides and is rounded at the back, where it is the same depth as the skirt. A frill of lace follows the lower outline of the over-skirt. About the waist is worn a folded belt of black velvet clasped



3308

Side Front View.



3308

Side-Back View.

LADIES' FIVE-GORED SKIRT, HAVING AN UNDER BOX-PLAIT AT THE BACK. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.)

(For Description see Page 529.)

FIGURE No. 6 M P.—Pale-blue, white and black form the color combination in this pretty costume. Crêpe de Chine in a very

ed with a buckle. The pattern, which is No. 3195, is in five sizes for misses from twelve to sixteen years old, and costs 1s. or 25 cents.

FASHIONABLE MODES IN COATS, CAPES, ETC.

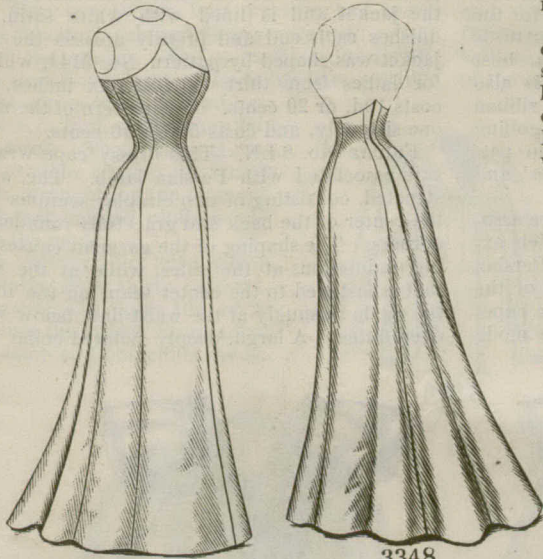
(For Illustrations see Pages 493 to 495.)

In the choice of a becoming wrap this season an interesting problem is presented by the multiplicity of styles exhibited. The coat or jacket may be in any of three lengths — short, three-quarter or full length — and may be close-fitting or in box style, according to individual requirements. The latest and most novel coats, perhaps, will be loose-fitting, in box style, but these modes should be adopted only by tall, slender and graceful figures. There is a vast assortment of materials suitable for the development of the fashionable top-garment, melton, kersey, double-faced cloths and coverts being used for the serviceable coat or cape, while velvet, satin-faced cloth and handsome furs will be employed for the dressy types. The association of fur with cloth or the use of two different furs in one garment is an attractive fancy, and in some examples heavy all-over lace and appliqué trimming are united with fur on a handsome cloth or velvet jacket. The designs illustrated on pages 493, 494 and 495 of this magazine furnish many admirable suggestions for new coats or cloaks and also for the remodelling of garments of last season.

FIGURE No. 1 LN.—One of the smartest modes of the season is illustrated in this box-coat made of light-tan melton, with the collar of velvet several shades darker; machine-stitched strappings of the material furnish the decoration. Two noticeable features are the Raglan sleeves and the

patch pockets. The top of the loose fronts are reversed in small lapels that form notches with the ends of the rolling collar of velvet. The coat is closed in a fly. Pattern No. 3279, which is in seven sizes for ladies from thirty to forty-two inches, bust measure, and costs 10d. or 20 cents, was used in the shaping of this stylish garment.

FIGURE No. 2 LN.—A very attractive and comfortable collarette and muff and a fashionable shirt-waist are here shown. The circular yoke of the collarette is of Persian lamb, as is also the outside of the flaring collar, and the circular ruffle and inside of the collar are of Russian sable. Heavy white satin was used to line the dressy accessory, which would be effective worn with a plain coat in very



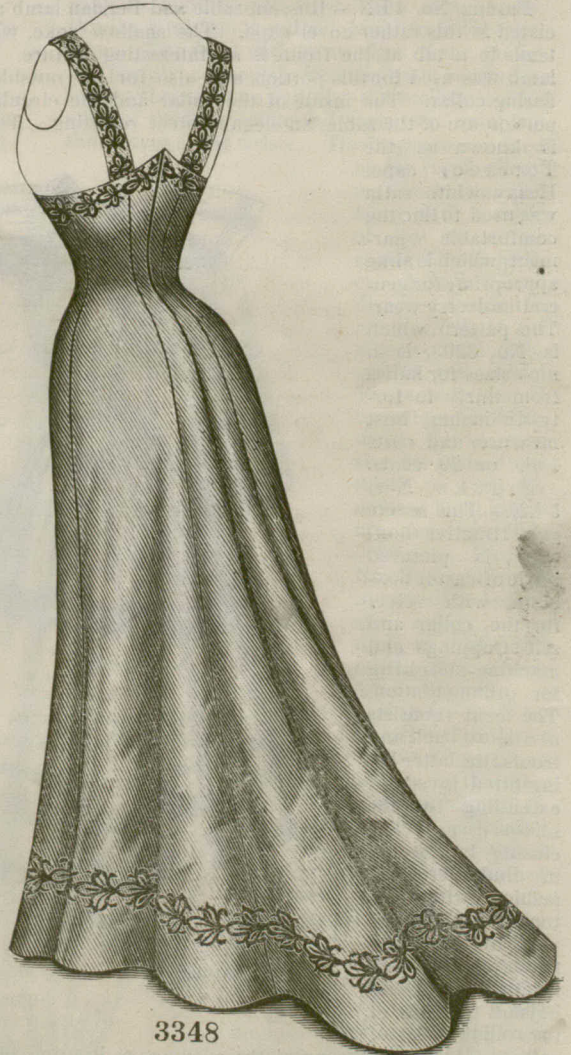
3348

3348



3348

Front View.



3348

Back View.

LADIES' SEVEN-GORED PRINCESS SKIRT, WITH SADDLE-BACK. (TO BE MADE WITH THE BODICE PART IN ANY OF THREE DEPTHS, WITH OR WITHOUT SHOULDER STRAPS, AND WITH A SWEEP OR IN ROUND LENGTH.)

(For Description see Page 530.)

cold weather. The muff is of Russian sable lined with white satin and is of the fashionable size and shaping. Striped and plain satin were employed in developing the bias shirt-waist, which is cut by pattern No. 3246, in eight sizes for ladies from thirty to forty-four inches, bust measure; price 10d. or 20 cents. The collarette was shaped by pattern No. 2058, which is in three sizes, small, medium and large, and costs 5d. or 10 cents; the muff by pattern No. 6613, which is in four sizes, ladies', misses', girls' and children's, and costs 5d. or 10 cents.

FIGURE No. 3 LN.—The jacket and hood illustrated suggest extreme comfort and good style. The coat is cut longer than

those of similar style worn last season and is gored to the shoulders. The adjustment is smooth and close fitting. The coat closes in double-breasted style with buttons and button-holes, and the fronts are reversed in lapels faced with Astrakhan to meet the ends of the rolling collar of the same fur. Pocket-laps conceal the openings to inserted hip-pockets, and the sleeves are close-fitting. Dark-blue chinchilla was used for the development of the mode. The pattern, which is No. 3240, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 10d. or 20 cents. The quaint hood is also made of chinchilla and is lined with satin. Blue satin ribbon is tied under the chin in a pretty bow. For sleighing or golfing this hood will prove especially useful. It is embodied in pattern No. 1492, which is in three sizes, ladies', misses' and children's, and costs 5d. or 10 cents.

FIGURE No. 4 LN.—Russian sable and Persian lamb are associated in this rather novel cape. The shallow yoke, which extends in a tab at the front, is an interesting feature. Persian lamb was used for this portion and also for the outside of the flaring collar. The inside of the collar and the circular cape-portion are of the sable, an elegant effect resulting. The mode is known as the Treador cape. Heavy white satin was used to line the comfortable garment, which is alike appropriate for general or dressy wear. The pattern, which is No. 3203, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 10d. or 20 cents.

FIGURE No. 5 LN.—This severe yet attractive box-coat is pictured made of castor box-cloth, with velvet for the collar and self-strappings and machine-stitching for ornamentation. The coat consists of a loose back and fronts, the latter being fitted by seams extending to the shoulders. The closing is effected in double-breasted fashion with button-holes and large pearl buttons. The fronts are reversed in lapels that extend beyond the ends of the rolling collar of velvet. Pocket-laps conceal the openings to inserted hip pockets. The sleeves are in two-seam style and finished at the wrist with stitching. The pattern employed was No. 3222, which is in eight sizes for ladies from thirty to forty-four inches, bust measure, and costs 10d. or 20 cents.

FIGURE No. 6 LN.—Black velvet, white satin and lace appliqué are effectively combined in this dressy jacket, and bands of Persian lamb furnish the trimming. The fanciful revers and inside of the flaring collar are of the satin overlaid with the lace appliqué, and bands of the fur follow their outline. The jacket is perfectly adjusted by the usual seams and darts, and the lower edge is shaped to form a series of points, those in front being slightly longer than the others. The jacket may be worn open or closed, as desired. The pattern, which is No. 3188, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 10d. or 20 cents.

FIGURE No. 7 LN.—The ever popular Eton style is illustrated in this stylish jacket, which is developed in black velvet and white satin. The usual darts and seams secure perfect adjustment, and the fronts are rolled back at the top in lapels which extend in points beyond the ends of the rolling collar. The

lower front corners are extended to form sharp points falling below the waist-line. The lapels are of the heavy white satin, and a row of crystal bullet buttons is disposed on the fronts, following the depth of the single bust darts. The jacket may be worn open or closed diagonally in double-breasted fashion, as preferred. The muff is made of black velvet to correspond with the jacket and is lined with white satin. A circular ruffle finishes each end and prettily crosses the muff on top. The jacket was shaped by pattern No. 3141, which is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 10d. or 20 cents. The pattern of the muff, No. 2244, is in one size only, and costs 5d. or 10 cents.

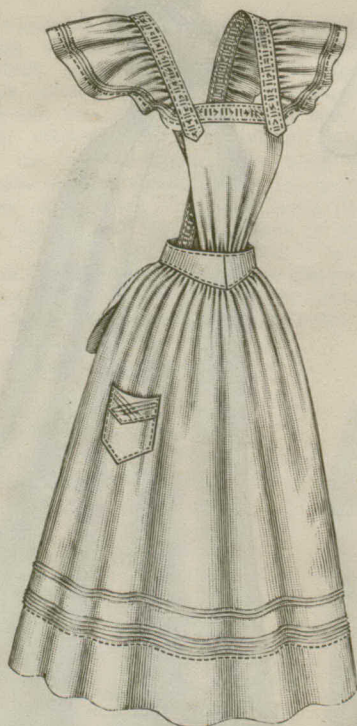
FIGURE No. 8 LN.—This dressy cape-wrap is made of seal-skin associated with Persian lamb. The wrap is simply constructed, consisting of two circular sections that are seamed at the center of the back and gracefully rounded at the lower front corners. The shaping of the garment causes it to fall in becoming undulations at the sides, while at the back a belt ribbon that is fastened to the center seam on the inside serves to hold the mode in snugly at the waist-line, below which it falls in two deep flutes. A large, deeply pointed collar of Persian lamb is

applied on the wrap. A high sectional collar is a becoming adjunct; the outside is of Persian lamb, and the inside is faced with seal. A dainty muff of Persian lamb with circular frills of seal is fittingly carried with this stylish wrap. Pattern No. 3295, which is in four sizes for ladies from thirty-two to forty-four inches, bust measure, and costs 10d. or 20 cents, was employed to shape the wrap. The pattern of the muff is No. 1502, which is in one size only, and costs 5d. or 10 cents.

FIGURE No. 9 LN.—A very stylish jacket is here pictured made of fawn-colored kersey, with a severe tailor finish of rows of machine-stitching. The back and sides are perfectly adjusted, while the fronts are becomingly loose and are reversed at the ends of the collar.

The closing is made in a fly. Pocket-laps conceal the inserted hip pockets, and all the outer edges are finished with rows of machine-stitching. This style will be found admirably suited for wear with a tailor skirt of either plain or checked goods. The pattern, which is No. 3252, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 10d. or 20 cents.

FIGURE No. 10 LN.—A late and approved modification of the Eton style is portrayed in this jacket, the vest fronts constituting a distinguishing feature. Persian lamb, chinchilla and handsome white cloth are associated in the mode, which is extremely smart. The fronts are becomingly curved away and flare widely over the vest fronts. They are reversed at the top in pointed lapels that form wide notches with ends of the collar. Chinchilla is used for the lapels and collar, and its soft, silvery beauty is wonderfully becoming. The vest fronts are perfectly fitted and close down the center with small bullet buttons of silver; they are V shaped at the top and finished with a notched collar. The mode is embodied in pattern No. 3044, which is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 10d. or 20 cents. The muff is of Persian



3318

Front View.



3318

Back View.

LADIES' APRON. (TO BE MADE WITH OR WITHOUT THE SHOULDER FRILLS.)

(For Description see Page 530.)

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lamb effectively ornamented with white ribbon and lined with white satin, and is shaped by pattern No. 2243, which is in one size only, and costs 5d. or 10 cents.

FIGURE No. 11 LN.—Elegant in appearance is this jacket of black velvet associated with chinchilla and ornamented with an appliqué trimming. The pattern, No. 3275, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and costs 10d. or 20 cents. The fanciful lapels and flaring collar add much to the good style of the mode. The garment is perfectly adjusted by the usual seams and darts. The fronts flare prettily and are reversed at the top in sharp-pointed lapels by the collar, which is high at the back but rolled becomingly in front. The collar and lapels are of chinchilla. On the front of the jacket an effective design is wrought by the appliqué trimming. Black or dark-colored cloth would satisfactorily develop the mode.

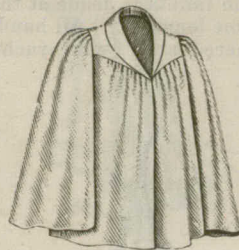
FIGURE No. 12 LN.—Pattern No. 3278, which is in eight sizes for ladies from thirty to forty-four inches, bust measure, and costs 10d. or 20 cents, was used to design the stylish Eton jacket illustrated. Persian lamb and chinchilla are associated in the mode with charming effect. The fronts are rolled back in pointed revers which taper to points at the bottom. The neck is completed by a high, flaring collar of chinchilla, and the revers are also of this fur. The girlish hood is made of velvet, lined with cherry-red satin and edged with chinchilla. Ribbon is arranged in a bow directly on top and forms strings that tie under the chin. The muff is of Persian lamb, lined with satin in the same bright shade as that used for the hood. Pattern No. 2396, which is in one size only and costs 7d. or 15 cents, was used to shape the attractive hood; the muff was modelled by pattern No. 6613, which is in four sizes, children's, girls', misses' and ladies', and costs 5d. or 10 cents.

FIGURE No. 13 LN.—This becoming collarette is shown developed in sable and ornamented with bands of Astrakhan. It is shaped upon most approved lines, being in eight gores that extend to form the flare collar. Bands of Astrakhan outline the seams, and dull-rose satin is used to line the mode. The pattern, No. 2312, which is in three sizes, small, medium and large, costs 5d. or 10 cents.

FIGURE No. 14 LN.—The comfort and convenience of golf capes have established them in permanent favor. The example illustrated is made of double-faced golf cloth in a pretty shade of dark-blue on the outside and a blue-and-white plaid back. Machine-stitching provides the ornamentation. The cape is of circular shaping and is fitted smoothly at the top by a dart at each shoulder. A facing is applied on the edge of each front. The hood of the plaid is a pretty addition. Pointed straps with buttons and button-holes secure the cape in position. Machine-stitched self-strappings will also be a suitable finish for a cape of this style. The pattern, which is No.

3198, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 10d. or 20 cents.

FIGURE No. 15 LN.—This coat is made of gray melton and black satin and is finished with machine-stitching. It is gored to the shoulders, a popular innovation of the season. A pretty scalloped outline at the front and back is obtained by the side-front and side-back seams terminating above shallow vents. The fronts are reversed in small lapels that form notches with the ends of the rolling collar. An odd feature is the partial facing of the lapels and collar with black satin. The coat closes in a fly. Pattern No. 3197, which is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 10d. or 20 cents, was used to shape the jaunty mode.



3364



3364

Front View.



3364

Back View.

LADIES' YOKE DRESSING-SACK. (TO BE MADE WITH A HIGH OR OPEN NECK AND WITH THE SLEEVES IN EITHER OF TWO LENGTHS.) KNOWN AS THE GEISHA NÉGLIGÉE.

(For Description see Page 531.)



3333

Front View.



3333

Back View.

LADIES' POMPADOUR CORSET-COVER.

(For Description see Page 531.)

FIGURE No. 16 LN.—The stylish Eton jacket pictured is developed in seal-skin, with narrow Persian lamb bands and silk braid frogs for trimming. The front and lower edges of the jacket are prettily scalloped, Persian-lamb bands following their outline and also the scallops on the edge of the flare collar and those that complete the sleeves at the wrists. The frogs are arranged on the front, effecting the closing. The fancy muff is made of seal to correspond with the jacket. A frill of lace disposed inside the circular frill of fur gives a pleasing finish to the mode. The jacket is shaped by pattern No. 3018, which is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 10d. or 20 cents. Pattern No. 1523, which is in two sizes, ladies' and misses', was used to make the muff; the price is 5d. or 10 cents.

FIGURE No. 17 LN.—The short, jaunty jacket shown at this figure is developed in smooth-finished cloth associated with Astrakhan and finished with machine-stitched straps of the goods. It is perfectly adjusted to the figure, and the lower edge of the garment is effectively scalloped, a narrow band of Astrakhan following the outline. The closing is made directly in the center of the front in single-breasted style with buttons and button-holes. The revers and rolling collar are faced with Astrakhan. The pattern employed for the jacket was No. 2806, which is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 10d. or 20 cents. A stylish and serviceable jacket made up by the mode could be of black

cheviot, with the collar and revers inlaid with black satin or peau de soie, and rows of soutache braid for decoration.

FIGURE No. 18 LN.—Persian lamb and sable were united in this graceful circular-shaped cape. The inside of the flare collar is of sable, and a lining of corn-colored brocaded satin is revealed when the cape is opened. Good style characterizes the mode, which was shaped by pattern No. 2643, in nine sizes for ladies from thirty to forty-six inches, bust measure; price 10d. or 20 cents. The cape may be made of velvet with taffeta for the lining, and trimmed with fur tails.

A GROUP OF UNIQUE GARMENTS.

LADIES' COURT TRAIN. (TO BE MADE WITH SQUARE OR ROUND CORNERS.)

No. 843.—The stately court train here represented is made of rich brocaded silk and lined throughout with plain taffeta. It comprises four gores, three of which are of the same length and reach to the waist, where they are closely gathered and finished with a short band. The outer gore at the left side is extended to the shoulders, where it is gathered for some distance, and the outer edge is reversed so that the gore falls in cascades to well below the hips. The train hangs in handsome folds that spread gracefully toward the lower edge; it measures three yards and five-eighths from the band to the lower edge at the center. The train is interlined below the band with sheet wadding to retain its graceful folds.

Duchesse satin, peau de soie, velvet, moiré, grosgrain, silk and velours will produce handsome trains by the mode.

Pattern No. 843 is in one size only. To make the court train, requires fifteen yards and a fourth of goods twenty-two inches wide. Price of pattern, 6d. or 15 cents.

EMPIRE DRESS, WITH GORED SKIRT AND FULL OR PLAIN BODY. (TO BE MADE WITH A ROUND OR SQUARE NECK, SHORT OR FULL-LENGTH SLEEVES AND WITH A SLIGHT TRAIN OR IN ROUND LENGTH.) (LADIES AND GIRLS.)

No. 841.—Empire styles have gained a hold upon the affections of the feminine world that will not be easily shaken, their popularity for the miss having increased as well as for her older sister. This graceful dress is illustrated made of pale-green satin combined with cream-white mousseline de soie, ruches of the mousseline and a silk cord with tassels contributing the decoration. The short body is adjusted over a closely fitted body-lining, and the closing is made at the center of the front. Under-arm and shoulder seams connect the fronts and back of the waist, which has gathered fulness at the neck and lower edges. The waist is round-necked and may be in low, round or square outline, and the body may be plain instead of full if preferred. The full-length two-seam

sleeve has a double puff at the top. The skirt is a five-gored mode and flares toward the foot, the fulness at the back being laid in an under box-plait; it is sewed to the body and falls in soft, graceful folds to the lower edge. The closing is made at the left side-front seam.

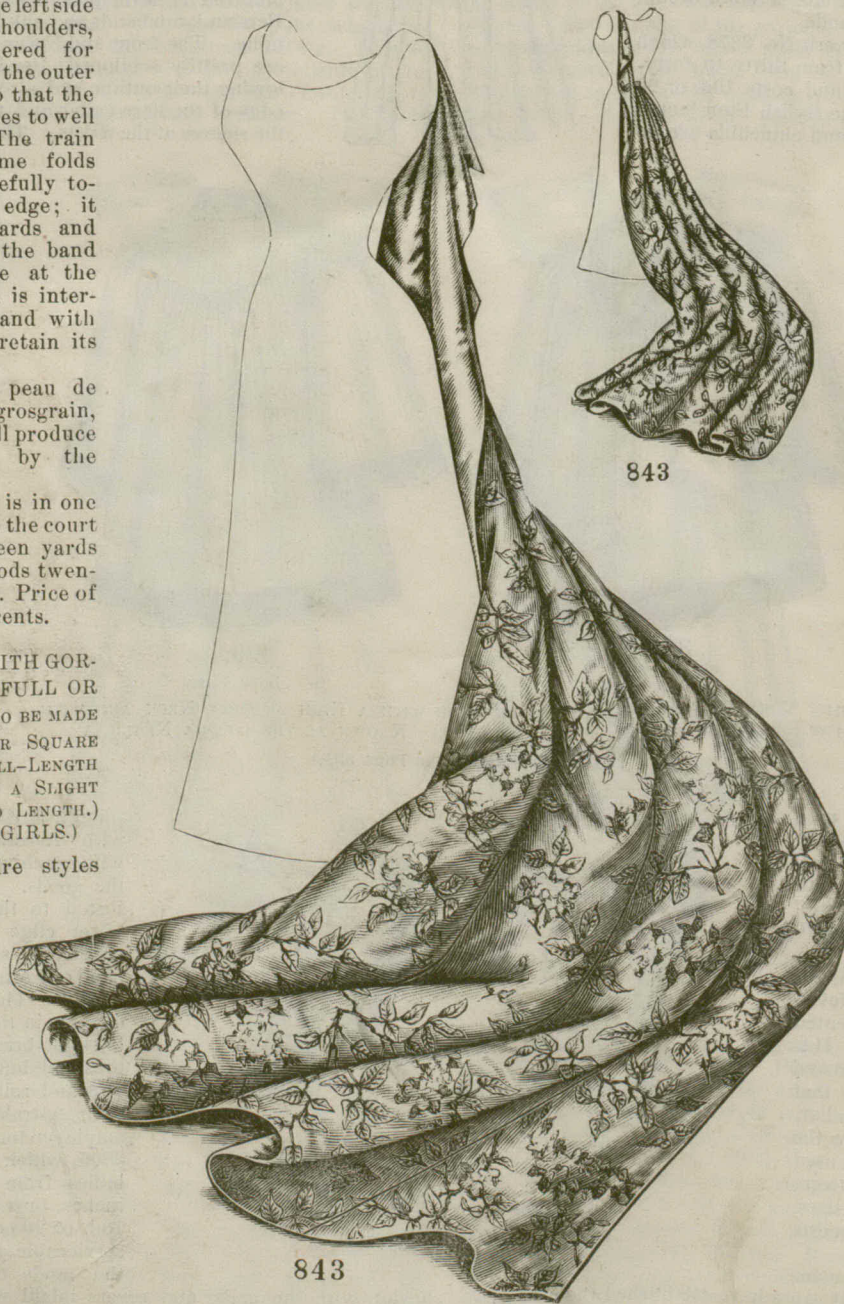
All handsome silks and satins are appropriate for the mode, with ruchings or frills of narrow ribbon for decoration.

We have pattern No. 841 in eight sizes for ladies from twenty-six to forty inches, bust measure. To make the dress for a lady of medium size, requires nine yards and a fourth of satin twenty inches wide, with a yard and a fourth of mousseline de soie forty-five inches wide for the full fronts, full back and puffs. Price of pattern, 1s. 3d. or 30 cents.

DOMINO AND MASK.

No. 839.—Now that the entertainment season is at hand dominos will be in great demand. The one here pictured is suitable alike for a lady or gentleman and is developed in black silesia, black velvet beigesued for the mask. It is very simply constructed, consisting of full fronts and a full back gathered at the top to a square yoke, and the garment closes to the lower edge at the center of the front with buttons and button-holes. The large one-piece sleeve is gathered at the top and may be drawn in at the wrist or allowed to hang loose. The circular cape is dart-fitted at the top and ripples below the shoulders, and the hood is shaped by a seam from the point to the outer edge. A standing collar is at the neck.

The mask is in one section, which is straight at the top but rounding at the lower edge. Openings are cut for the eyes and ribbon tie-strings are fastened to the ends and tied at the back of the head. The mask is lengthened by a shaped ruffle of lace that conceals the lower part of the face. Silk, satin, percaline, sateen and other similar fabrics are all suitable for the mode. We have pattern No. 839 in five sizes for ladies from twenty-eight to forty-four inches, bust measure. To make the domino

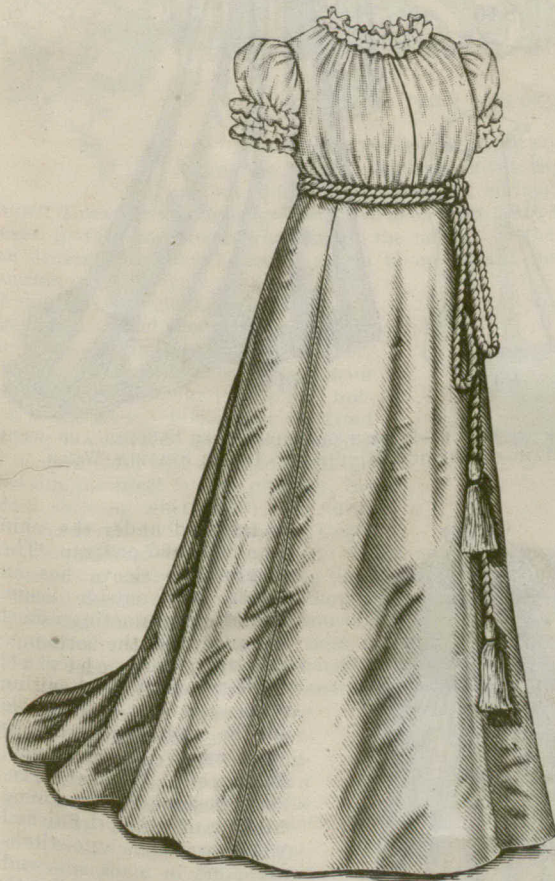


LADIES' COURT TRAIN. (TO BE MADE WITH SQUARE OR ROUND CORNERS.)

for a lady of medium size, requires eight yards and five-eighths of goods thirty-six inches wide, with a fourth of a yard of velvet twenty inches wide for the mask, and one yard

able for the yoke of the dress. An attractive toilette may be developed in pale-pink foulard silk, and the coat in pale-pink cloth, with the collar and cuffs of all-over lace; Liberty satin ribbon and frills of lace may be used for garniture.

We have pattern No. 844 in five sizes for girls from three to eleven years of age. For a girl of nine years, the coat needs two yards and seven-eighths of cloth fifty-four inches wide, with three-fourths of a yard of velvet twenty inches wide for the collar facing and cuffs. The dress will require two yards of cashmere forty inches wide, with two yards and a fourth of silk twenty inches wide for the yoke and sleeves. Price of pattern, 10d. or 20 cents.



841

LITTLE GIRLS' VENETIAN COSTUME. (TO BE MADE WITH FULL-LENGTH OR SHORT PUFF SLEEVES AND WITH DEMI-TRAIN OR IN ROUND LENGTH.) FOR MAID-OF-HONOUR, MINUET AND OTHER STATELY WEAR.

No. 846.—Pale-pink silk with a decoration of white lace and shirred white ribbon was utilized in the development of this stylish yet simple costume. The dress has a very short, plain body shaped by shoulder and under-arm seams, and from it depends the three-piece skirt, which is plain at the top in front but gathered across the back. A fanciful berth that may be plain or cut in tabs falls gracefully from the neck. The sleeves may be in full length and finished with turnover cuffs that may be plain or scooped, or they may be simply short



839

DOMINO AND MASK.



839

EMPIRE DRESS, WITH GORED SKIRT AND FULL OR PLAIN BODY. (TO BE MADE WITH A ROUND OR SQUARE NECK, SHORT OR FULL-LENGTH SLEEVES AND WITH A SLIGHT TRAIN OR IN ROUND LENGTH.) (LADIES AND GIRLS.)

of edging four inches and a fourth wide for the mask frill. Price of pattern, 1s. 3d. or 30 cents.

GIRLS' EMPIRE TOILETTE, CONSISTING OF A YOKE-DRESS AND A COAT WITH FULL SKIRT. (FOR MAID-OF-HONOUR AND OTHER CEREMONIOUS WEAR.)

No. 844.—This quaint toilette is in the becoming Empire style. The dress is pictured made of light-gray cashmere, with the yoke and sleeves of white China silk, while the coat is developed in light-gray satin-faced cloth and velvet of a darker shade, with satin ribbon and an all-over braiding design for decoration. The body is plain, and on it is arranged a full yoke which is seamed on the shoulders and gathered at the lower edge and at the arm-holes. Shirrings regulate the fullness at the neck, where a doubled frill of the silk gives a pretty finish. The full, long skirt is joined to the body, which is closed at the back. The sleeve is in one-seam bishop style.

The coat is fashioned with a plain, round body that laps broadly, the closing being invisibly effected. The skirt, which entirely conceals the skirt of the dress, is in full, gathered style and laps like the body, which is cut in low, rounding outline effectively to reveal the yoke of the dress. A fancifully shaped collar finishes the neck of the coat and laps with the fronts. The one-piece bishop sleeve is finished with a narrow band over which a gauntlet cuff rolls attractively.

Faile or bengaline in one of the delicate shades, combined with all-over lace for the collar and cuffs and ornamented with bands of fur, will produce a handsome coat by this pattern. Mousseline de soie, chiffon, Liberty silk and organdy are suit-

puffs mounted on linings.

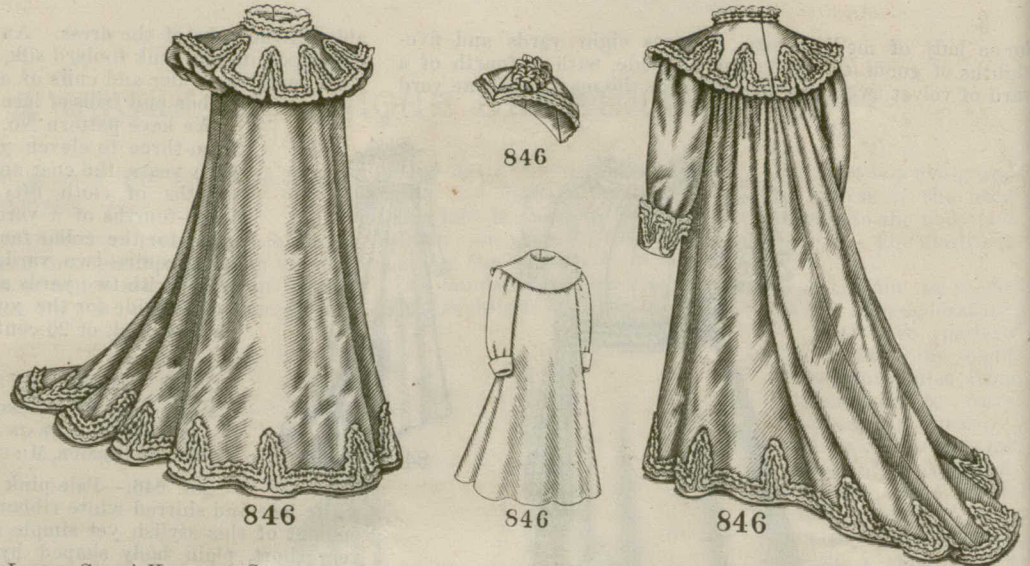
The cap, which is pointed at the back and front, is a novel and dainty affair and is also made of pink silk; it is in six joined sections and is shaped to fit the head snugly.

All sorts of rich silks and satins may be chosen for the mode, and ribbon, braid and passementerie may supply the decoration.

An exceedingly dainty dress developed by the mode could be of white taffeta, with the berth and cuffs of velvet overlaid with all-over lace and narrow lace edging, ruchings of chiffon, bands

of jewelled passementerie, or frills of satin ribbon for ornamentation.

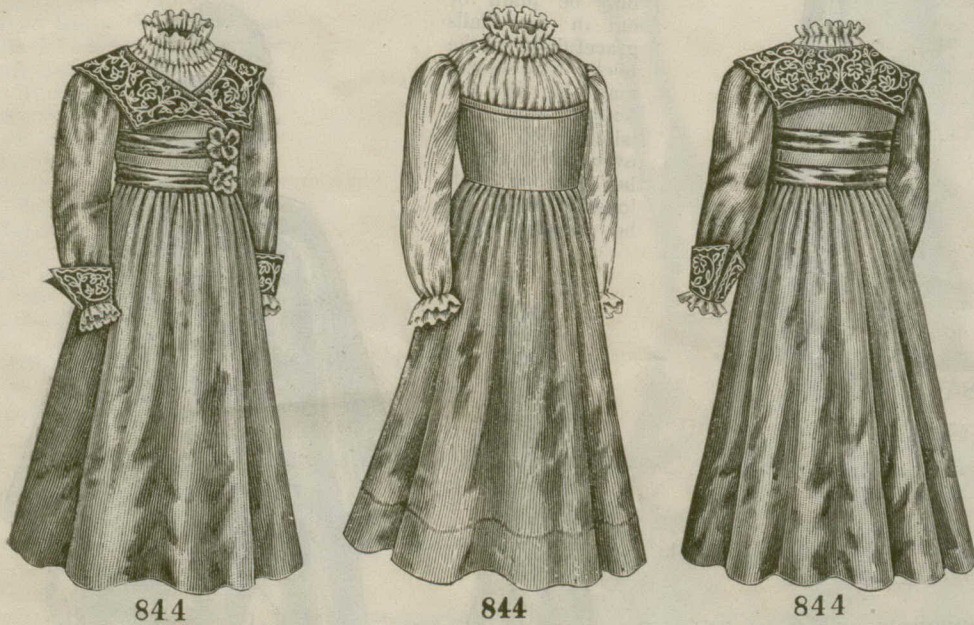
We have pattern No. 846 in five sizes for girls from three to eleven years of age. To make the costume for a girl of five years, calls for six yards and three-eighths of goods twenty inches wide. Price of pattern, 10d. or 20 cents.



LITTLE GIRLS' VENETIAN COSTUME. (TO BE MADE WITH FULL-LENGTH OR SHORT PUFF SLEEVES AND WITH DEMI-TRAIN OR IN ROUND LENGTH.) FOR MAID-OF-HONOUR, MINUET AND OTHER STATELY WEAR.

MEN'S OUTING JACKET.
WITH REMOVABLE
HOOD. (FOR CYCLING,
GOLFING, ETC.)

No. 848.—Men who participate in outdoor sports will appreciate the outing jacket here shown made of plain gray cheviot and finished



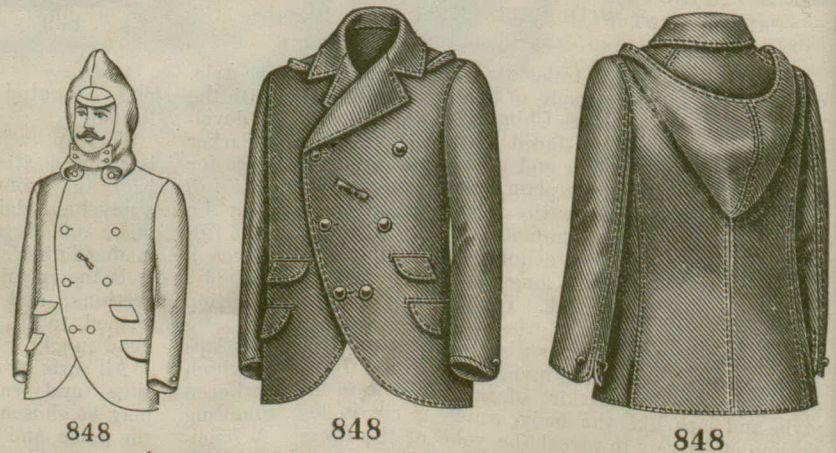
GIRLS' EMPIRE TOILETTE, CONSISTING OF A YOKE DRESS AND A COAT WITH FULL SKIRT. (FOR MAID-OF-HONOUR AND OTHER CEREMONIOUS WEAR.)

is fastened under the chin by a buttoned-on strap. The comfortable sleeve has an inside and outside seam, the latter terminating a short distance from the bottom.

Herring-bone cheviot, cable-tweed, Oxford suiting and covert cloth are suitable for the mode, which may be worn when cycling, rinking, golfing, etc. A jacket especially designed for golfing could be of red cloth finished with rows of machine-stitching done in black silk, and the hood may be lined with black satin or Swiss taffeta. Double-faced cloth may also be used for the mode.

We have pattern No. 848 in seven sizes for men from thirty-two to forty-four inches, breast measure. To make the jacket for a man of thirty-six inches, breast measure, will require two

with machine-stitching. The jacket is shaped by shoulder and side seams and a center-back seam, the side seams terminating a short distance from the bottom. The rolling collar reverses the fronts in pointed lapels, below which the jacket closes in double-breasted fashion, the lower corners being gracefully rounded. Pocket-laps conceal openings to inserted side-pockets and also to a watch and a change pocket. A tiny button-hole appears at the center of the front, through which the bar of the watch-chain is passed. A unique feature is the pointed hood, which is smoothly adjusted at the top by a dart at each side and is shaped by a seam extending from the point to the outer edge. The hood is made removable, the ends being secured with buttons and button-holes at the front, and when worn over the head



MEN'S OUTING JACKET, WITH REMOVABLE HOOD. (FOR CYCLING, GOLFING, ETC.)

yards and an eighth of material fifty-four inches wide, with half a yard of light-weight cloth or silk twenty-seven inches wide to line the hood. Price of pattern, 1s. or 25 cents.

THE DRESSMAKER

THE WINTER COATS.

In regard to the length of the coat during the coming Winter, one can hardly be out of fashion, for coats of all lengths are shown, from the short ones which have been worn the past few years, to the long modes which reach the bottom of the dress; the general tendency, however, seems to be toward the three-quarter length Raglan. Ulsters made of double-faced cloaking are shown in great variety and are worn principally for travelling or very severe weather. They are double-breasted affairs with high rolling collars and strap and button at the neck. Sometimes the front facing is reversed, and when the coat is of dark cloth with a bright plaid under side the effect is very pleasing, the plaid showing where the facing turns over for revers and on the collar. Capes are also finished in this manner. Tailor-made costumes have coats of the same cloth, but being lighter in weight are interlined with red flannel or flannelette, although the latter is not so warm. In finishing a coat great care must be exercised, for many an expensive piece of cloth has been made into an exceedingly dowdy-looking coat, simply because the maker did not expend the necessary care upon its construction and finish. Often a lining carelessly adjusted has ruined the whole fit of a garment, and on account of indifferent pressing and a few minor details unheeded one can at the first glance read "home-made" stamped all over the garment. Consequently, it is all-important to aim at correctness, and even if perfection is not achieved, each later attempt will prove a greater success.

Be sure that the cloth has been shrunk. When ready to cut out notice particularly if the cloth has a nap, and if so ascertain its direction, and place the pieces of the pattern so that the nap will run toward the bottom of the garment; cut out, baste and try on, lapping the coat as directed in the label. After fitting stitch the seams outside the basting; this prevents the coat from being tighter when finished. Dampen the seams and press perfectly flat with a very hot iron, being careful not to scorch the cloth.

All seams should be notched three times; first at the waist-line, then an inch and a half above, and an inch and a half below. This allows the seam to spring over the hips and at the waist and permits the seam to set flat.

The fronts are lined with linen canvas seven or eight inches wide. The collar is lined with double canvas and stitched in diamonds through the cloth, then one row above and one below, as seen in illustration No. 1. It is then sewed to the coat.

Facings of the cloth are cut to fit the fronts, running to the shoulder, and allowing enough width to permit the lapel to roll freely; they are an inch narrower than the canvas. The back

inserted in the cloth facing (illustration No. 2); they are sewed in on the wrong side and stitched around the edge on the right side. Finish at the ends with bar-tacks. These small pockets are simply for a handkerchief or tiny purse.

Now place the right side of the facing on the right side of the front of the coat, keeping the edges together, and stitch a narrow seam. The facing is then turned back and the corners of revers made square (perhaps curved, according to the pattern); it is then basted down, keeping the seam exactly on top. Cover the collar with the material, seaming it to the facing.

A facing of canvas an inch and a half deep is put all around the bottom for a straight finish, but if designs are to be stitched or the bottom is to be cut in scollops, the canvas will have to be put in half an inch deeper than this work. (Illustration No. 3.) Turn up all around three-eighths of an inch and finish with machine-stitching the design selected.

All the ornamental stitching is done before the lining is adjusted. More rows of stitching are used this season than formerly, often six or seven straight rows, and again geometrical figures and fanciful designs are formed and enlarged by having three, four and sometimes five parallel rows of stitching, a quarter of an inch apart, outlining the original figure.

Velvet collars may be covered with rows of stitching, if desired. More or less elaboration is, of course, possible in this work, but individual taste must be the dictator, one row exactly on the edge and another three-eighths of an inch from the first being a good finish for a plain coat.

Most of the coats are double-breasted and ornamented with button-holes and large pearl buttons. When sewing on these large buttons, a small flat pearl button is placed on the facing at the back, and both buttons sewed through at the same time; this stays the larger one and takes the strain off the cloth. Frequently the home dressmaker does very well until the time arrives for working the button-holes. These should be well made, and it is advisable to send them to a tailor to be worked, especially if the cloth is heavy.

A few coats are still closed invisibly. In this case the right-hand front is faced with silk two and a half inches wide, starting from the bottom of the revers (or if high at the neck, wherever the first button is to be placed) and continuing the length de-

sired, which is usually a few inches below the waist-line. The cloth facing is similarly treated, and the button-holes are worked in this. (Illustration No. 4.) After the facing has been sewed on and turned over, as previously directed, a row of stitching is placed parallel with the edge of the front and two inches back, starting at the top where the collar turns over, running down

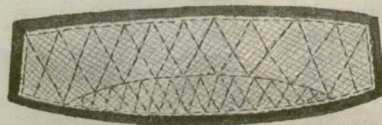


ILLUSTRATION 1.

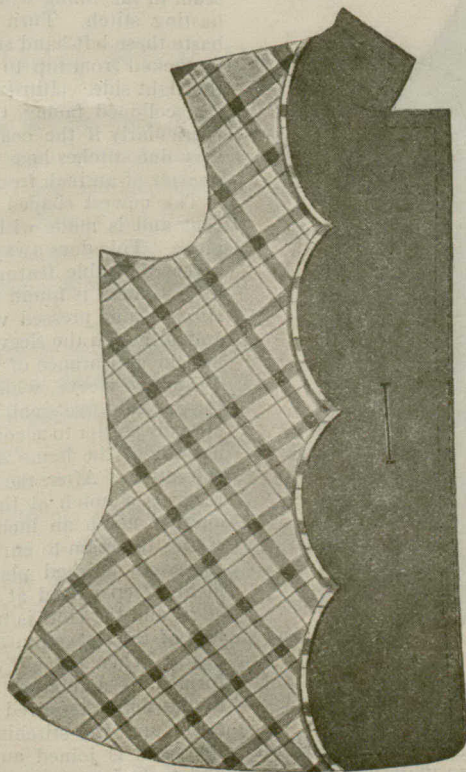


ILLUSTRATION 2.

straight, and curving off below the last button-hole to the stitching on the edge of the front. (Illustration No. 5.) Do not start this

Pockets without laps have the vents curving and often slanting bias; these are finished with a row of stitching exactly on the edge and another a quarter of an inch from the first. A pocket of this kind should be made of the material. On some of the coats this season large pockets with or without ornamental laps are applied and stitched to the outside.

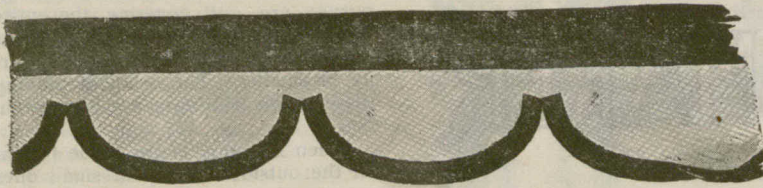


ILLUSTRATION 3.

stitching too high, as it must not show when the collar is turned over. Before the coat is finished the spaces between the button-holes are strongly tacked to keep the facing in position.

An extra fly is sometimes made and sewed in after the coat has been finished, but this is not done where good workmanship is looked for.

Pocket-laps are either round or square cornered; they are interlined with canvas and are machine-stitched to accord with the rest of the coat; they are then well pressed, lined with silk and pressed again. Cut the slash the size of the lap. The pocket should be cut at least an inch higher on the back and the front part sewed to the bottom of the slash on the wrong side; crease the seam and stitch on right side on the top edge. (Illustration No. 6.)

Place the lap right side down on the coat and stitch a narrow seam off the upper part of the slash, but half an inch seam off the lap. This gives it more body when the lap is turned down. Illustration No. 7 shows the pocket-lap when

in the front form at the center of the shoulder seam and tapering to fit smoothly at the bottom. The side-back seams of the lining

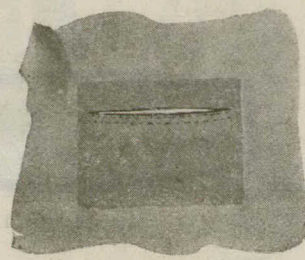


ILLUSTRATION 6.

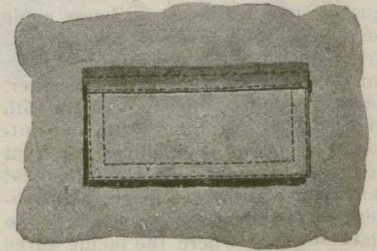


ILLUSTRATION 7.

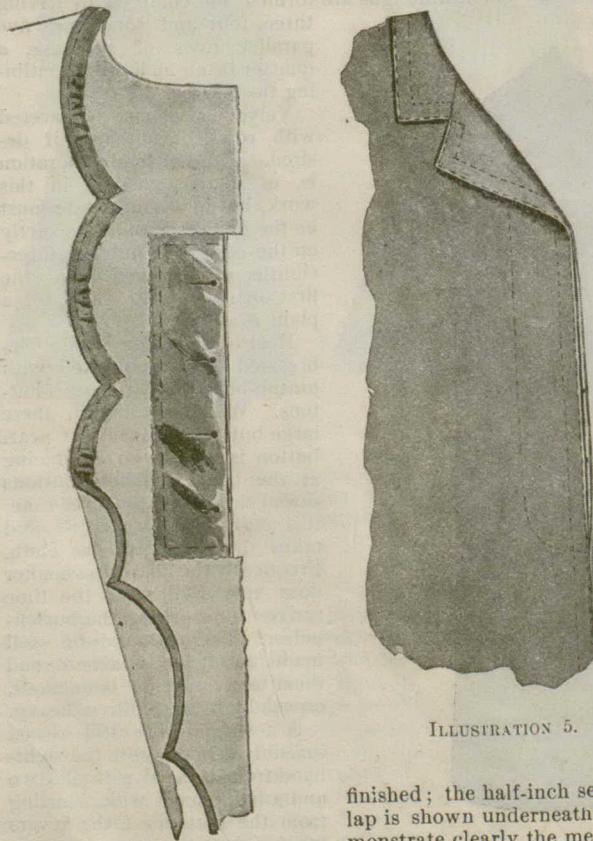


ILLUSTRATION 5.

ILLUSTRATION 4.

finished; the half-inch seam off lap is shown underneath, to demonstrate clearly the method of working. The narrow seam off the slash is caught down firmly with the outside stitching. Turn down the lap and stitch it just above the joining seam through to the pocket, then another row a quarter of an inch above. Hold the sides in position with bartacks.

may be tacked with a small basting stitch to the corresponding seams of the coat from the wrong side, in the following manner:

Place the lining on the outside with all the seams corresponding, turn back the lining to the side-back seam, and only the left-hand side of seam in the coat and the left-hand side of seam in the lining will be seen; run these together with a small basting stitch. Turn the lining over the under-arm seam and baste these left-hand seams together in like manner. They may be tacked from top to bottom, and no stitches will be seen on the right side. (Illustration No. 8.) The lining is slipped under the scooped facing, the curves producing a very pretty effect, particularly if the coat has a plaid or fancy silk lining. With very fine stitches hem the lining all around the cloth, keeping it quarter of an inch from the edge at the bottom.

The newest shaped sleeve greatly resembles that of a man's coat and is made with the under almost as large as the upper piece. This does away with all fulness at the elbow, which is a very desirable feature when heavy cloth is being used. Very little fulness is found at the top, and this is gathered with fine stitches and pressed very flat over the end of a sleeve-board; and although the sleeve sets out well from the shoulders it still has the appearance of almost no fulness in the arm-hole.

Another sleeve, which is cut wider at the top, has the fulness formed into five small box-plaits tapering to a point. This is a difficult matter to accomplish properly, and one which we would not advise the home dressmaker to attempt without due consideration. After the sleeve has been stitched and pressed it receives a notch at the bend of the elbow on the front seam, another notch an inch above and another an inch below; this allows the seam to curve without a wrinkle.

Sleeves finished plain at the hand have tailor's canvas two inches deep placed at the wrist an inch and a quarter from the edge, and the cloth is turned up an inch and a quarter. The bottom of the sleeve must accord with the stitching or finish of the coat. When the sleeve is to be curved or designs are to be formed by a number of rows of stitching, the canvas is put in the depth required for this work; the back seam is left open, and the stitching done through the canvas, after which the seam is joined and pressed. The lining is made separate and tacked to the front seams of the cloth, as were the back seams of the coat (illustration No. 8); it is then turned inside out, and the lining hemmed around three-quarters of an inch from the bottom.

The upper part of the lining is gathered, and after the sleeve has been sewed in the arm-hole the lining is turned in and hemmed with fine stitches, over the seam on the coat lining.

In making a handsome coat select one to be combined with velvet of either the same or a contrasting shade. A particularly

attractive and entirely new mode was exhibited in a Raglan of three-quarter-length box effect, and although loose in the back was shaped by a center seam, just giving an outline to the figure and doing away with the trying and very mannish-looking shape of the regular box-coat, which has tried so hard to come into favor.

It was made of cream-colored kersey cloth, ornamented with large buttons and lined with a soft silk brocaded in a floral design.

Not only were the sleeves and collar inlaid with velvet, but odd figures cut somewhat in the shape of a diamond were placed on the front forms. Five of these were arranged down each side of the front, a little back from where the dart would be placed.

Coats having these insertions are double-breasted, with loose fronts, and show this extra work to more advantage than would a tight-fitting garment.

Plain velvet is used, but velvet which has been stitched in rows half an inch apart is considered more *au fait*.

If the coat is to be strapped, the velvet pieces are applied in proper position, the straps placed over the edge and stitched, great care being taken to turn perfect corners. When the velvet is to be inserted and simply stitched without strapping, it is done in the following manner:

Cut out the velvet forms, the number and shape desired, mark on the wrong side of the cloth for the several positions, placing each piece of velvet face down, and baste all around the edge; turn the cloth on the right side and cut away the material that covers the velvet, allow-

ing a narrow seam inside the basting. The velvet is now seen: notch all corners, turn the seam underneath, baste carefully and stitch three or four rows around the outline.

This finish adds greatly to the beauty of a coat, and although the home dressmaker rarely attempts what looks to be a very great task, fearing the work will be too difficult, she will find that a little time and patience is all that is necessary for a neat sewer to accomplish this work and that it greatly enhances the elegance and value of the garment.

The bottom of the coat is slashed up three inches at the side-back seams, also half-way between this and the front edge, and the corners are then curved to the point of the slash. The front edge is also curved to a distance of three inches, thus creating five scolops on the bottom of the coat, which when buttoned will appear as four, as the coat is double-breasted.

The seams and edges may be strapped if the cloth is very heavy. The newest strappings are cut in generous widths, with two rows of stitching on each edge and one in the center.

A plain band of the stitched velvet is placed around the bottom of the coat, serving as a background for the scolops. The high, flaring collar is cut in curves, and the stitched velvet is placed at the back, as was the finish on the bottom.

The sleeve is the new Raglan shape with sloping shoulder, and cut with a seam running into the collar. The cloth is cut in two scolops at the wrist, and a cuff of stitched velvet is slipped underneath.

A. L. GORMAN.

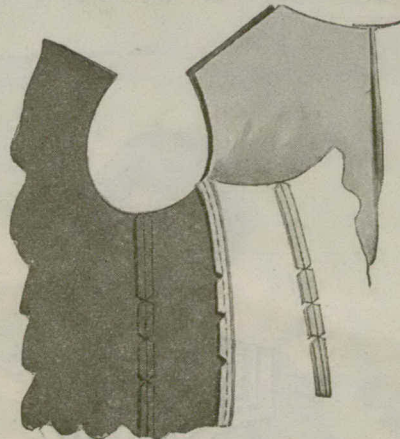


ILLUSTRATION 8.

OUR NEW PARIS OFFICE.

For the convenience of our patrons and the improvement which the increased facilities will be to our business at home and abroad, we have converted our Paris Correspondence Bureau into a **General Agency** for the Sale of our Patterns and Publications, and have opened handsome Offices and Salesrooms at **27, Avenue de l'Opéra** in the very center of business life in Paris.

The demand for our goods in France and Belgium has increased to such an extent that a local distributing center and an increased staff had become absolutely necessary; these have now been supplied, and we can confidently look for a more rapid increase in sales than heretofore.

Beginning with the issue for October, Labels for our Patterns will be printed in French, as well as in English, Spanish and German; the **FASHION SHEET** will appear in French as **MODES MÉTROPOLITAINES DE BUTTERICK**, and an Enlarged and Improved edition of **THE GLASS OF FASHION** will bear as title **LE MIROIR DES MODES DU JOUR**, with a subscription price of 10 Francs.

English and American residents in Paris will be welcome to use our Branch in the Place de l'Opera as their countrywomen do our Salesrooms in London and New York, and every courtesy will be shown and all desired information cheerfully given.

For the convenience of those who may be distant from an Agency for the sale of our goods, we give below a list

of our General and Branch Offices, and of our General Agencies, at which correspondence from our Patrons will receive prompt attention:

Branch Offices:

- 27, AVENUE DE L'OPÉRA, PARIS.
- 196-202 MONROE STREET, CHICAGO, ILLS.
- 700-708 WASHINGTON AVENUE, ST. LOUIS, MO. Northwestern Branch.
- 210 POST STREET, SAN FRANCISCO, CAL. Southwestern Branch.
- 84 WHITEHALL STREET, ATLANTA, GA. Pacific Coast Branch.
- Southeastern Branch.

Salesrooms:

- 27, AVENUE DE L'OPÉRA, PARIS.
- 175, REGENT STREET, LONDON.
- 22, WESTBOURNE GROVE, BAYSWATER, LONDON.
- 151, HIGH STREET, KENSINGTON, LONDON.
- 18 WEST FOURTEENTH STREET, NEW YORK, N. Y.
- 118 WEST TWENTY-THIRD ST., NEW YORK, N. Y.
- 201 POST STREET, SAN FRANCISCO, CAL.

General Agencies:

- WALTER H. MARSH, 11 SUMMER ST., BOSTON, MASS.
- BLANK & CO., OBERDÖRNERSTR. 42-48, BARMEN, GERMANY.
- J. C. STRITTMATTER, APARTADO, 586, MEXICO CITY, MEXICO.

Agencies are also to be found in business centers everywhere throughout the world.

THE BUTTERICK PUBLISHING CO. (Limited).

Styles for Misses and Girls.

FIGURE No. 198 P.—MISSSES' DRESSY COSTUME.

(For Illustrations see this Page.)

FIGURE No. 198 P.—This illustrates a Misses' costume. The pattern, which is No. 3326 and costs 1s. or 25 cents, is in five sizes for misses from twelve to sixteen years of age, and is again shown on page 549.

A novel effect is produced in the skirt of the costume by a shaped circular flounce that is in fanciful pointed outline at the top and simulates a tunic. The skirt is a five-gored mode and is without fulness about the hips.

A distinguishing feature of the waist are the oddly designed berthabretelles which extend in points to the waist-line. They outline the full center-front and shallow, round back-yoke, both of which show several rows of shirrings. The side-fronts puff out modishly, and a standing collar having a pointed ornamental section is at the neck. Frills of chiffon complete the prettymous-quetaire sleeves, which are in one-piece style. A ribbon stock and belt complete the costume. Light-brown vailing combined with biscuit-colored silk and white mouseline de soie was here selected for the costume, with ribbon and narrow braid applied in a fanciful design for ornamentation.

White satin overlaid with guipure or tucked silk may be employed for the berthabretelles, collar ornament and cuffs of such a costume, if it be developed in pale-blue cashmere associated with white Liberty silk and adorned with lace appliqué.

DAINTY FASHIONS FOR YOUNG PEOPLE.

(For Illustrations see Page 545.)

FIGURE No. 199 P.—GIRLS' DRESS.—This portrays a Girls' dress. The pattern, which is No. 3303 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years old, and may be again seen on page 554.

The front of the dress is very effective. It blouses at the bottom and is V shaped at the top to accommodate the pointed

revers, which narrow gradually toward the shoulders. The revers frame a smooth chemisette of white cloth, which is topped by a standing collar. The waist has slight fulness at the bottom of the back, and the closing is made at the back with buttons and button-holes. Facings of velvet simulate cuffs on the two-seam sleeves. A silk sash artistically bowed at the back hides the joining of the waist and four-gored skirt, the back-breadth of which has gathered fulness at the top. Figured novelty goods were selected in this instance for the dress in combination with velvet in a darker shade and white cloth, and lace appliqué supplies the ornamentation.

Soft silks and woollens may be employed for the dress, which may be adorned in a great variety of ways.

FIGURE No. 200 P.—CHILD'S OUTDOOR TOILETTE.—This illustrates the cloak and bonnet included in Child's Set No. 3317, which costs 1s. or 25 cents, is in six sizes for children from one-half to five years old, and is also seen on page 566.

This becoming and protective long cloak is here shown made of white cloth and decorated with frills of lace. Two broad box-plaits are formed in the back and front, which are supported by a smooth, short yoke seamed on the shoulders. A fancifully pointed cape-collar entirely conceals the yoke and is included in the seam with the small, rolling collar. The cloak closes at the front and the two-seam sleeves are of correct cut.

The bonnet consists of a circular center and a smooth front which is seamed at the center of the back. The center is outlined by a doubled frill of mousseline de soie, and puffings of the same fabric are arranged on the edges of the front to give a fluffy touch about the face. A bow of blue ribbon and blue ribbon tie-strings bowed under the chin supply a pretty contrast to the pure white of the bonnet, which is made of silk.

Bengaline, faille, poplin or cashmere will pleasingly develop both the bonnet and the cloak, and the latter may be trimmed with bands of fur, ribbon quillings or fancy braid.

(Descriptions Continued on Page 549.)



FIGURE No. 198 P.—This illustrates MISSSES' DRESSY COSTUME.—The pattern is No. 3326, price 1s. or 25 cents.

(For Description see this Page.)



THE DELINEATOR.

Quinty Fashions for Young People.

DESCRIBED ON PAGE 544

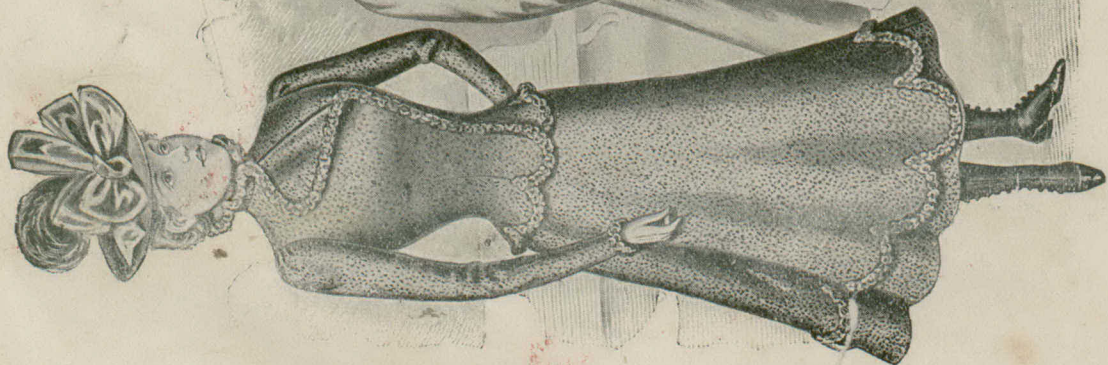
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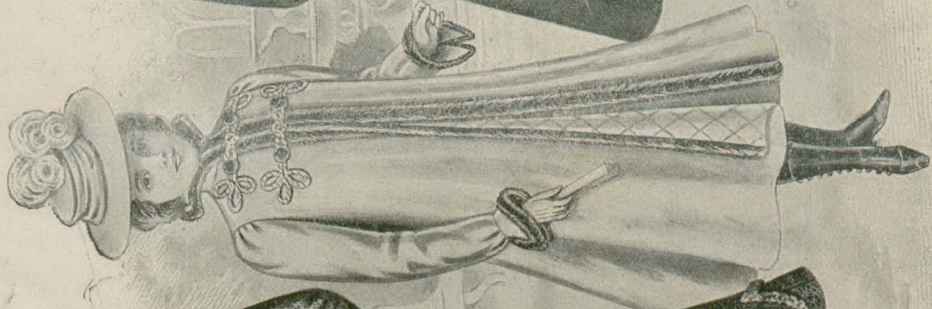
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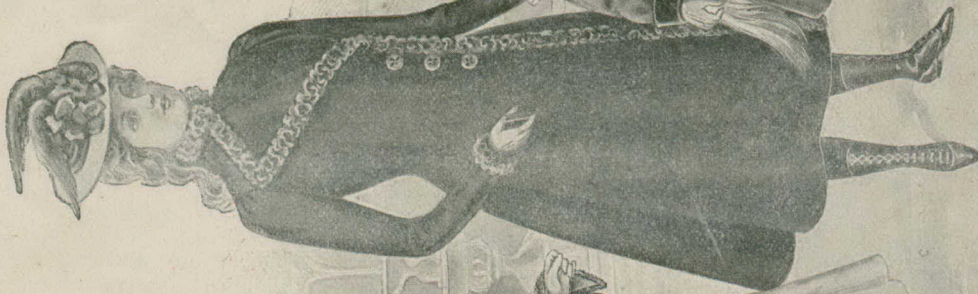
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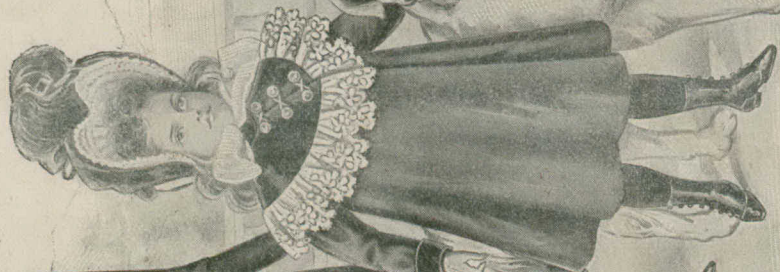
204 P.



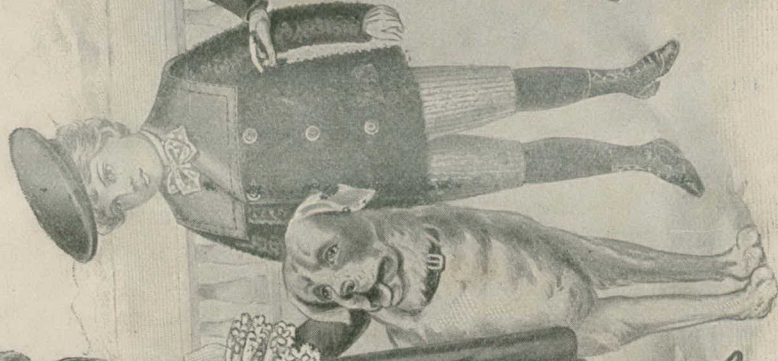
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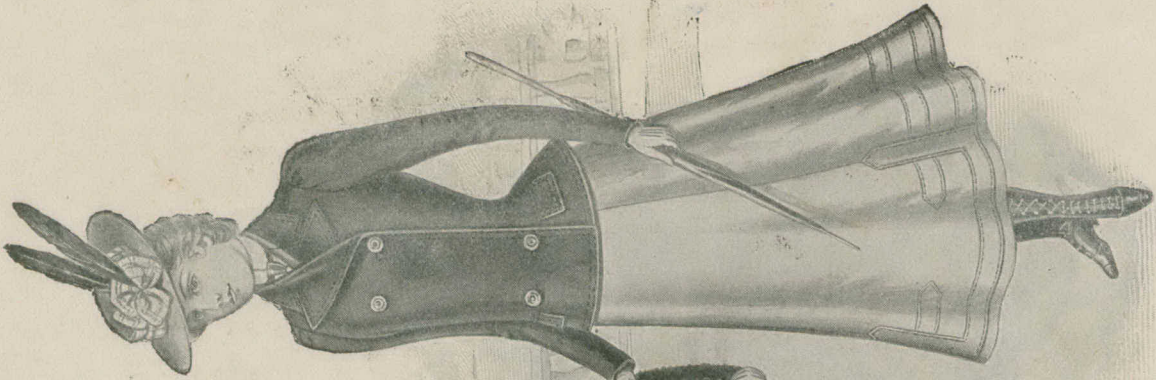
206 P.



207 P.



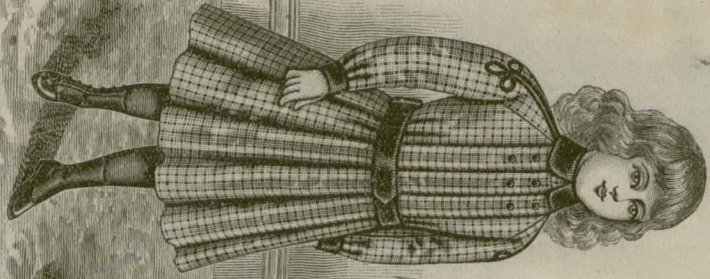
208 P.



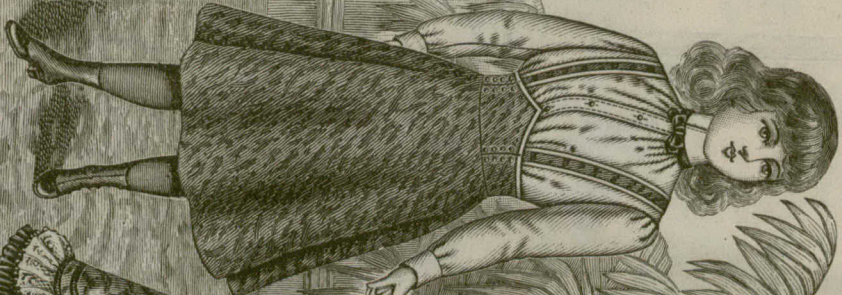
209 P.

Outdoor Styles for Young Folks.

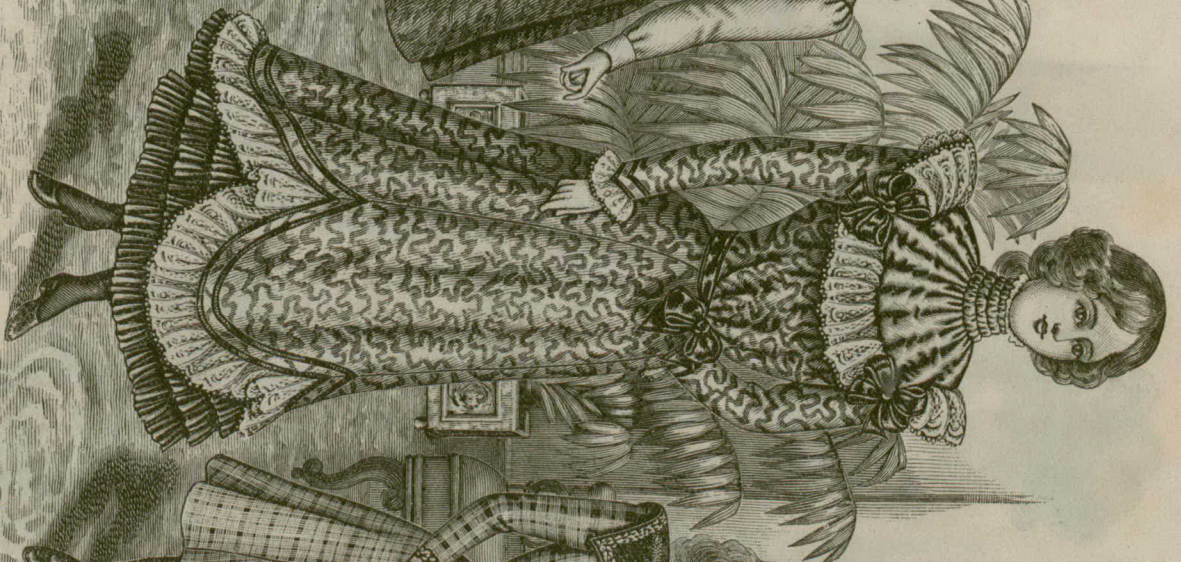
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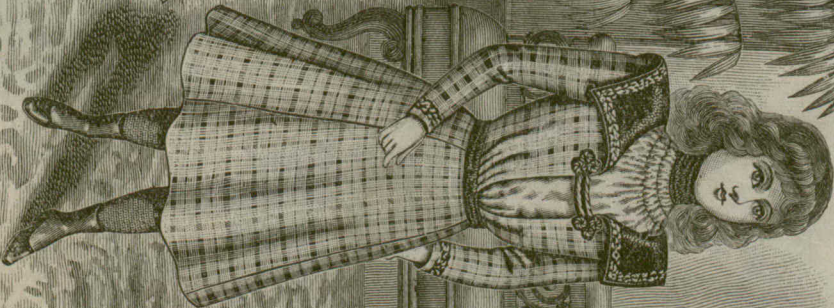
210 P.



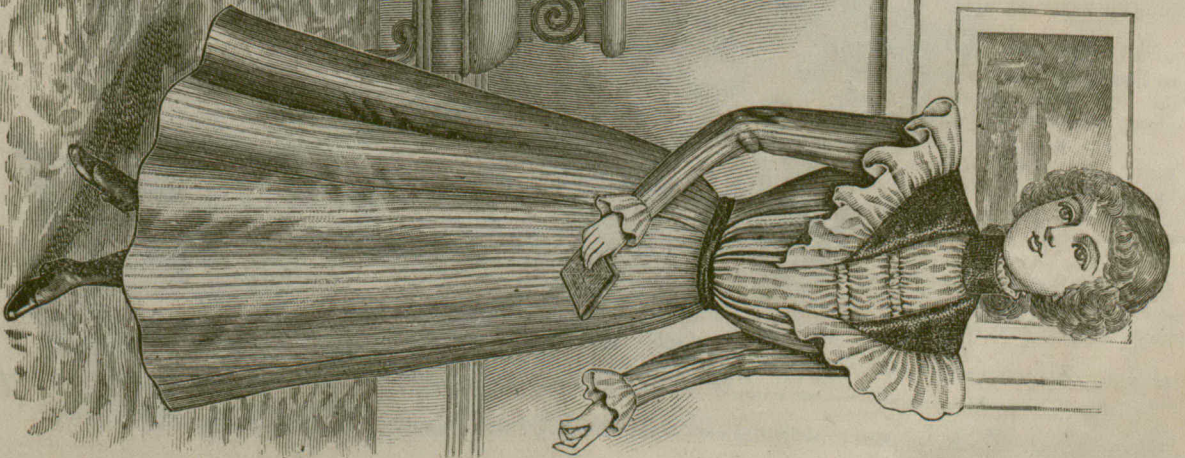
211 P.



212 P.



213 P.



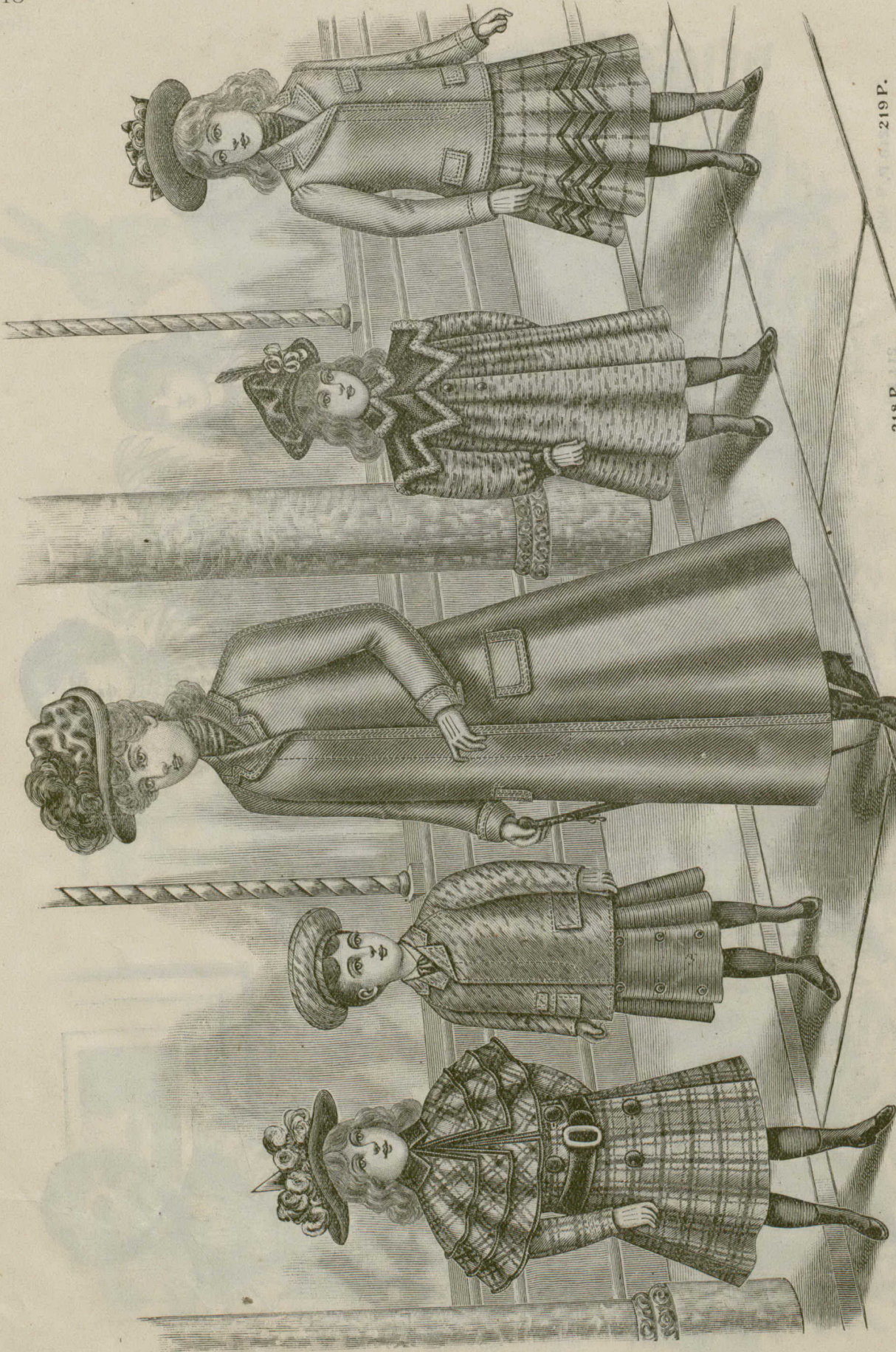
214 P.

THE DELINEATOR.

Seasonable Trunks for Misses and Children.

DESCRIBED ON PAGES 550 AND 551.

NOVEMBER, 1899.



215 P.

216 P.

217 P.

218 P.

219 P.

Early Winter Street Garments.
 DESCRIBED ON PAGE 552.

(Descriptions Continued from Page 544.)

FIGURE No. 201 P.—GIRLS' DRESS AND GUMPE.—This shows a Girls' dress and guimpe. The dress pattern, which is No. 3321 and costs 10d. or 20 cents, is in eight sizes for girls from three to ten years of age, and is also portrayed on page 554. The guimpe pattern, which is No. 3088 and costs 7d. or 15 cents, is in eight sizes for girls from two to sixteen years old.

Daintiness and grace are the characteristics of the pretty frock here shown worn with a white lace guimpe. The guimpe has a deep square yoke, and the fulness at the waist-line is regulated by a draw-string inserted in a casing. The guimpe is closed at the back and is topped with a standing collar. The two-seam sleeve is gathered at the top.

To the plain yoke of the dress, which is in low, square outline at the neck, are joined the full front and full back that are gathered at the top. A white gauze sash is artistically draped about the figure and bowed at the back. The sleeves are in short puff style. Pink China silk was here selected for the dress, which is embellished with lace.

The guimpe may be also developed in all-over embroidery or tucked silk. Vailing, cashmere, point d'esprit and other soft fabrics are suitable for the dress, which may be enriched by lace appliqué, ribbon quillings, chiffon ruches, etc.

FIGURE No. 202 P.—MISSSES' AFTERNOON TOILETTE.—This consists of a Misses' waist and skirt. The waist pattern, which is No. 3336 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years old, and may be seen on page 562. The skirt pattern, which is No. 3298 and costs 10d. or 20 cents, is in five sizes from twelve to sixteen years of age.

That old-time favorite, shirring, is again popular. It is a feature of this effective waist, which is fashioned with a yoke that is square at the back and in fanciful outline at the front. The full front and backs are shirred at the top and bottom, and the front pouches becomingly. A fanciful turn-over collar is at the neck, and a circular cuff completes the small sleeve, on which a cap is simulated by the ribbon trimming.

The skirt is a five-gored mode and is without fulness at the top, being in saddle-back style. In the present development figured silk, plain red and white silk and white lace are associated in the toilette, which is decorated with wide and narrow blue ribbon.

Such a toilette may be developed in vailing, cashmere, mousseline de soie or silk mull. A dainty party frock would result if white organdy in combination with all-over lace for the yoke and collar be used for the mode, with lace appliqué or bands of lace insertion for ornamentation. A white ribbon sash would be appropriate for wear with the toilette if developed as above described.

FIGURE No. 203 P.—MISSSES' COSTUME.—This pictures a Misses' costume. The pattern, which is No. 3334 and costs 10d. or 20 cents, is in five sizes for misses from twelve to sixteen years of age, and is also pictured on page 550.

Alternate rows of white and brown braid and dark-brown velvet buttons add a decorative touch to the dressy costume here shown made of brown cloth in combination with blue silk and dark-brown velvet. The waist is fashioned with full vest-fronts closed under a box-plait that is disclosed between the blousing front in a pretty way. The blouse fronts are reversed in rounding lapels, and a shallow, round yoke appears above the short back, which has plaited fulness at the waist-line. A high stock is at the neck and flaring circular cuffs finish the small sleeves.

An under box-plait disposes of the fulness at the back of the separate five-gored skirt.

The costume may be duplicated in vailing, silk, cashmere, voile or serge associated with chiffon, mousseline, Liberty satin or taffeta. Ribbon, lace appliqué and satin folds will pleasingly decorate the mode. The design would be pretty developed in blue serge combined with red silk.

The hat is a stylish, becoming shape artistically adorned.

OUTDOOR STYLES FOR YOUNG FOLKS.

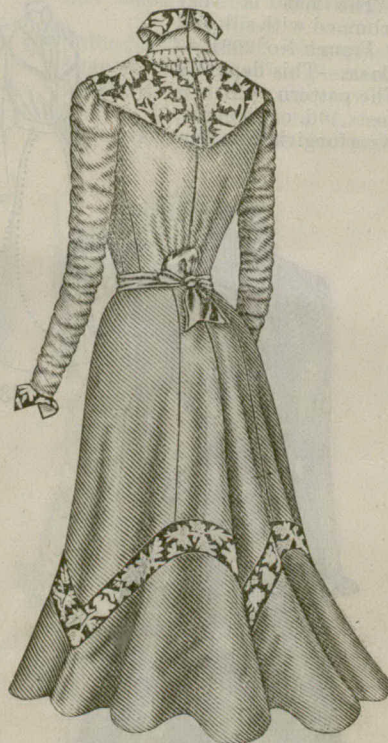
(For Illustrations see Page 546.)

FIGURE No. 204 P.—MISSSES' TOILETTE.—This consists of a Misses' coat and skirt. The coat pattern, which is No. 3343 and costs 10d. or 20 cents, is in five sizes for misses from twelve to sixteen years old, and may be again seen on page 559. The skirt pattern, which is No. 3355 and costs 10d. or 20 cents, is in five sizes from twelve to sixteen years of age, and is also shown on page 563.

The dressy toilette is here portrayed made of fancy suiting and decorated with fur. Over the five-gored skirt falls a circular over-skirt which is gracefully scalloped at the bottom.



3336



3326

Back View.

MISSSES' COSTUME, CONSISTING OF A WAIST (TO BE MADE WITH HIGH OR LOW NECK AND LONG OR SHORT SLEEVES), AND A FIVE-GORED SKIRT WITH A CIRCULAR FLOUNCE IN FANCY OUTLINE THAT MAY BE OMITTED.

(For Description see Page 553.)



3336

Front View.

It is deep at the front and back, but is shallower at the sides, and both the skirt and tunic are fitted without any fulness at the top.

The flaring collar and the lower edge of the coat are also scalloped to correspond with the skirt, and the coat is correctly adjusted by single bust darts, under-arm and side-back gores and a center seam. The right front is rolled back in a rounding lapel below which the closing is made diagonally under the overlapping right front. The two-seam sleeve is of comfortable size.

Braid will pleasingly decorate a cloth toilette made up by the mode. Cheviot, homespun or camel's-hair may be selected for the jacket and skirt, and the latter may also be developed in silk or light woollens.

An ostrich tip and an immense ribbon bow are jauntily placed at the front of the felt hat.

FIGURE No. 205 P.—GIRLS' CLOAK.—This illustrates a Girls' cloak. The pattern, which is No. 3322 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age, and is differently pictured on page 560.

DESCRIBED ON PAGE 552.

THE DELINEATOR.

A strikingly harmonious effect is produced in this instance in the long cloak by the union of mode cloth, dark fur and pale-pink-and-corn plaid silk. A fanciful yoke tops the circular back, which falls in soft, rippling folds, and the closing of the cloak is effected at the front with braid ornaments: The back and fronts fall loosely about the figure, and a high sectional collar with pointed corners that roll away from the chin completes the neck. Flaring circular cuffs finish the loose one-piece sleeve, which is gathered top and bottom.

A serviceable wrap for rainy days may be made by the design of rough cheviot and trimmed with Hercules braid. Dainty evening cloaks may be developed in white cloth or Astrakhan cloth, decorated with bands of white Thibet and lined with pale-blue

The hat is very trimmed with silk and

FIGURE No. 206 P.—COAT.—This depicts a The pattern, which is costs 10d. or 20 cents, sizes for girls from four



3334

Front View.

MISSES' COSTUME, WITH FIVE-GORED SKIRT HAVING AN UNDER BOX-PLAIT AT THE BACK.

(For Description see Page 553.)

tractive long coat, which is here shown made of dark-green cloth. Under-arm gores and a center seam fit the coat snugly to the figure at the sides and back, where below the waist-line deep, rolling folds appear. The fronts are smooth, and the overlapping right front is reversed in a large, pointed lapel below which the closing is made invisibly at the left side. The snug standing collar fastens at the front, and the two-seam sleeves have the fashionable amount of fullness at the top.

If the coat be developed in beaver or chinchilla cloth, a very protective affair will result. Self-strappings or stitching will supply an appropriate finish to a cloth coat made up by the design.

The hat is adorned with wings and ribbon.

FIGURE No. 207 P.—CHILD'S LONG COAT.—This portrays a Child's long coat. The pattern, which is No. 3304 and costs



3334

tastefully feathers.

GIRLS' LONG Girls' coat. No. 3341 and is in nine to twelve years of age, and is also pictured on page 560.

Bands of Astrakhan and fancy buttons add a rich touch to this at-



3334

Back View.

7d. or 15 cents, is in seven sizes for children from one half to six years of age, and is again illustrated on page 567.

A deep circular cape-collar developed in black velvet and edged with a lace ruffle renders the red cloth coat very dressy. The collar conceals the smooth, short body supporting the circular skirt, which is seamed at the center. The coat laps broadly, and the closing is made diagonally to body depth, with buttons and cord loops. A tiny lace frill softens the outline of the velvet standing collar, and a turn-over cuff of velvet completes the full sleeves that are made over linings.

All-over lace over white satin may be used for the collars of a mode cloth coat. Serge, cheviot and chinchilla are also appropriate for the mode.

The becoming bonnet is artistically trimmed with feathers and ribbon.

FIGURE No. 208 P.—BOYS' SUIT.—This consists of a Boys' reefer and trousers. The reefer pattern, which is No. 3344 and costs 7d. or 15 cents, is in seven sizes for boys from two to eight years of age, and is also shown on page 571. The trousers pattern, which is No. 3163 and costs 7d. or 15 cents, is in eight sizes from three to ten years old.

A deep, square sailor-collar of smooth-faced cloth is the dominant feature of the trim reefer here pictured made of beaver. The collar laps broadly with the fronts, which close in double-breasted style with buttons and button-holes. The reefer has a seamless back and is adjusted by shoulder and side-seams, the latter terminating above extensions allowed on the fronts. Side pockets are inserted in the fronts, and the sleeves are of correct cut.

The knee trousers are fitted by the usual seams and are made without a fly. They are developed in a fancy mixture.

Cheviot, serge, homespun, English Oxford and similar fabrics may be selected for the trousers and reefer, and the latter may also be developed in melton, kersey or broadcloth. The cap is a Tam-O'-Shanter.

FIGURE No. 209 P.—MISSES' TOILETTE.—This comprises a Misses' jacket and skirt. The jacket pattern, which is No. 3327 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is again represented on page 559. The skirt pattern, which is No. 3298 and costs 10d. or 20 cents, is in five sizes from twelve to sixteen years of age.

A trim jacket of dark-blue cloth finished with stitching and a gray cloth skirt are here united in the natty toilette. Self-strappings arranged in a fanciful design render the skirt very dressy. The skirt is in five-gored style and is without fullness at the top, being in the new saddle-back fashion.

A rolling collar and pointed lapels are features of the jacket, which is snugly adjusted by under-arm and side-back gores and a center seam. Coat-laps and coat-plaits appear below the waist-line at the back, and the coat closes with buttons and button-holes in double-breasted style at the front. The sleeves are of the easy-fitting two-seam variety, and inserted side-pockets are finished with laps.

Serviceable tailor suits may be made by the design of homespun, cheviot, camel's-hair or tweed in blue, gray, brown or green. Soutache braid or passementerie may supply decoration, and, if desired, the collar may be inlaid with velvet and the revers faced with silk. Quills and plaid silk embellish the round hat.

SEASONABLE FROCKS FOR MISSES AND CHILDREN.

(For Illustrations see Page 547.)

FIGURE No. 210 P.—CHILD'S BOX-PLAIED DRESS.—This illustrates a Child's dress. The pattern, which is No. 3305 and costs 7d. or 15 cents, is in six sizes for children from two to seven years of age, and is also pictured on page 566.

Raglan sleeves and box-plaits give character to the dress, which is here shown made of checked cheviot and decorated

with narrow braid and pearl buttons. Box-plaits stitched to deep body depth are taken up at the center of the front and back, which on the shoulders are separated by the odd sleeves. The sleeves are in one-piece style and extend to the neck. Gathered fulness appears at the bottom of the sleeves, which are completed by straight bands of velvet. The turn-over section of the collar is of velvet, as is the belt, which has a pointed end under which the closing is made. The dress is invisibly closed at the back.

Blue piqué may be pleasingly associated with white piqué in making up the mode.

FIGURE No. 211 P.—GIRLS' TOILETTE.—This consists of a Girls' shirt-waist and skirt. The shirt-waist pattern, which is No. 3338 and costs 7d. or 15 cents, is in six sizes for girls from four to nine years of age, and may be also seen on page 562. The skirt pattern, which is No. 3310 and costs 7d. or 15 cents, is in nine sizes from four to twelve years of age, and is again pictured on page 562.

The quaint toilette here comprises a white China silk shirt-waist and a skirt of novelty dress goods adorned with buttons and braid. The blousing fronts of the shirt-waist are gathered at the top and waist-line, and the seamless back shows fulness only at the bottom. The sleeves are in the regular one-piece style with link cuffs, and a white linen standing collar and string tie appropriately complete the neck.

The skirt is particularly novel and is of circular shaping. It has scanty gathered fulness at the back and is supported by a pointed girde made in five sections. The girde is rather shallow at the sides and is pointed at the center of the front and back, and to it are joined the ends of the curving shoulder-straps. The skirt closes invisibly at the center of the back.

Cashmere, silk or serge may be selected for the skirt, which may be embellished with quillings of ribbon, lace appliqué or passementerie. The shirt-waist may be developed in any of the popular shirtings, such as French flannel, wash cheviot, lawn, etc.

FIGURE No. 212 P.—MISSSES' DRESSY FROCK.—This depicts a Misses' dress. The pattern, which is No. 3351 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown differently developed on page 553.

A full yoke that is extended to form the high collar is a novel feature of the dress illustrated. At the neck several rows of shirrings collect the fulness of the yoke, which is seamless at the shoulders. The yoke is revealed in rounding outline by the short front and backs, which are gathered at the top and waist-line. The waist blouses modishly at the front, and the upper portion of the small sleeve is gracefully pointed at the wrist.

An under box-plait is formed at the back of the separate five-gored skirt, which is trimmed with a frill of lace in such a manner that the effect of a scooped tunic is produced. Mauve Liberty silk and figured heliotrope foulard were here associated in the dress, to which a decorative touch is given by platings of Liberty silk, frills of lace and velvet ribbon.

All light-weight woollens, as well as chiffon, point d'esprit, etc., will be appropriate for the mode.

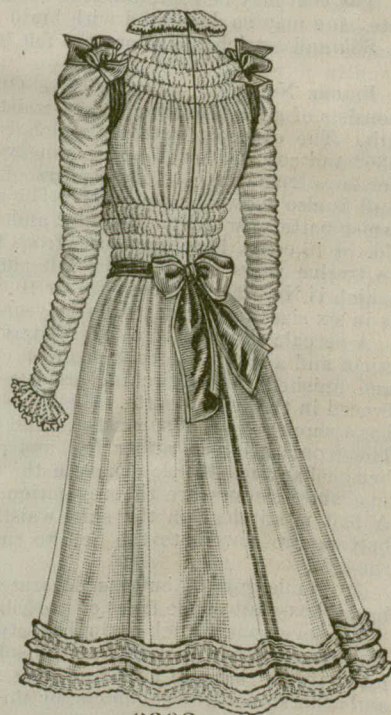
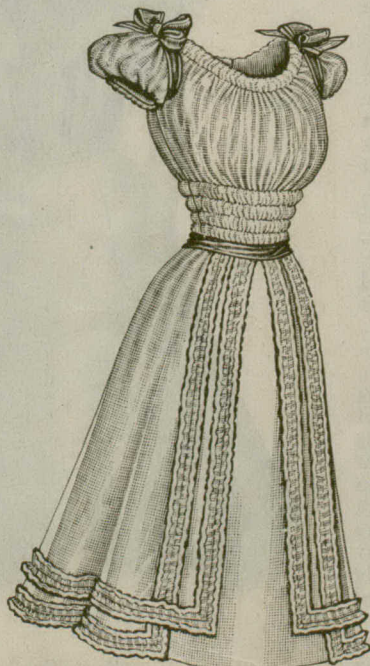
FIGURE No. 213 P.—GIRLS' DRESS.—This portrays a Girls' dress. The pattern, which is No. 3337 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age, and is again illustrated on page 554.

The attractive frock is here pleasingly developed in plaid material combined with velvet and silk and trimmed with fancy gimp. The waist is originally fashioned, being made with a full center-front that is extended to form a round yoke

at the back. The center-front is shirred at the top and blouses at the bottom, as do the flaring side-fronts, which are held in position at the bust by a braid ornament. The waist is invisibly closed at the back, and to the upper edges of the backs and side-fronts are joined smooth, fanciful bretelles that stand out over the small two-seam sleeves. A velvet stock is at the neck, and a wrinkled belt of velvet conceals the joining of the waist and three-piece skirt having an under box-plait at the back.

The dress may be duplicated in vailing or cashmere in combination with Liberty silk. Satin overlaid with lace will be appropriate for the bretelles of a foulard dress. A dainty dress may be made of automobile-red crépon, with the center-front of white taffeta and lace insertion and black ribbon for trimming.

FIGURE No. 214 P.—MISSSES' AFTERNOON DRESS.—This pictures a Misses' dress. The pattern, which is No. 3346 and costs 1s. or 25 cents, is in five sizes for misses



3302
Back View.
MISSSES' DRESS, CONSISTING OF A WAIST (TO BE MADE WITH A HIGH OR LOW NECK AND FULL-LENGTH OR SHORT SLEEVES), AND A FIVE-GORED SKIRT HAVING A FIVE-GORED SLIP FOUNDATION THAT MAY BE OMITTED. PARTICULARLY DESIRABLE FOR THIN OR SOFT FABRICS.

(For Description see Page 554.)
from twelve to sixteen years old, and is again portrayed on page 552.

Dark-green striped novelty goods were here associated with dark-green velvet and white chiffon in the dainty frock, which is adorned with soft ruffles of chiffon. A large fancy collar is a feature of the waist. The side-fronts are box-plaited at the shoulders and puff out slightly, framing a full center-front that is individualized by shirrings. The waist has slight gathered fulness at the bottom of the back, and the closing is invisibly effected at the center. The two-seam sleeves are of comfortable size and a standing collar is at the neck. The waist supports a three-piece skirt that has an under box-plait at the back. A velvet sash is wound about the waist and softly bowed at the back.

For such a dress foulard, taffeta, serge, vailing or cloth may

be employed, while decoration may be contributed by rows of narrow braid, bands of lace insertion or frills of ribbon.

EARLY WINTER STREET GARMENTS.

(For Illustrations see Page 567.)

FIGURE No. 215 P.—CHILD'S LONG COAT.—This pictures a Child's coat. The pattern, which is No. 3323 and costs 7d. or 15 cents, is in seven sizes for children from two to eight years old, and is again shown on page 567.

A triple cape gives style to the protective coat here shown made of checked cheviot. The cape is of circular shaping and ripples gracefully all round. The free edges of the cape are bound with velvet, and the neck is completed with the velvet rolling collar. The smooth fronts of the coat lap broadly, and the double-breasted closing is made with button-holes and velvet buttons. A forward-turning plait laid at each side-back seam and a wide under box-plait at the center seam give becoming fulness below the waist-line at the back. The two-seam sleeves are gathered at the top, and a velvet belt closed with a silver buckle encircles the waist.

The coat may be reproduced in melton, covert, serge, cloth, etc., and may be decorated with braid or self-strappings. Silk and ostrich tips adorn the felt hat.

FIGURE No. 216 P.—LITTLE BOYS' OUTDOOR TOILETTE.—This consists of a Boys' overcoat, shirt-waist and kilt. The overcoat pattern, which is No. 3362 and costs 7d. or 15 cents, is in six sizes for boys from three to eight years of age, and is also shown on page 571. The shirt-waist pattern, which is No. 2892 and costs 7d. or 15 cents, is in ten sizes from three to twelve years of age. The kilt pattern, which is No. 7201 and costs 5d. or 10 cents, is in six sizes from two to seven years old.

A percale shirt-waist, a kilt of dark-blue tricot and a short overcoat made of covert and finished with stitching are here embraced in the trim toilette. The shirt-waist has a short yoke that supports the full back. The fronts are also rather full, and a Rubens collar and silk tie complete the neck. The shirt sleeves are the regulation size. A belt is stitched on the shirt-waist, and buttons are sewed to the belt to support the kilt.

A double row of buttons decorates the broad box-plait at the front of the kilt.

The overcoat, which is in box style, is fashioned with a seamless sack back and loose fronts that are joined in side seams and separated at the shoulders by the two-piece Raglan sleeves. The upper portion of the sleeve extends to the neck, where the overcoat is completed by a rolling collar that forms notches with the tiny lapels. The coat closes in a fly, and side pockets and a change pocket are inserted in the fronts.

Attractive kilts may be made of cloth or velvet either in black or colors. Wash cheviot, linen or Madras will be appropriate for the shirt-waist, while kersey, homespun, chinchilla, etc., may be selected for the overcoat. The seams of the overcoat may be covered with self-strappings.

The Tam-O'-Shanter cap is made of the same material as the overcoat.

FIGURE No. 217 P.—MISSIS' LONG SACK COAT.—This illustrates a Missis' coat. The pattern, which is No. 3332 and costs 10d. or 20 cents, is in nine sizes from eight to sixteen years old, and is also pictured on page 558.

A loose sack coat is a very comfortable wrap for cold weather. The one here pictured made of tan cloth and finished with self-strappings and stitching is individualized by modish Raglan sleeves. A turn-over cuff with rounding corners completes the sleeve, the two upper sections of which are shaped to extend to the neck, where they separate the back and fronts. The coat reaches nearly to the bottom of the

dress and side pockets are inserted in the fronts, which close with a fly. Above the closing the fronts are turned back to form small lapels which meet the rolling collar in notches.

All cloakings, such as melton, beaver cloth, storm serge, etc., may be selected for the coat, and strappings and machine-stitching will usually supply the finish.

The felt hat is trimmed with ribbon and feathers.

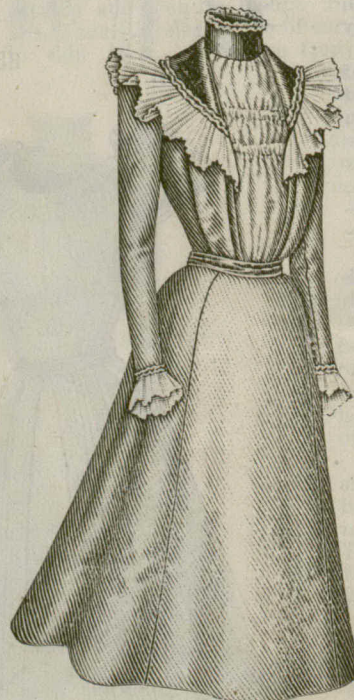
FIGURE No. 218 P.—CHILD'S COAT AND CAP.—This portrays a Child's cap and coat. The cap pattern, which is No. 3238 and costs 5d. or 10 cents, is in five sizes from 6 to 7,

cap sizes, or nineteen inches and a fourth to twenty-two inches and a fourth, head measure. The coat pattern, which is No. 3237 and costs 7d. or 15 cents, is in seven sizes for children from one to seven years of age.

The circular back is an extremely stylish and graceful feature of the Empire long coat here shown developed in fancy cloaking. A short, square yoke tops the back and full fronts. It is entirely concealed by a pointed cape-collar that is made of velvet and edged with fur. Fur also outlines the rolling velvet collar and

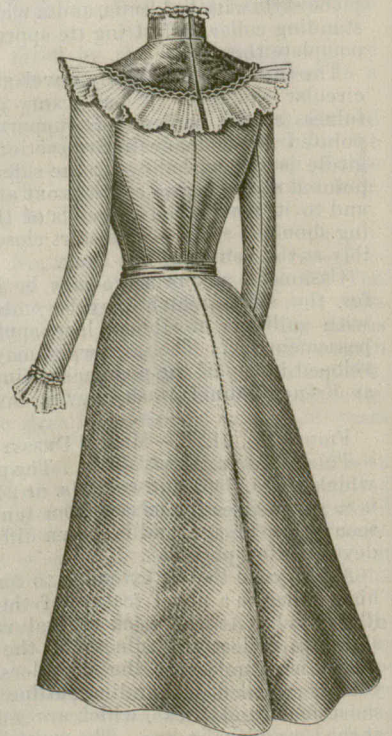


3346



3346

Front View.



3346

Back View.

MISSIS' DRESS, WITH THREE-PIECE SKIRT, HAVING AN UNDER BOX-PLAIT AT THE BACK.

(For Description see Page 555.)

the velvet cuffs completing the full bishop sleeves. The coat closes with buttons and button-holes at the front.

The Tam-O'-Shanter cap has a square crown that consists of a smooth top and smooth side. The crown is held in position by a fitted band, and ribbon loops and a quill supply decoration to the cap, which is made of velvet.

A dressy long coat may be made of bengaline, with the collars overlaid with lace and bordered with ermine. Cloth, serge or Astrakhan cloth will be suitable for the cap and cloak alike.

FIGURE No. 219 P.—GIRLS' STREET TOILETTE.—This comprises a Girls' dress and coat. The dress pattern, which is No. 3202 and costs 10d. or 20 cents, is in eight sizes for girls from five

to twelve years old. The coat pattern, which is No. 3290 and costs 7d. or 15 cents, is in eight sizes from five to twelve years of age.

A double circular Bertha is arranged at the top of the short backs and fronts of the waist, which are shaped to reveal a smooth, round back-yoke and smooth vest respectively. A standing collar completes the neck of the waist, which supports the four-gored skirt that has gathered fulness at the back. Velvet and checked novelty goods were here combined for the dress, a decorative touch being added by velvet ribbon.



3351

Under-arm gores and a center seam adjust the coat, which is characterized by a sack back. Side pockets and a breast pocket are inserted in the fronts, which close with a fly. Pointed lapels and a rolling collar are features of the design, and the two-seam sleeve is of correct size and shaping. Stitching provides a neat finish for the coat, which is made of cloth.

The dress may be developed in serge associated with plaid silk, or cloth and lace over satin. Kersey, Venetian cloth, English Oxford and chinchilla are suitable coat mate-

shaped bertha-bretelle. In this instance pale-green cashmere, velvet of a darker shade and white Japanese silk are effectively combined in the mode, with appliqué lace for garniture. The waist is made with a perfectly adjusted lining having single bust darts and the usual seams and closed invisibly at the center of the back. The backs and side-fronts are separated by under-arm gores and have fulness collected in gathers at the waist-line, the fulness at the back being drawn down trimly, while at the front it puffs out prettily. The backs are plain at the top and cut slightly low, a shallow shirred yoke being thus revealed. The side-fronts are shaped to reveal the full center-front, which is gathered at the waist-line and shirred at the top to correspond with the yoke. A smooth bertha-bretelle which is in two sections is joined to the upper edges of the backs and to the front edges of the side-fronts. The bertha-bretelle is pointed at the center of the back and on the shoulders and also tapers gradually to points at the waist-line. The neck is completed by a standing collar having a fancifully shaped turn-over portion. The one-piece mousquetaire sleeve is gathered at the top and along the side edges and is arranged over a two-seam lining. It is finished with a cuff that flares in points over the hand. The waist can be made low-necked, in which case the center-front is prettily rounded and the yoke omitted. The mousquetaire sleeves may be replaced by short puff sleeves mounted on plain linings.

The five-gored skirt fits snugly about the hips and is without a particle of fulness at the back. A circular flounce in fanciful outline at its upper edge and shaped to be deepest at the back is arranged on the bottom of the skirt. It falls in ripples all round that are the result of the shaping and is headed by a band that follows the outline of the flounce. In the middle sizes the skirt measures nearly two yards and three-fourths at the lower edge. With the costume is worn a belt arranged in a bow at the back.

Crépon, poplin, serge or plain, figured or striped silk associated with crepe de Chine, mousseline de soie, chiffon or Liberty silk will develop the design handsomely.

We have pattern No. 3326 in five sizes for misses from twelve to sixteen years of age. To make the costume with the flounce for a miss of twelve years requires three yards and seven-eighths of cashmere forty inches wide, with a yard of silk twenty inches wide for the center-front, collar, back-yoke and for lining the collar ornament and cuffs, and a yard and five-eighths of velvet in the same width for the cuffs, bertha-bretelles, collar ornament and fancy band; the costume without the flounce and trimming band needs seven yards of goods twenty inches wide. Price of pattern, 1s. or 25 cents.



3351

Front View.



3351

Back View.

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

(For Description see Page 555.)

MISSSES' COSTUME, WITH FIVE-GORED SKIRT HAVING AN UNDER BOX-PLAIT AT THE BACK.

(For Illustrations see Page 550.)

No. 3334—Another view of this costume is given at figure No. 203 P in this number of THE DELINEATOR.

A unique feature of the charming costume is the full vest-fronts, which are in shirt-waist style. Plain silk in a pretty shade of green and tan fancy suiting are here effectively combined in the costume, decoration being furnished by bands of dark-green velvet. The waist, which is made over a lining fitted by single bust darts and the usual seams and closed invisibly at the center of the front, is smoothly adjusted at the sides by under-arm gores. The back has slight fulness arranged in two tiny plaits at each side of the center at the waist-line, and at the top is shaped low to accommodate a shallow, rounding yoke, applied on the body lining. The fronts are in blouse fashion, being plain at the top and pouching becomingly at the waist-line, where the fulness is collected in gathers. Above the bust the fronts are reversed in rounding revers that are faced with the silk tucked, and below the

rials, with self-strappings or rows of braid for decoration. The hat is a sailor shape and decorated with feathers and ribbon.

MISSSES' COSTUME, CONSISTING OF A WAIST (TO BE MADE WITH HIGH OR LOW NECK AND LONG OR SHORT SLEEVES), AND A FIVE-GORED SKIRT WITH A CIRCULAR FLOUNCE IN FANCY OUTLINE THAT MAY BE OMITTED.

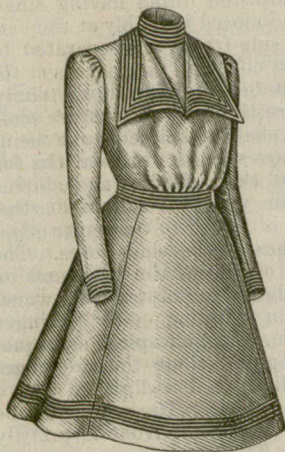
(For Illustrations see Page 549.)

No. 3326.—By referring to figure No. 198 P in this magazine, this costume may be seen differently made up.

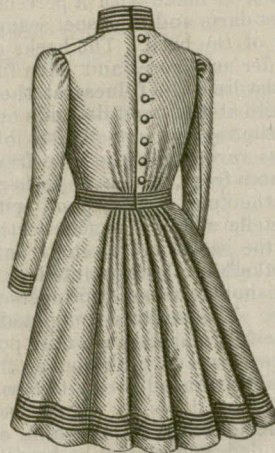
The stylish and much desired broad-shoulder effect is obtained in the costume by the introduction of a fancifully

revers the fronts separate slightly, thus effectively revealing the vest fronts, which are gathered both at the top and waist-

goods forty inches wide, with a yard and seven-eighths of silk twenty inches wide for the vest fronts, back-yoke, stock and to cover the revers and line the cuffs, and seven-eighths of a yard of velvet (cut bias) in the same width for a belt and for bands to trim. Price of pattern, 10d. or 20 cents.



3303
Front View.

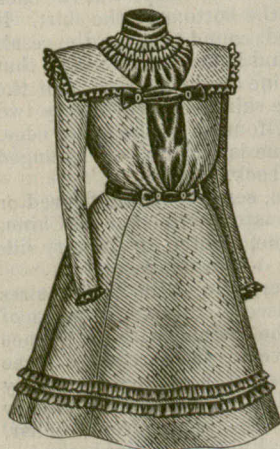


3303
Back View.

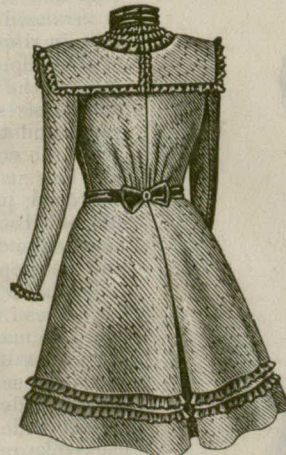
GIRLS' DRESS, WITH FOUR-GORED SKIRT.
(For Description see Page 556.)

MISSES' DRESS, CONSISTING OF A WAIST (TO BE MADE WITH HIGH OR LOW NECK AND FULL-LENGTH OR SHORT SLEEVES), AND A FIVE-GORED SKIRT HAVING A FIVE-GORED SLIP FOUNDATION THAT MAY BE OMITTED. (PARTICULARLY DESIRABLE FOR THIN OR SOFT FABRICS.)
(For Illustrations see Page 551.)

No. 3302.—The dress here shown is especially suited for development in transparent goods and will be chosen for making up gowns for party and dancing wear. It may have a high or low neck and long or short sleeves; it is pictured made of rose-colored organdy over Nile-green Swiss taffeta, Nile-green satin ribbon and ruchings of organdy edged with white Valenciennes lace supplying the decorative touch. The design is made with a full waist reaching a little below the waist-line and arranged over a lining fitted by single bust darts and under-arm and side-back gores. The full front and full backs are joined in under-arm and shoulder seams, and the fulness is regulated by rows of shirring at the top and bottom, the shirrings simulating a round yoke and deep girdle. The front puffs out stylishly over the bust, and a plain standing collar completes the neck of the waist, which is closed invisibly at the center of the back. The sleeves, which are arranged over a two-seam lining, are in full mousquetaire style, being gathered at the top and along the edges of the seam, which comes at the inside of the arm. A gathered frill of lace which deepens at the back of the arm gives completion at the wrist, and about the arm-hole is arranged a ribbon tied to form a bow on the shoulder. The short puff sleeve is made over a one-seam lining, and a crush belt of ribbon is fastened in an artistic bow at the back. A ribbon stock may be worn.



3337
Front View.



3337
Back View.

GIRLS' DRESS, WITH THREE-PIECE SKIRT HAVING AN UNDER BOX-PLAIT AT THE BACK.

The price of the pattern is 10d. or 20 cents. By using the Pattern Check from this issue of THE DELINEATOR the purchaser can get the pattern for 6d. or 10 cents.
(For Description see Page 556.)

Both the skirt and slip foundation are in five-gored style, consisting of a front-gore, a gore at each side and two back-gores. At the top the skirt is slightly gathered at the sides and back, where an under box-plait appears, while the slip foundation is smoothly adjusted at the top and is also laid in an under box-plait at the back. The skirt ripples below the hips and hangs in folds at the back, and in the middle sizes measures about three yards at the lower edge.
The mode is particularly desirable for



3321

line and closed with buttons and button-holes through a box-plait formed at the front edge of the right front. The neck is completed by a plain standing collar that closes invisibly at the front and over which is worn a fanciful stock made of the silk tucked and shaped to form scollops at the back. The small two-piece sleeve has a two-seam lining and is gathered at the top. It is finished by a circular cuff which is in two sections that fall attractively over the hand.

The skirt is in five-gored style, the perfect adjustment about the hips being due entirely to the correct shaping. Below the hips the skirt ripples prettily, and at the back the fulness is disposed in an under box-plait that falls in rolling folds to the lower edge. In the middle sizes the skirt measures nearly three yards at the bottom. With the costume is worn a belt of velvet fastened at the front with a gold clasp.

Silk or wool crépon, serge, camel's-hair and broadcloth are some of the materials suitable for the mode. If plain and tucked black satin associated with black-and-white checked chevot be selected, a serviceable and stylish costume for school wear will result. Decoration of black fancy braid is appropriate for a costume of this description.

We have pattern No. 3334 in five sizes for misses from twelve to sixteen years of age. To make the costume for a miss of twelve years, calls for three yards and three-eighths of



3321
Front View.



3321
Back View.

GIRLS' DRESS. (TO BE MADE WITH SQUARE OR HIGH NECK AND SHORT OR FULL-LENGTH SLEEVES AND WORN WITH OR WITHOUT THE SASH.)

(For Description see Page 553.)

thin or soft fabrics, such as silk mull, point d'esprit net, mous-seline de soie, crépe de Chine, Japanese or India silk, etc.

We have pattern No. 3302 in five sizes for misses from twelve to sixteen years of age. To make the dress for a miss of twelve years, requires four yards and three-fourths of goods thirty-six inches wide, with a yard and three-fourths of edging three inches wide for the frills. Price, 1s. or 25 cents.

We have pattern No. 3346 in five sizes for misses from twelve to sixteen years of age. To make the dress for a miss

MISSES' DRESS, WITH THREE-PIECE SKIRT HAVING AN UNDER BOX-PLAIT AT THE BACK.

(For Illustrations see Page 552.)

No. 3346.—Another pretty development of this dress is given at figure No. 214 P in this magazine.

The dress is extremely dainty and is here pictured made of moss-green silk cashmere associated with white chiffon and silk in a darker shade of green. Chiffon plaitings and ruchings and a belt of green ribbon provide appropriate garniture. The waist, which is rather fanciful in front, is smoothly adjusted at the sides by under-arm gores and arranged over a lining fitted by single bust darts and under-arm and side-back gores and closed at the center of the back. The fulness of each side-front is disposed in a box-plait at the shoulder and in gathers at the bottom, where the side-front pouches modishly with the full center-front, which has fulness collected in gathers at the top and bottom and in two rows of shirring at the bust. The backs are plain at the top, but at the bottom slight gathered fulness appears at each side of the closing. On the design is arranged a circular cape-collar, which is in two sections that meet at the back and are sewed to the front edges of the side-fronts, where they terminate in points at the bust. The neck is completed by a plain standing collar which also closes at the back. The two-piece sleeve is of the latest shaping; it is made over a smooth lining and is slightly gathered at the top. A crush ribbon belt encircles the waist, to which is sewed the three-piece skirt, consisting of a front-gore and two wide circular portions. The skirt is smoothly fitted at the top, and an under box-plait disposes of the fulness at the back. Below the hips becoming undulations appear, and in the middle sizes the skirt measures about two yards and three-fourths at the lower edge.

Peach-pink crêpe de Chine, with white satin revealed through coffee all-over lace for the cape-collar and mousseline de soie for the center-front with accordion-plaitings of the same, would develop an elaborate dress by the mode. Black baby ribbon may also be used for garniture, a touch of black being the acme of smartness on light gowns. Alpaca,

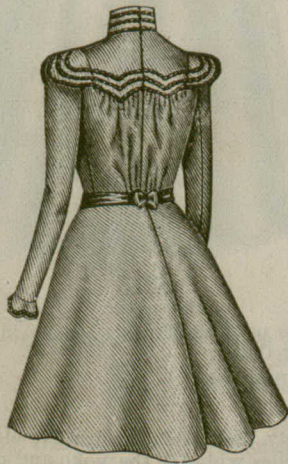


3352



3352

Front View.



3352

Back View.

GIRLS' DRESS, WITH CIRCULAR SKIRT HAVING AN UNDER BOX-PLAIT AT THE BACK.

(For Description see Page 557.)



3339

Front View.



3339

Back View.

GIRLS' YOKE-DRESS, WITH STRAIGHT FULL SKIRT.

(For Description see Page 557.)

of twelve years, requires three yards of dress goods forty inches wide, with three-eighths of a yard of silk twenty inches wide for the collars, and five-eighths of a yard of chiffon forty-five inches wide for the center-front and for plaitings to trim. Price of pattern, 1s. or 25 cents.

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

(For Illustrations see Page 553.)

No. 3351.—By referring to figure No. 212 P in this number of THE DELINEATOR, this dress may be seen differently made up.

Self ruffles edged with narrow black ribbon, frills of the narrow ribbon and lace and wider ribbon artistically arranged give a distinctive air to the dainty green-and-white striped silk dress depicted. White Liberty silk was here employed for the yoke, and small fancy buckles add a decorative touch. The waist is made over a lining fitted by single bust darts and the usual seams and closed invisibly at the center of the back. The front and backs are both full, being gathered at the upper edge and at the waist-line; the fulness is drawn down trimly at the back, while at the front it pouches becomingly. Under-arm gores give a smooth adjustment at the sides, and at the top the front and backs are cut low to accommodate the full yoke, which is gathered at the bottom and has five rows of shirrings taken up at the top. The yoke is extended to lap over the plain standing collar at the neck. A self-ruffle and a pretty arrangement of wide ribbon and buckles outline the lower edge of the yoke. The sleeves are in two-piece style and gathered at the top. They can be made to reach to the elbow or in full length. If in full length, they are extended in a point over the hand. If desired, the waist may be made slightly low at the neck, in which case the yoke is finished to form a frill heading.

The skirt is worn over the waist and consists of five gores—a front-gore, a gore at each side and two back-gores. It fits snugly about the hips, and the fulness at the back is disposed in an under box-plait which falls in deep folds to the lower edge. At the sides the skirt falls in ripples below the hips, and in the middle sizes it measures three yards at the lower edge. A crush belt of ribbon encircles the waist and is bowed at the front.

Figured, striped or plain challis, foulard or China silk, wool crêpon and cashmere are some of the materials which can be utilized for the dress. A handsome evening gown could be made of crêpe de Chine, with chiffon or mousseline de soie for the yoke and for trimming ruffles. Appliqué lace band, lace insertion, passementerie or satin ribbon would be effective on a dress of this description.

We have pattern No. 3351 in seven sizes for misses from

zibeline, nun's-veiling, silk crêpon, Venetian or broadcloth may be used for developing the mode with stylish results.

ten to sixteen years of age. To make the dress for a miss of twelve years, requires five yards and seven-eighths of goods twenty inches wide, with half a yard of Liberty silk thirty-six inches wide for the yoke. Price of pattern, 1s. or 25 cents.

GIRLS' DRESS, WITH FOUR-GORED SKIRT.

(For Illustrations see Page 554.)

No. 3303.—At figure No. 199 P in this number of THE DELINEATOR this stylish dress is again represented.

The dress is simplicity itself and is appropriate for school and general wear. It is here shown made of tan cheviot and trimmed with rows of black soutache braid. The waist, which is plain, is made over a dart-fitted lining and has backs and a front joined in under-arm and shoulder seams. The front is perfectly plain at the top, where it is cut out in a V to disclose a chemisette arranged upon the lining front. Pointed revers that are joined to the edges of the opening in the front prettily frame the chemisette and the front is gathered at the bottom to pouch out modishly at the center. The back is also plain at the top, but has slight gathered fulness at the bottom at each side of the closing, which is made with buttons and button-holes. The neck is completed by a standing collar, and a belt conceals the gathers at the bottom of the waist.

The skirt depends from the waist and consists of a front-gore, a gore at each side and a gathered back-breadth. At the top it is smoothly adjusted at the front and sides, and below the hips ripples appear. The comfortable two-piece sleeve is made over a smooth lining and is slightly gathered at the top.

The chemisette and collar may be developed in sheer tucked muslin and insertion, which would render the design more dressy. Baby ribbon may also be used for trimming. Cashmere, serge, voile, broadcloth and innumerable washable fabrics will reproduce the mode satisfactorily, with any desired finish.

We have pattern No. 3303 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of nine years, will require two yards and three-fourths of goods forty inches wide. Price of pattern, 10d. or 20 cents.

selected for the dress, black velvet ribbon providing the garniture. The waist, which is made over a lining fitted by single bust darts and under-arm and shoulder seams, consists of side-fronts and full backs that are joined in under-arm and short shoulder seams. The back has slight fulness collected in gathers at the bottom, but is plain at the top, where it is cut in low rounding outline. The side-fronts are also cut low at the top and are gathered at the bottom to blouse fashionably; they flare all the way to reveal the full center-front, which is extended to form a round yoke at the back. The center-front is gathered at the bottom and pouches with the side-fronts, and the fulness at the top is collected in three rows of shirring. The waist is topped by a standing collar over which is worn a wrinkled stock of ribbon, and the closing is invisibly made at the back. A circular bertha-bretelle gives a broad-shoulder effect to the wearer; it is in two sections that meet at the back and flare widely in front, and stands out over the gathered tops of the small two-piece sleeves, which are made over smooth linings. An ornamental ribbon strap finished with a loop and buckle at each end is fastened to the upper front corners of the side-fronts at the ends of the bretelle and serves to hold the fronts in position. The three-piece skirt is joined to the waist, the joining being concealed by a crush belt of ribbon finished with a loop and buckle

at the front and back. The skirt consists of a narrow front-gore and two wide circular portions that ripple prettily below the hips, and an under box-plait disposes of the fulness at the back.

This dress offers excellent opportunities for combinations of colors and materials, the richness of the latter depending entirely upon the purpose of the garment. Silk, crépon and handsome cloths will be selected for developing dresses for best wear, while cashmere, serge, homespun and similar materials will be chosen for school and general use. Braid, gimp and lace will serve to ornament the dress.

We have pattern No. 3337 in eight sizes, for girls from five to twelve years of age. To make the dress for a girl of nine years, calls for two yards and a half of material

forty inches wide, with five-eighths of a yard of silk twenty inches wide for the yoke and center-front. Price of pattern, 10d. or 20 cents.

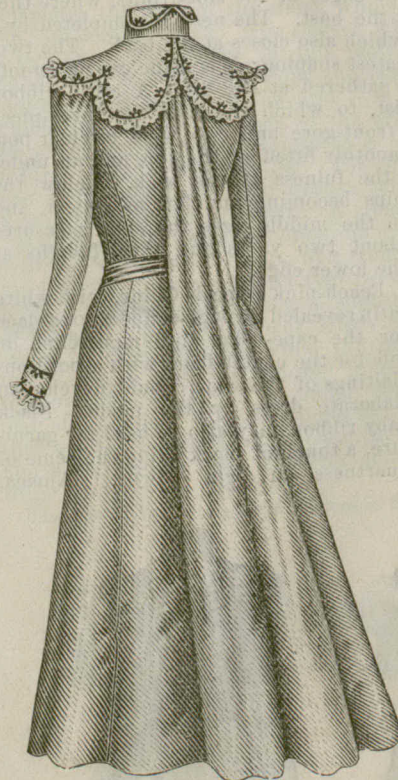


3313



3313

Front View.



3313

Back View.

MISSSES' WRAPPER. (TO BE MADE WITH A STANDING OR TURN-DOWN COLLAR AND WITH OR WITHOUT THE FANCY COLLAR.)

(For Description see Page 558.)

GIRLS' DRESS, WITH THREE-PIECE SKIRT HAVING AN UNDER BOX-PLAIT AT THE BACK.

(For Illustrations see Page 554.)

No. 3337.—Another view of this dress is given at figure No. 213 P in this magazine.

Cheviot flecked with red and plain red surah were here

GIRLS' DRESS. (TO BE MADE WITH SQUARE OR HIGH NECK AND SHORT OR FULL-LENGTH SLEEVES AND WORN WITH OR WITHOUT THE SASH.)

(For Illustrations see Page 554.)

No. 3321.—Another view of this dress may be obtained by referring to No. 201 P in this number of THE DELINEATOR.

Strawberry-red vailing in combination with velvet in a deeper shade of red was utilized for the dress; all-over cream lace and edging and a large red surah silk sash serve to elaborate the otherwise plain appearance. The upper part of the dress is a square yoke that is seamed on the shoulders and which may be high-necked or cut in low, square outline, as preferred. The yoke supports the full lower-portion, which are seamed at the side and gathered at the top. The sash is artistically draped about the figure, being gathered at the center and at the ends; the gathers are concealed by a cross-piece at the front and back, a loop bow with long ends being fastened over the closing, which is made at the back. Small puffs appear at the top of the coat sleeves; when short sleeves are used deep cuffs that are fancifully pointed at their upper edges complete them.

Pompadour, India and taffeta silk, crêpe de Chine, etc., would handsomely develop the design, and the yoke may be made of any of the fancy tucked or shirred textiles which are now so extensively used. Serge, cashmere, Henrietta and similar fabrics are also appropriate for the dress.

We have pattern No. 3321 in eight sizes for girls from three to ten years of age. To make the dress for a girl of nine years, requires two yards and three-fourths of goods forty inches wide, with five-eighths of a yard of velvet twenty inches wide for the yoke and cuffs and three-eighths of a yard of all-over lace twenty inches wide to cover the yoke, and two yards and three-fourths of silk for the sash. Price of pattern, 10d. or 20 cents.

**GIRLS' DRESS,
WITH CIRCULAR
SKIRT, HAVING
AN UNDER BOX-
PLAIT AT THE
BACK.**

(For Illustrations see Page 555.)

No. 3352.—Red serge was selected for this neat little dress, and rows of fancy black braid and a black satin ribbon belt were used for garniture. The waist, which is made over a lining fitted by single bust darts and under-arm and shoulder seams, is fashioned with a deep yoke that is seamed on the shoulders and is shaped in fanciful outline at its lower edge. The yoke overlaps the full front and full backs, which are plain at the sides, where they are seamed. The front puffs out stylishly at the bottom and is gathered top and bottom at each side of a box-plait formed at the center. The fulness in the back is gathered top and bottom and drawn down snugly at each side of the closing, which is made at the center. The neck is completed by a plain standing collar. Scalloped caps stand out well over the gathered tops of the small two-piece sleeves. Fancifully scalloped circular cuffs complete the sleeves, which are made over smooth linings. A crush belt of ribbon encircles the waist; it terminates at each side of the box-plait in the front, where tiny rosettes are formed,

and fastens under a bow at the center of the back. To the lower edge of the waist is joined the stylish circular skirt, which is smoothly adjusted at the top, the fulness being disposed in an under box-plait at the back. The shaping causes the skirt to ripple below the hips and hang in deep folds at the back.

Quillings of ribbon or ruchings of chiffon may be used for trimming the mode. Stylish results may be obtained if serge, cashmere, nun's-vailing, broadcloth or any of the numerous silks be chosen for developing the design.

We have pattern No. 3352 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of nine years, requires two yards and three-eighths of material forty inches wide. Price of pattern, 10d. or 20 cents.



3314

GIRLS' YOKE-DRESS, WITH STRAIGHT, FULL SKIRT.

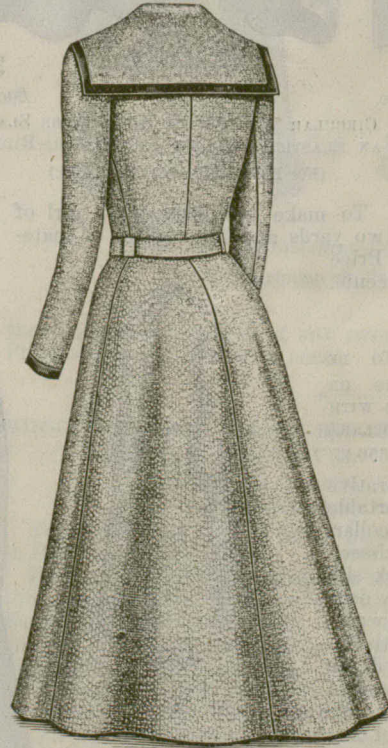
(For Illustrations see Page 555.)

No. 3339.—Yoke-dresses are always liked for growing girls and the one here shown is a dainty exposition of that popular style. It is pictured made of blue cashmere and trimmed with narrow white guipure lace and blue taffeta ribbon. The waist, which is made over a lining fitted by single bust darts and under-arm and shoulder seams, is



3314

Front View.



3314

Back View.

MISSSES' AND GIRLS' BATH-ROBE OR WRAPPER. (TO BE MADE WITH SAILOR COLLAR OR SHAWL COLLAR.)

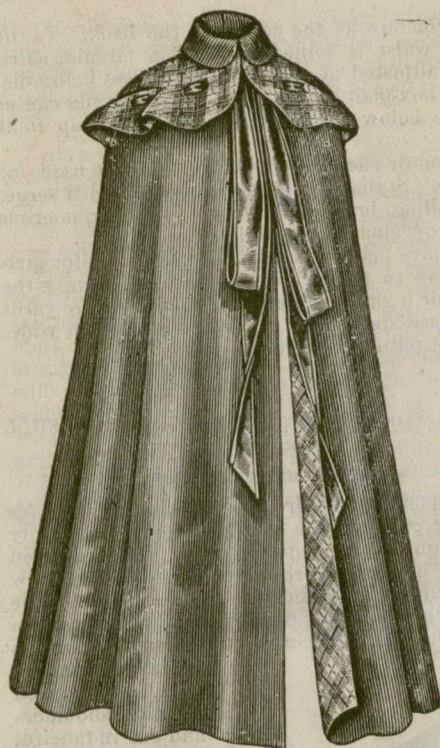
(For Description see Page 558.)

full skirt and waist is concealed by a ribbon belt fastened under a bow at the back.

The mode would be particularly attractive if developed in white or colored organdy, lawn, Swiss or dimity, and trimmed with Mechlin or Valenciennes lace, a belt of black velvet ribbon giving a finishing touch. Japanese or India silk, taffeta, nun's-vailing or any light-weight woollen material will prove suitable for the mode. A dainty dress could be of white dotted Swiss, with the yoke and caps of all-over lace and frills of lace and ribbon for trimming.

We have pattern No. 3339 in eight sizes for girls from five

made with a smooth yoke that is seamed on the shoulders and cut in fanciful outline at the bottom. The yoke overlaps the full blouse backs and blouse front, which are seamed at the side and have their fulness taken up in tiny forward-turning tucks at the top. The tucks extend to a becoming depth, deepening slightly toward the center, and the fulness at the bottom of the waist is collected in gathers. The waist blouses all round, and the neck is finished with a standing collar, which, with the waist, is invisibly fastened at the center of the back. Fancifully scalloped shoulder-caps stand out over the gathered tops of the small two-seam sleeves, which are finished with scalloped, circular cuffs. The sleeves are made over smooth linings, and the joining of the straight,



3347

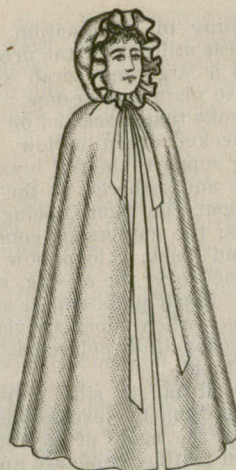
Front View.



3347

Back View.

MISSES' AND GIRLS' LONG CIRCULAR WRAP, WITH HOOD TO BE SLASHED FOR RIBBON TIES OR GATHERED WITH AN ELASTIC. (KNOWN AS THE RED-RIDING HOOD WRAP.)
(For Description see Page 559.)



3347

sleeve is made over a two-seam lining and has fulness arranged in gathers at the top.

China or India silk, cashmere, plain or figured challis or French flannel may be employed for the design. Light-blue China silk associated with all-over lace for the fanciful collar and narrow ruchings of ribbon for decoration would handsomely develop a wrapper by this pattern.

We have pattern No. 3313 in four sizes for misses from ten to sixteen years of age. For a miss of twelve years, the wrapper needs four yards and a fourth of goods forty inches wide. Price of pattern, 10d. or 20 cents.

MISSES' AND GIRLS' BATH-ROBE OR WRAPPER. (TO BE MADE WITH SAILOR COLLAR OR SHAWL COLLAR.)

(For Illustrations see Page 557.)

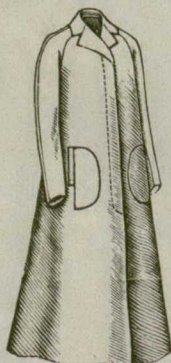
No. 3314.—A bath-robe is as essential a requirement in the wardrobe of the young girl as in that of the matron. Simplicity of construction marks

to twelve years of age. To make the dress for a girl of nine years, will require two yards and five-eighths of material forty inches wide. Price of pattern, 10d. or 20 cents.

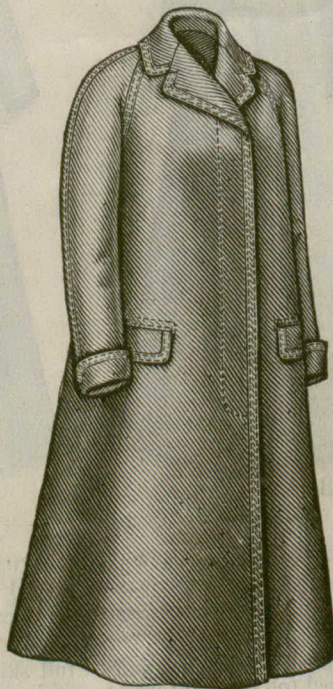
MISSES' WRAPPER. (TO BE MADE WITH A STANDING OR TURN-DOWN COLLAR AND WITH OR WITHOUT THE FANCY COLLAR.)
(For Illustrations see Page 556.)

No. 3313.—A decorative touch is given this comfortable wrapper by the fanciful collar. Bright-red Henrietta was chosen for the mode, with black silk novelty braid and narrow éceru lace for trimming. The wrapper is made over a smooth lining extending to basque depth and fitted by single bust and under-arm darts, side-back gores and a center seam and closed at the center of the front. Side seams and under-arm darts give perfect adjustment to the wrapper at the sides, and the full fronts are gathered at the neck at each side of the closing, which is invisibly made at the center to a convenient depth and below which the edges are lapped and securely tacked. The seamless back is smooth at the sides, but at the center is gathered at the neck, the fulness falling with the effect of a Watteau to the lower edge. The wrapper is held in to the figure at the front by satin tie-strings which are tacked underneath the fulness at the back and bowed over the closing. A very decorative feature of the design is a smooth, deeply scooped collar in two sections, the ends of which meet at the neck both at the center of the front and back and then flare attractively. The use of this collar, however, is optional. The standing collar has small rounding sections at the back, but, if preferred, a turn-over collar may be substituted for it. The small two-piece

essential a requirement in the wardrobe of the young girl as in that of the matron. Simplicity of construction marks

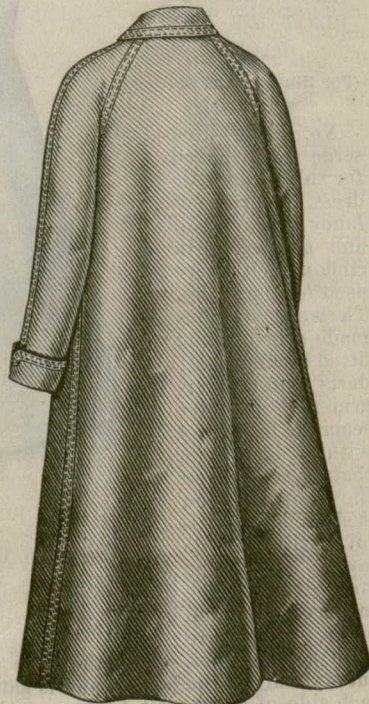


3332



3332

Front View.



3332

Back View.

MISSES' AND GIRLS' SINGLE-BREADED LONG SACK COAT, WITH RAGLAN SLEEVES. (TO BE MADE WITH PATCH OR INSERTED POCKETS.)
(For Description see Page 559.)

the protective blue eider-down wrapper here pictured, the edges of which are bound with blue satin fibbon. Under-

arm darts, side seams and a center seam were introduced in the adjustment of the robe, which closely follows the lines of the figure at the back and sides. The fronts are easy-fitting and lap broadly, the closing being effected with frogs and olive buttons at the left side. On the design is arranged a sailor collar that is deep and square at the back and has rounding ends which lap with the fronts. A shawl collar may be substituted for the sailor collar, if desired. On the left front is applied a breast pocket which is outlined by satin ribbon. The wrapper is held in trimly to the figure by a narrow belt that passes through straps applied over the side seams. The ends of the belt are pointed, and the left one slips through a strap arranged diagonally on the right end. The two-seam sleeves are gathered at the top.

Cashmere, serge, cloth and French flannel are suitable for the design if intended for wear as a wrapper, but if desired for a bath-robe alone, Turkish towelling may be selected.

We have pattern No. 3314 in seven sizes from four to sixteen years of age. To make the wrapper for a miss of twelve years, requires six yards and an eighth of goods twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

MISSES' AND GIRLS' LONG CIRCULAR WRAP, WITH HOOD
TO BE SLASHED FOR RIBBON TIES OR GATHERED WITH AN ELASTIC. (KNOWN AS THE RED-RIDING HOOD WRAP.)
(For Illustrations see Page 558.)

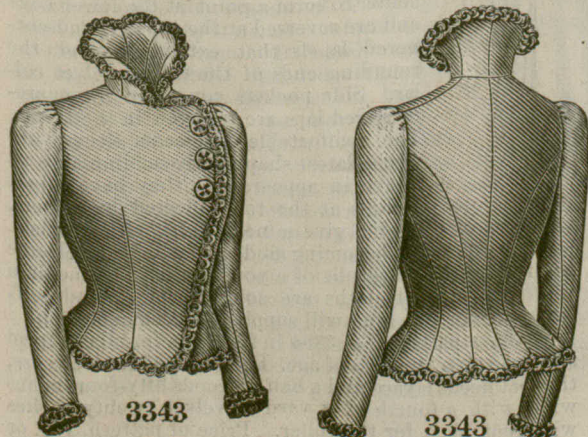
No. 3347.—This protective as well as ornamental wrap is pictured made of red broadcloth and lined with a bright plaid silk. The garment is known as the Red-Riding Hood wrap; it is of circular shaping and seamed at the center of the back. It is fitted closely at the top by two darts at each shoulder, below which it falls in ripples all round. The ornamental feature of the wrap is the large hood, which is circular in shape and has a rounding lower outline; it is seamed at the center and is drawn into shape by a satin ribbon drawn through upright slashes made at equal distances apart near the lower edge. If preferred, the hood may be drawn up on an elastic inserted in a casing; it is included in the seam with the turn-over collar, which has rounding corners. The hood may be worn over the head if desired.

A pretty wrap for ceremonious occasions could be made of either heavy white silk or eider-down and lined with silk of some delicate shade. Cashmere, poplin or satin would also effectively develop the mode.

We have pattern No. 3347 in seven sizes from four to sixteen years of age. To make



3343



3343

3343

Front View.

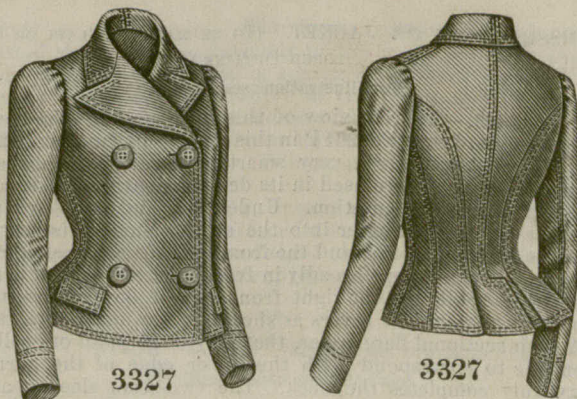
Back View.

MISSES' COAT OR JACKET. (TO BE MADE IN PLAIN OR SCOLLOPED OUTLINE.)

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

(For Description see Page 560.)

the wrap for a miss of twelve years, requires three yards and three-eighths of material fifty-four inches wide, with seven



3327

3327

Front View.

Back View.

MISSES' DOUBLE-BREASTED COAT OR JACKET.
(For Description see Page 560.)



3394

3394

Front View.

Back View.

MISSES' DOUBLE-BREASTED COAT OR JACKET.

(For Description see Page 560.)

yards and seven-eighths of silk twenty inches wide to line. Price of pattern, 10d. or 20 cents.

MISSES' AND GIRLS' SINGLE-BREASTED LONG SACK COAT,
WITH RAGLAN SLEEVES. (TO BE MADE WITH PATCH OR INSERTED POCKETS.)
(For Illustrations see Page 558.)

No. 3332.—This coat is again pictured at figure No. 217 P in this magazine.

The Raglan sleeves introduced in this stylish coat are among the characteristic features of the season's top-garments. Fawn covert cloth was here used to make the coat, which entirely covers the dress and is neatly finished with self-strappings and machine-stitching. The loose sack back is of circular shaping, which causes it to fall in rippling folds below the shoulders. It is joined in under-arm seams to the fronts, which are also in loose sack style and reversed at the top in small lapels that form notches with the ends of the rolling collar. Below the lapels the fronts, which are single-breasted, are closed in a fly. At the shoulders the fronts and back are shaped to accommodate the Raglan sleeves, which are in two-piece style. The sleeves are extended to points at the neck, thus separating the fronts and back at the shoulders; they are completed by turn-over cuffs having rounding corners that come at the back of the arm, where the cuffs are seamed. Oblong pocket-laps conceal openings to side pockets, but, if preferred, the coat may be made with upright patch-pockets having rounding corners and finished with a welt.

Melton, double-faced cloth, diagonal or any of the heavy coatings may be used for the development of the garment.

We have pattern No. 3332 in nine sizes from eight to sixteen years of age. For a miss of twelve years, the coat, not including strappings, needs four yards of goods thirty-six inches wide; including strappings, it requires two yards and seven-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' COAT OR JACKET. (TO BE MADE IN PLAIN OR SCOLLOPED OUTLINE.)

(For Illustrations see Page 559.)

No. 3343.—Another view of this coat may be obtained by referring to figure No. 204 P in this number of THE DELINEATOR.

This coat presents a very smart appearance. Black satin-faced cloth was here used in its development, with Astrakhan binding for ornamentation. Under-arm and side-back gores and a center seam enter into the adjustment of the garment at the back and sides, and the fronts are fitted by single bust darts. The coat laps broadly in front, and the closing is made at the left side, but the right front may, if desired, be turned back in a triangular revers as shown in the small illustration. A high sectional flare collar, that may be in plain or scalloped outline to correspond with the lower edge of the garment, stylishly completes the neck. The two-seam sleeves are of correct size and shaping and have slight fullness at the top collected in gathers.

Smooth-surfaced cloths in any preferred shade, serge, cheviot, melton, vicuna and similar materials are suitable for the mode, the simplicity of which makes it a very desirable one for young girls. Braid, fur, or machine-stitching will give the most desirable completion. A dressy coat will result if dark-red velvet be chosen, with sable for trimming.

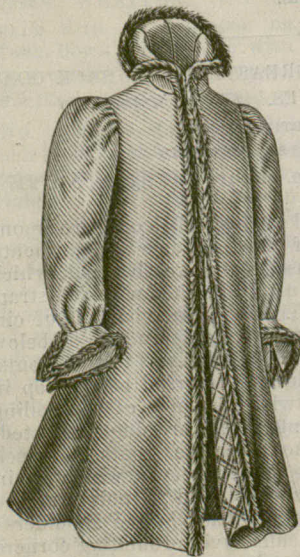
We have pattern No. 3343 in five sizes for misses from twelve to sixteen years of age. To make the coat for a miss of twelve years, requires a yard and five-eighths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' DOUBLE-BREADED COAT OR JACKET.

(For Illustrations see Page 559.)

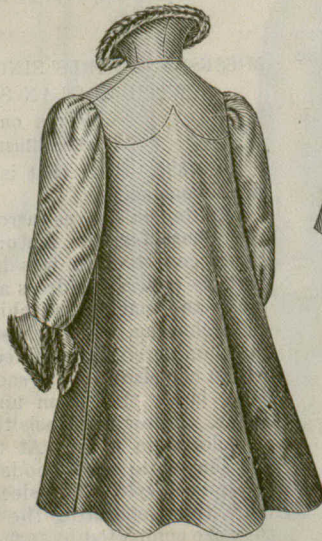
No. 3327.—A different view of this coat may be obtained by referring to figure No. 209 P in this magazine.

The natty cloth coat will be very serviceable for school wear. It closes in front in double-breasted fashion with button-holes and large bone buttons, and all its edges and seams are neatly stitched. Oblong pocket-laps conceal the openings to side pockets inserted in the fronts, which are easy-fitting. At the back and sides, however, the design is snugly fitted, the smooth adjustment being insured by the use of under-arm and side-back gores and a center seam which terminates above coat-laps. The necessary spring over the



3322

Front View.



3322

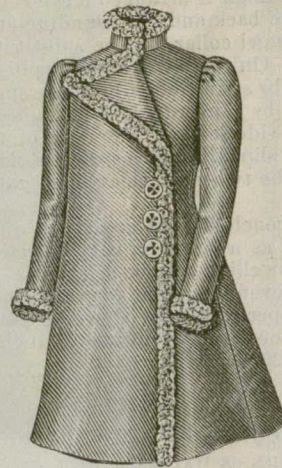
Back View.

GIRLS' LONG COAT OR CLOAK. (TO BE MADE WITH FLARE OR TURN-DOWN COLLAR.) DESIRABLE FOR EVENING OR GENERAL WEAR.

(For Description see this Page.)

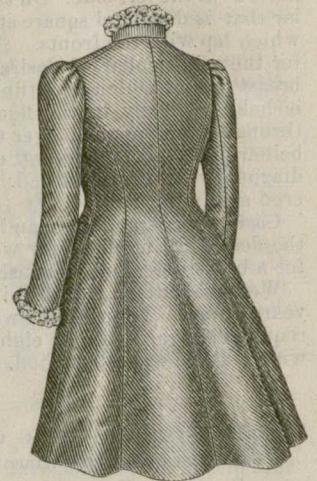
hips is given by coat-plaits formed at the side-back seams. The rolling collar reverses the fronts in sharp-pointed lapels, and the two-seam coat sleeve has slight fullness at the top.

A pretty touch may be added to the coat by inlays of velvet or facings of peau de soie on the collar and lapels. Cheviot, serge, melton and similar fabrics in any desired shade are



3341

Front View



3341

Back View.

GIRLS' LONG COAT.

(For Description see Page 561.)

appropriate for the jacket, which may be braided, if desired.

We have pattern No. 3327 in seven sizes for misses from ten to sixteen years of age. To make the jacket for a miss of twelve years, will require a yard and five-eighths of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' DOUBLE-BREADED COAT OR JACKET

(For Illustration see Page 559.)

No. 3394.—Light-brown broadcloth was used in the development of this jaunty coat, with machine-stitching and self-strappings for decoration. The adjustment at the sides and back is accomplished by a center seam and under-arm and side-back gores, the lower edge of the back being pointed at the center. The loose fronts, which close in double-breasted style with buttons and button-holes, are deepened toward the center to form a point at the lower edge and are reversed at the top in round-cornered lapels that extend beyond the rounding ends of the rolling velvet collar. Side pockets concealed by square-cornered laps are inserted in the fronts. The comfortable two-seam sleeves are of the latest shaping, resembling a man's sleeve in appearance; they have slight fullness at the top collected in gathers, and rows of stitching give a neat finish at the wrists.



3322

The garment is a becoming mode and will be a welcome addition to the wardrobe of a young miss. All medium and heavy weight cloths are suitable for it, and self-strappings or stitching will supply the ornamentation.

We have pattern No. 3394 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the coat needs a yard and a half of goods fifty-four inches wide, with a fourth of a yard of velvet twenty inches wide (cut bias) for the collar. Price of pattern, 10d. or 20 cents.

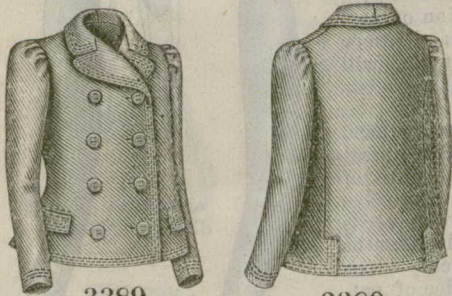
GIRLS' LONG COAT OR CLOAK. (TO BE MADE WITH FLARE OR TURN-DOWN COLLAR.) DESIRABLE FOR EVENING OR GENERAL WEAR.

(For Illustrations see this Page.)

No. 3322.—Another view of this coat is shown at figure No. 205 P in this number of THE DELINEATOR.

This stylish long coat is a practical design, being appropriate either for best or general wear and affording complete pro-

tection to the garment worn beneath. In this instance it is shown developed in mastic satin-faced cloth and lined with a bright plaid silk, and narrow bands of Alaska sable add much to the attractiveness of the garment. At the top the loose seamless back is fancifully shaped to accommodate the smooth yoke, which is a feature of the design. The back and fronts are joined in under-arm and shoulder



3389

Front View.

3389

Back View.

GIRLS' COAT OR JACKET. (KNOWN AS THE BOX-REEFER.)

(For Description see this Page.)

entirely to the shaping. The loose fronts lap in double-breasted style and close invisibly to the neck, the right front being reversed at the top in a large triangular revers. The standing collar closes invisibly at the front, and the small coat-shaped sleeves have gathered fulness at the top. Chinchilla, diagonal, plain or mixed cheviot and whipcord are suitable for the design. Trimmings of braid may be substituted for those of fur.

We have pattern No. 3341 in nine sizes for girls from four to twelve years of age. To make the coat for a girl of nine years, requires two yards and three-eighths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

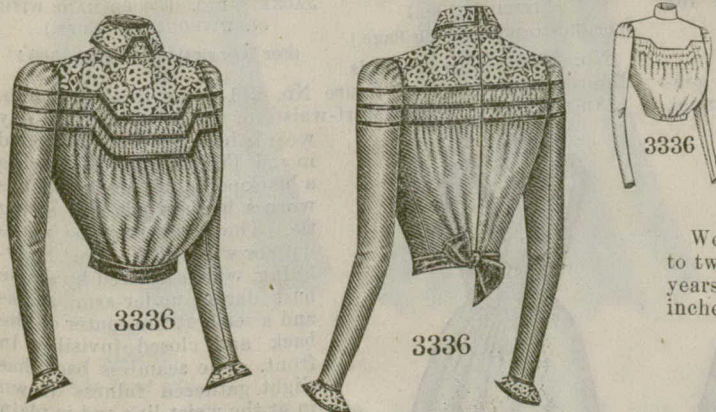
GIRLS' COAT OR JACKET. (KNOWN AS THE BOX-REEFER.)

(For Illustrations see this Page.)

No. 3389.—Decidedly jaunty is this coat, which is known as the box-reefer; it is shown made of green cloth, a finish of machine-stitching being added. The broad, seamless back is connected with the fronts at the sides by wide under-arm gores, the side-back seams terminating above short extensions which are lapped over the back. The loose fronts are reversed at the top in lapels that extend beyond the ends of the rolling collar, which has rounding corners. The closing is effected in double-breasted fashion with button-holes and buttons, and square-cornered laps conceal the openings to side pockets inserted in the fronts. The two-seam sleeve is of the proper size and shaping and has slight gathered fulness at the top.

Reefers are always popular, and the practical mother will readily appreciate the desirability of this garment. Serge, cheviot and broadcloth are suitable for developing the mode.

We have pattern No. 3389 in eight sizes for girls from five to twelve years of age. To make the jacket for a girl of nine years, requires a yard and three-eighths of material fifty-four inches wide. Price of pattern, 7d. or 15 cents.



3336

Front View.

3336

Back View.

MISSES' YOKE-WAIST.

(For Description see this Page.)

MISSES' YOKE-WAIST.

(For Illustration, see this Page.)

No. 3336.—This waist is pictured differently made up at figure No. 202 P in this magazine.

Yoke-waists are very stylish this season, and an admirable example is here shown made of porcelain-blue camel's-hair combined with blue silk overlaid with lace. The waist is given comfortable adjustment by a body lining fitted by single bust darts and the usual seams. The full front and full backs are separated by under-arm gores and have their fulness regulated by three rows of shirrings across the top.

seams and are of circular shaping, which causes them to fall in graceful, rippling folds. The garment closes invisibly at the center of the front to the neck, where it is completed by a high sectional collar that stands out becomingly from the face. The sleeve is in bishop style, of comfortable size and gathered both at the top and bottom. It is fashioned with only an inside seam and is finished with a deep, fanciful flaring cuff that falls over the hand. If preferred, a turn-down collar may replace the high flaring one, the pattern providing for both.

If white bengaline be selected for the mode, with rose-pink silk for lining and bands of ermine or swan's-down for decoration, a very dressy coat for wear at parties and dancing school will result. For general wear it could be made of red broadcloth and trimmed with black fur. Serge, cheviot, tweed and camel's-hair are appropriate for the design.

We have pattern No. 3322 in eight sizes for girls from five to twelve years of age. To make the coat for a girl of nine years, requires two yards and three-eighths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

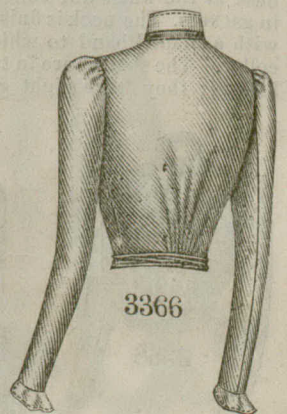


3366



3366

Front View.



3366

Back View.

MISSES' SHIRT-WAIST. (TO BE MADE WITH OR WITHOUT THE BACK YOKE-FACING AND THE FITTED LINING.)

(For Description see Page 562.)

GIRLS' LONG COAT.

(For Illustrations see Page 560.)

No. 3341.—At figure No. 206 P in this number of THE DELINEATOR this coat may be seen differently developed.

This style of long coat is always popular, combining as it does both comfort and becomingness. Tan melton was utilized for its development, with bands of Persian lamb and large pearl buttons for ornamentation. At the sides and back the coat is closely adjusted by under-arm gores and a center seam, and below the waist-line pretty ripples appear that are due

Gathers collect the fulness at the bottom, the front puffing out attractively, while the back is drawn down close at each side of the invisible closing. The full portions are topped

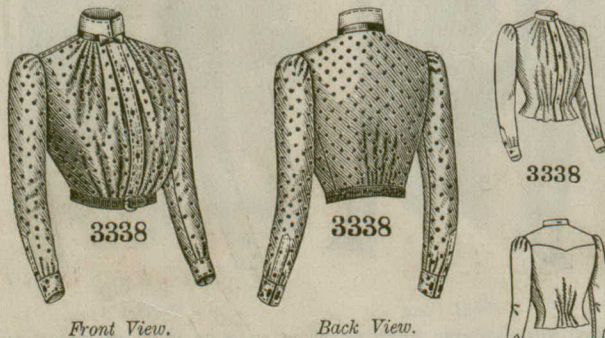
by a smooth yoke adjusted with shoulder seams. The yoke is straight across at the back, but fancifully shaped at the front. Three rows of narrow ribbon follow the lower outline of the yoke and conceal the shirrings in the full portions, and the ribbon is continued across the upper part of the two-seam sleeves in cap effect. The sleeves have close linings and are gathered at the top and finished with circular cuffs that are gracefully rounded and flare over the hands. A standing collar with fancy turn-over flare portion completes the neck, and both the collar and cuffs are ornamented with the narrow velvet ribbon. A wider ribbon is drawn around the waist and secured under a stylish bow at the back.

Cashmere, Venetian cloth and novelty goods will appropriately develop the waist in combination with plaid or tucked silk, with ribbon or braid for trimming.

We have pattern No. 3336 in seven sizes for misses from ten to sixteen years of age. To make the waist for a miss of twelve years, calls for a yard and five-eighths of goods forty inches wide, with three-fourths of a yard of silk twenty inches wide for the yoke, collar, collar ornament and cuffs, and three-fourths of a yard of all-over lace in the same width for covering the yoke, collar, collar ornament and cuffs. Price of pattern, 10d. or 20 cents.

MISSES' SHIRT-WAIST. (TO BE MADE WITH OR WITHOUT THE BACK YOKE-FACING AND THE FITTED LINING.)
(For Illustrations see Page 561.)

No. 3366.—A desirable shirt-waist for school and general wear is here pictured developed in red French flannel. Machine-stitching supplies the neat finish, and a string tie and a ribbon belt secured with a fancy buckle are fashionable accessories. The waist is adjusted with under-arm and shoulder seams and is closed with buttons and button-holes through a box-plait made at the front edge of the right front. The fulness in the fronts will prove becoming to girlish figures. It is arranged in a unique way at the neck, where a box-plait is formed at each side of the closing, and back of the plaits a little extra fulness is taken up in gathers. The plaits are sewed for only a short distance below the top, and the fronts puff out attractively to the waist, where they are drawn in by gathers. The back is perfectly plain save for slight fulness at the waist-line collected in gathers. The neck is finished with a shaped band to which is attached the removable linen collar. The sleeves are in two-seam style and have coat-shaped linings; they have slight gathered fulness at the top and are



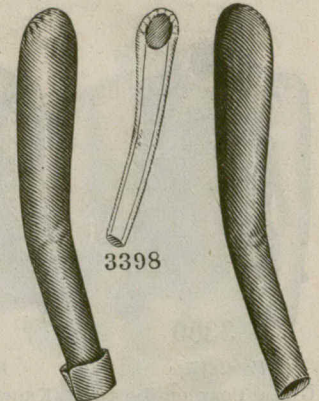
3338 **3338**
Front View. Back View.
GIRLS' SHIRT-WAIST. (TO BE MADE WITH OR WITHOUT THE BACK YOKE-FACING AND FITTED LINING.)
(For Description see this Page.)

finished with rippling circular cuffs that fall over the hands. The pattern provides for a pointed back yoke-facing and a short

body-lining that is fitted with single bust darts, under-arm seams and a seam at the center of the back, but their use is entirely a matter of taste.

A natty waist may be made of blue cashmere, with a simple decoration of narrow velvet ribbon. Plain or plaid silk, mohair, etc., will develop serviceable waists by the mode.

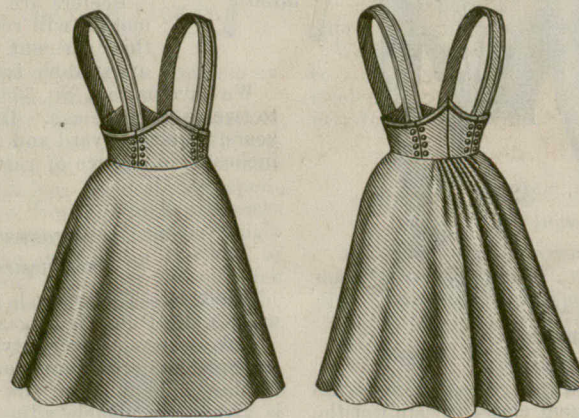
We have pattern No. 3366 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the shirt-waist needs two yards and five-eighths of material twenty-seven inches wide. Price of pattern, 10d. or 20 cents.



GIRLS' SHIRT-WAIST. (TO BE MADE WITH OR WITHOUT THE BACK YOKE-FACING AND FITTED LINING.)
(For Illustrations see this Page.)

No. 3338.—This waist is differently pictured at figure No. 211 P in this magazine. An extremely popular shirt-waist for school and every-day wear is here pictured developed in red French flannel showing a black polka-dot, and with it is worn a leather belt and string tie. The waist may be made with or without the short body-lining, which is fitted by single bust darts, under-arm seams and a seam at the center of the back and closed invisibly in front. The seamless back has slight gathered fulness drawn in at the waist-line and is plain at the top, but, if liked, a seamless pointed yoke-facing may be used. The closing of the waist is made through a box-plait formed at the front edge of the right front, and the fulness in the fronts is disposed at the neck by a box-plait in front of a short row of gathers, while that at the waist-line is collected in gathers. The fronts puff out prettily, and the neck is completed with a shaped

3398 **3398**
MISSES' AND GIRLS' TWO-SEAM SLEEVE, FOR COATS, OUTDOOR JACKETS, ETC. (TO BE MADE WITH OR WITHOUT THE CUFF.)
(For Description see Page 563.)



3310 **3310**
Front View. Back View.
GIRLS' CIRCULAR SKIRT, WITH GIRDLE AND SHOULDER STRAPS.
(For Description see this Page.)

band over which is worn a linen standing collar. The customary slash finished with an underlap and pointed overlap is made in the one-piece sleeve, which is gathered at the top and bottom and completed by a link cuff.

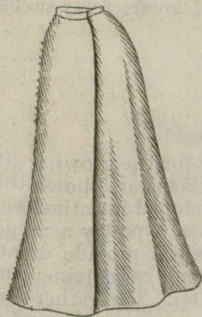
Bright plaid in silk or woollen materials will make serviceable waists by this design. With these could be worn silk or satin ribbon belts and stocks. Gingham, chambray, lawn, also serge and silk poplin may be employed for the mode.

We have pattern No. 3338 in six sizes for girls from four to nine years of age. To make the waist for a girl of nine years, calls for two yards and a half of goods twenty-seven inches wide. Price of pattern, 7d. or 15 cents.

GIRLS' CIRCULAR SKIRT, WITH GIRDLE AND SHOULDER STRAPS.
(For Illustrations see this Page.)

No. 3310.—Another view of this skirt may be obtained by referring to figure No. 211 P in this magazine.

The girdle and shoulder straps are novel features of the graceful and becoming design. Tan serge was here selected for the skirt, and narrow brown braid and small buttons supply the simple ornamentation. The skirt is perfectly smooth at the top at the front and sides, but ripples prettily below the hips, and at the back has gathered fulness which



3396

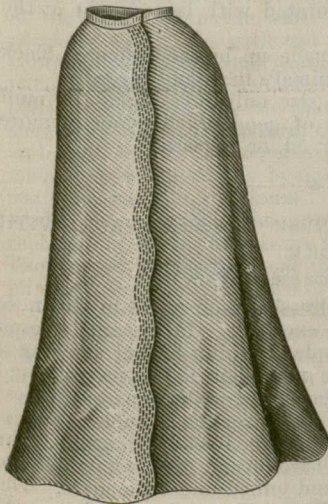
falls in deep folds to the lower edge. It is joined to a girdle composed of five sections and shaped in a point at its upper edge at the center of the front and back, where it is deepest; at the sides it is quite shallow. The closing is made invisibly at the back. Narrow straps which are seamed on the shoulders are tacked to the girdle at the seams and support the skirt.

The mode is particularly appropriate for wear with gimpes, which are extremely fashionable this season. It may be developed in cloth, cashmere, vailing and other woollens and fin-

is now so much in vogue and yet almost eliminating the gathered effect. A turn-up cuff seamed at the outside of the arm completes the sleeve, the corners of the cuff being prettily rounded above the seam. Garments with this style of sleeve are certain to be comfortable as well as decidedly stylish.

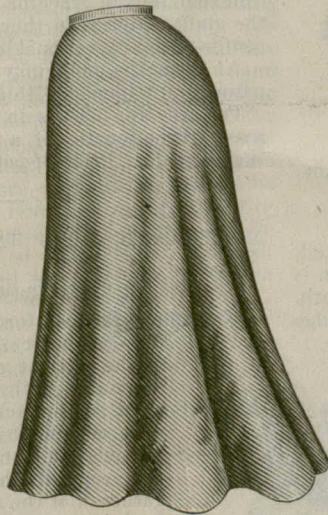
Cheviot, melton, serge, whipcord and all sorts of cloths are appropriate for this sleeve, which will in all cases correspond in fabric with the garment of which it is to form a part. Mohair or silk braid, in equal or graduated widths, pipings of velvet or silk, strappings of the material and machine-stitching are favored for decoration, but the cuff may be inlaid with velvet or silk if liked. The sleeve will be lined with silk or satin.

We have pattern No. 3398 in seven sizes from four to sixteen years of age. To make a pair of sleeves for a miss of twelve years, requires three-fourths of a yard of goods fifty-four inches wide. Price of pattern, 5d. or 10 cents.



3396

Side-Front View.



3396

Side-Back View.

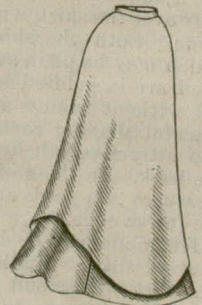
MISSES' ONE-PIECE SKIRT OVERLAPPED AND CLOSED AT THE LEFT SIDE. (TO HAVE THE OVERLAPPING EDGE SCOLLOPED OR PLAIN.)
(For Description see this Page.)

MISSES' ONE-PIECE SKIRT, OVERLAPPED AND CLOSED AT THE LEFT SIDE. (TO HAVE THE OVERLAPPING EDGE SCOLLOPED OR PLAIN.)
(For Illustrations see this Page.)

No. 3396.—This graceful skirt is in saddle-back style and shows the close adjustment about the hips which is now so popular. It is pictured developed in gray homespun and neatly finished with rows of machine-stitching. The skirt is seamless and without a particle of fulness at the top all round. The circular shaping causes it to ripple gracefully below the hips and at the back, and the ends lap broadly in front, where the closing is made at the left side. The overlapping edge may be straight or scalloped, and in the middle sizes the skirt measures three yards round at the bottom.

Camel's-hair, serge, plain or mixed cheviot, novelty goods, etc., will develop stylish skirts by the mode. Braid, frills of ribbon or passementerie will supply appropriate garniture.

We have pattern No. 3396 in five sizes for misses from twelve to sixteen years of age. To make the



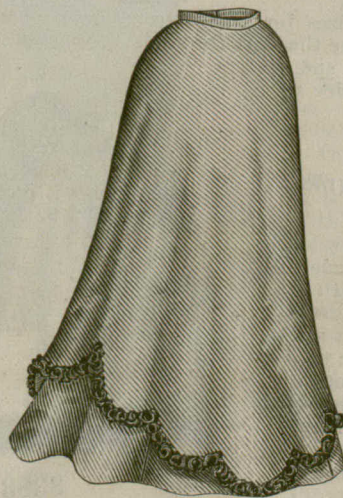
3355

ished with machine-stitching or decorated with ribbon or gimp. The design would be extremely pretty developed in automobile-red cashmere, trimmed with lace insertion or passementerie. A silk gimp may be worn with a garment of this description.

We have pattern No. 3310 in nine sizes for girls from four to twelve years of age. For a girl of nine years, the skirt needs a yard and a fourth of goods forty inches wide. Price of pattern, 7d. or 15 cents.

MISSES' AND GIRLS' TWO-SEAM SLEEVE, FOR COATS, OUTDOOR JACKETS, ETC. (TO BE MADE WITH OR WITHOUT THE CUFF.)
(For Illustrations see Page 562.)

No. 3398.—This sleeve is a duplicate of one for ladies and is of the very latest shaping, resembling in appearance a man's sleeve. It is cut on entirely new lines, the regulation inside and outside seam entering into the shaping. The upper portion is cut narrower and the under portion wider than the older style of sleeves, the under portion being cut much higher at the back of the arm-hole than heretofore. On account of this new shaping greater ease and comfort are obtained than it was possible to secure in coat sleeves recently in vogue, the effects obtained in the older designs having been secured at some sacrifice to an easy fit. The fulness at the top is decidedly less than has appeared in sleeves of recent date, and even though it is slight compared with older styles it may be still further reduced by shrinking the fulness, which is done by dampening the goods and pressing with a hot iron over a sleeve-board, thus giving that popular roundness which



3355

Side-Front View.



3355

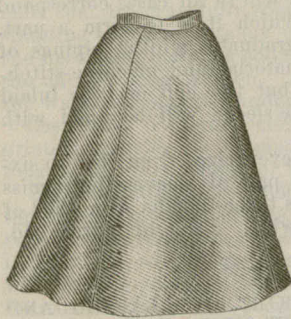
Side-Back View.

MISSES' FIVE-GORED SKIRT, WITH CIRCULAR OVER-SKIRT. (BOTH FITTED IN SADDLE-BACK STYLE.)
(For Description see Page 564.)

skirt for a miss of twelve years, will require two yards of goods forty inches wide. Price of pattern, 10d. or 20 cents.

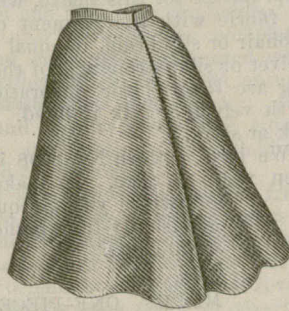
MISSES' FIVE-GORED SKIRT, WITH CIRCULAR OVER-SKIRT.
(BOTH FITTED IN SADDLE-BACK STYLE.)
(For Illustrations see Page 563.)

No. 3355.—At figure No. 204P in this number of THE



3391

Front View.



3391

Back View.

GIRLS' THREE-PIECE SKIRT, WITH UNDER BOX-PLAIT AT THE BACK.
(For Description see this Page.)

DELINEATOR this skirt may be seen differently illustrated. Bindings of Astrakhan outline the novel over-skirt which is a feature of the skirt here illustrated developed in mode cloth. The circular over-skirt is prettily scalloped at its lower edge and extends almost to the bottom of the skirt at the center of the front and back, but is shallow at the sides. It falls gracefully over the skirt, which is a five-gored mode. Both the skirt and over-skirt, which may be plain at the bottom, if desired, are in saddle-back style and are fitted without fulness at the top, but the graceful shaping causes them to undulate attractively below the hips and at the back. In the middle sizes the skirt measures two yards and three-fourths at the lower edge.

The mode may be duplicated in serge, cheviot, silk or similar fabrics. A stylish skirt will result if blue-and-white checked cheviot be selected for the skirt and plain blue cheviot for the over-skirt, while decoration may be contributed by blue Hercules braid.

We have pattern No. 3355 in five sizes for misses from twelve to sixteen years of age. To make the skirt for a miss of twelve years, will require two yards and a fourth of goods forty inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' THREE-PIECE SKIRT, WITH UNDER-BOX PLAIT AT THE BACK.
(For Illustrations see this Page.)

No. 3391.—Cashmere in a pretty shade of dark-red was chosen for making this skirt. It is in three-piece style and consists of a front-gore and two wide circular portions that meet at the back in a seam. The skirt is made without any fulness at the top of the front and sides, the shaping causing it to fit snugly over the hips. At the back the fulness is arranged in an under box-plait, the outer folds of which meet for a short distance from the top, and below the hips the skirt falls in soft folds.

A skirt of this description will be welcome in the wardrobe of a young girl, as it will be found very convenient for wear with shirt-waists of silk, serge, flannel, etc., and the simplicity of its construction will make it doubly desirable. Camel's-hair, cheviot, cloth, serge and similar materials will make serviceable skirts by the mode.

We have pattern No. 3391 in eight sizes for girls from five to twelve years of age. To make the skirt for a girl of nine

years, calls for a yard and five-eighths of goods forty inches wide. Price of pattern, 7d. or 15 cents.

MISSES' MUFF.

(For Illustrations see this Page.)

No. 3390.—Fancy muffs are as popular for the growing girl as for her older sister, and many pretty designs are shown this season. The one here illustrated is developed in satin-faced broadcloth lined with ivory-white silk, and a pretty arrangement of hierre lace and a fancy pearl buckle provide dainty garniture. The muff is in one piece, the ends being joined and the muff gathered to form a frill at the top. The gathers are secured to a narrow stay and are drawn so that the muff is narrowed at the top. A fancifully shaped ornamental portion that falls in graceful cascades is applied to the front of the muff, which is further decorated with lace caught at the center with an oval buckle.

An attractive muff may be made up by the design of black panne and trimmed with an animal's head and fur tails.

Pattern No. 3390 is in one size only. To make the muff needs three-fourths of a yard of goods twenty-four or more inches wide. Price of pattern, 5d. or 10 cents.

MISSES' AND GIRLS' JAPANESE DRESSING-SACK, WITH YOKE.
(For Illustrations see this Page.)

No. 3383.—For comfort a dressing-sack made in Japanese style can scarcely be excelled. The material chosen in the present example was pink flannel showing a black dot, with plain pink flannel for the yoke and bands. The sack is fashioned with a square, seamless yoke, which extends well over the shoulders and is cut away in front to show the neck in V outline. The yoke supports the full fronts and full back, which are gathered at the top and joined under the arms. The neck is completed with a rolling collar which is made double and is extended down the front edges of the fronts, to which it is joined; it widens the fronts and is seamed at the ends to a band, which is also made double and which lengthens the sack. The sleeves are in wing style, with fulness collected in gathers at the top, the lower edge being deepened by a doubled band.

Lawn, Japanese silk, plain or figured, albatross and cashmere are some of the materials which may be used for the design. A sack of pongee with bands of light-blue silk would be very effective as well as serviceable.

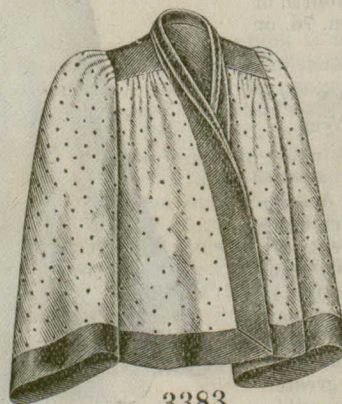
We have pattern No. 3383 in five sizes from eight to sixteen years of age. To make the sack, except the collar, yoke and



3390

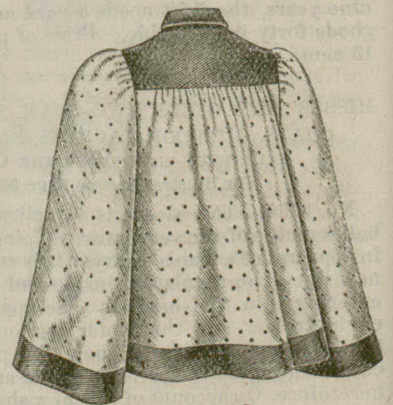
MISSES' MUFF.

(For Description see this Page.)



3383

Front View.



3383

Back View.

MISSES' AND GIRLS' JAPANESE DRESSING SACK, WITH YOKE.

(For Description see this Page.)

bands, for a miss of twelve years, need two yards and five-eighths of material twenty-seven inches wide; the collar, yoke and bands need a yard and three-fourths twenty-seven or more inches wide. Price of pattern, 10d. or 20 cents.

Styles for Little Folks.

LITTLE GIRLS' DRESS. (TO BE MADE WITH HIGH NECK AND LONG SLEEVES OR WITH LOW NECK AND SHORT PUFF SLEEVES AND WITH OR WITHOUT THE FITTED BODY-LINING.)
(For Illustrations see this Page.)

No. 3360.—Light-brown nun's-veiling with rows of shirred ribbon for decoration was used in the development of the frock illustrated. The waist, which may be made high or low necked, has a full front and full backs that are connected by under-arm seams and are shaped low and rounding at the top. When the waist is made high-necked, the full portions, which are gathered at the top and bottom at the center of the front and back, are topped by a smooth, round yoke seamed on the shoulders and finished with a standing collar. A fanciful bertha, that extends over the tops of the sleeves and is shaped to form a point at the center of the front and back, follows the lower outline of the yoke. The waist is made over a lining fitted by under-arm and shoulder seams, its use, however, being optional. The two-seam sleeves are gathered at the top and fit the arm comfortably, but they may be replaced by short puff sleeves finished with a band if desired. The skirt is gathered at the top and joined to the waist, the joining being concealed by a crush belt of ribbon.

For dancing or party wear the frock will be found entirely satisfactory if developed in some soft, pretty material, such as China or India silk, cashmere, Henrietta, etc., and lace or shirred ribbon will afford appropriate decoration.

We have pattern No. 3360 in six sizes for little girls from three to eight years of age. To make the dress for a girl of five years, requires two yards and a half of material forty inches wide. Price of pattern, 7d. or 15 cents.

LITTLE GIRLS' YOKE-DRESS, WITH FULL SKIRT.

(For Illustrations see this Page.)

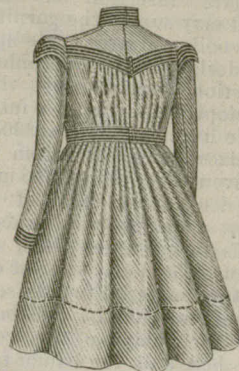
No. 3368.—Rows of soutache braid and small gilt buttons decorate this simple little dress, which is shown made of car-

and the skirt is in full, gathered style and is finished at the lower edge with a deep hem. A belt that curves upward in



3368

Front View.



3368

Back View.

LITTLE GIRLS' YOKE-DRESS, WITH FULL SKIRT.

(For Description see this Page.)

a point at the center of the front is included in the joining of the skirt and waist. The two-seam sleeve has slight gathered fullness at the top and is ornamented with a pointed cap secured to the sleeve under a row of buttons.

For school and ordinary wear a frock developed in blue serge and decorated with braid will prove thoroughly acceptable. If a more dressy affair be desired, camel's-hair, Henrietta or lady's-cloth could be used, with lace and ribbon for trimming.

We have pattern No. 3368 in seven sizes for little girls from two to eight years of age. To make the dress for a girl of five years, requires two yards and a half of material forty inches wide. Price of pattern, 7d. or 15 cents.

CHILD'S BOX-PLAITED DRESS, WITH RAGLAN SLEEVES. (TO BE MADE WITH OR WITHOUT THE BODY-LINING.)
(For Illustrations see Page 566.)

No. 3305.—Another view of this little dress may be obtained at figure No. 210 P in this number of THE DELINEATOR.

This odd and serviceable dress for the little one is made with the stylish Raglan sleeves. It is here shown developed in brown linen, with red linen for the wristbands and for inlaying the collar and belt; fancy stitching worked with white linen thread and straps of red linen provide a neat decoration. The dress is made with a short body-lining, both the lining and dress being simply adjusted by under-arm seams. Three box-plaits are taken up at the front and back of the dress, and the closing is effected under the center box-plait at the back. The box-plaits are stitched only to the waist-line, below which they flare, thus contributing desirable width to the skirt. At the shoulders the dress and body lining are shaped to accommodate the Raglan sleeves, which are in one-piece style and gathered at

the lower edge, where they are completed by narrow wristbands. At the top the sleeves narrow almost to a point and extend to the neck, thus separating the front and back. A strap with a pointed lower end is applied to each sleeve, extending from the neck to well below the shoulders, and a similar strap decorates each box-plait. The neck is finished with a standing collar, to the top of which are joined two



3360

Front View.

3360

3360

3360

Back View.

LITTLE GIRLS' DRESS. (TO BE MADE WITH HIGH NECK AND LONG SLEEVES, OR WITH LOW NECK AND SHORT PUFF SLEEVES, AND WITH OR WITHOUT THE FITTED BODY-LINING.)

(For Description see this Page.)

dinal cashmere. The waist is fitted by shoulder and under-arm seams and is adjusted over a smooth lining. It has a gathered front and backs, the fullness being drawn well toward the center so as to leave the sides smooth. The upper part of the body consists of a yoke that extends in a point at the center of the front and back and closes with the waist at the center of the back. The yoke is topped by a standing collar,

turn-down sections with rounding front corners. A belt with a pointed end under which it is fastened encircles the waist and is passed under straps sewed to the under-arm seam. If desired, the dress may be made without the body lining.

Nun's-veiling, challis, cashmere, serge, piqué and gingham are some of the materials that may be selected for the mode. Guipure insertion or fancy braid may supply the garniture for woollen dresses made up by the design, while embroidered insertion may decorate those developed in a washable fabric.

We have pattern No. 3305 in six sizes for children from two to seven years of age. To make the dress for a child of five years, requires two yards of goods forty inches wide, with seven-eighths of a yard of contrasting material twenty-seven inches wide for the wristbands and for inlaying the collar and belt and for bands to trim. Price, 7d. or 15 cents.

the deep sailor-collar, which is fancifully pointed at its lower edge both front and back and extends over the gathered tops of the comfortable two-piece sleeve. A rolling collar gives completion to the cloak.

The little bonnet is of silk to correspond with the cloak, tastefully united with silk muslin; a satin ribbon bow and tie-strings provide dainty decoration. It is shaped with a smooth front-portion that is slightly gathered at the back and sewed to a small circular center, and the ends of the front are seamed at the center of the back. The bonnet is rendered fanciful by a frill and puffings of muslin, the front edge of the bonnet being finished with a double puffing and a plaited ruching of lace, while a single puffing finishes the lower edge. A doubled frill is included in the joining of the front and center and stands out prettily all round. Broad ribbon ties are fastened to the corners of the bonnet and becomingly bowed under the chin.

The dress may be made of lawn, dimity, cambric, cashmere, nun's-veiling or India silk. Cloth, bengaline, cashmere and various other materials may be chosen for the bonnet and cloak, and a trimming of lace, ribbon, swan's-down or braid may be added.

We have pattern No. 3317 in six sizes for children from one-half to five years of age. For a child of four years, the dress requires two yards and a fourth of nainsook thirty-six inches wide, with half a yard of fancy tucking twenty inches wide for the collar, yoke, ornaments, cap and wristbands. The cloak requires four yards and five-eighths of goods twenty inches wide. The bonnet, except the frill and puffings, needs three-eighths of a yard of goods twenty inches wide; while the frill and puffings require a yard of goods forty-five inches wide. Price of Set, 1s. or 25 cents.



3305

Front View.



3305

Back View.

CHILD'S BOX-PLAITED DRESS, WITH RAGLAN SLEEVES. (TO BE MADE WITH OR WITHOUT THE BODY-LINING.) (For Description see Page 565.)

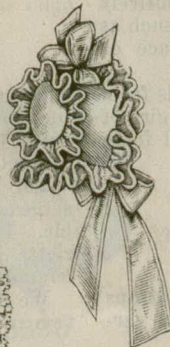
CHILD'S SET, COMPRISING A DRESS, CLOAK AND BONNET.

(For Illustrations see this Page.)

No. 3317.—The cloak and bonnet of this Set are shown again at figure No. 200P in this magazine.

The little garments included in this Set are extremely dainty and are of simple construction. The dress is here shown made of fine nainsook and fancy tucking, with embroidered edging for trimming. It is fashioned with a square yoke that is seamed on the shoulders and supports the skirt, which is smooth at the sides and gathered back and front along the upper edge. A plain standing collar is at the neck of the dress, which is closed at the back with buttons and button-holes. Pointed ornaments give a pretty finish to the lower edge of the yoke both back and front, and shoulder caps of similar shaping stand out over the gathered tops of the bishop sleeves. Fulness is also collected in gathers at the lower edge of the sleeve, where it is finished by a narrow wristband.

The cloak is pictured developed in white corded silk and trimmed with cream lace edging and fancy white silk braid. The upper part of the cloak is a smooth, square yoke that is seamed on the shoulders. The skirt depends from the yoke and is joined in a seam under each arm. The fulness in the top of the skirt is disposed in a box-plait at each side of the center of the back and at each side of the closing, which is made with buttons and button-holes at the center of the front. A very decorative feature is



Front Views.



Back Views.

3317

CHILD'S SET, COMPRISING A DRESS, CLOAK AND BONNET. (For Description see this Page.)



3375

Front View.



3375

Back View.

LITTLE GIRLS' DRESS, WITH SEAMLESS YOKE.

(For Description see this Page.)

LITTLE GIRLS' DRESS, WITH SEAMLESS YOKE.

(For Illustrations see this Page.)

No. 3375.—A seamless yoke characterizes this dainty dress, which is shown developed in fine nainsook, with fancy tucking for the yoke and insertion and frills of edging for decoration. The full skirt, which is smooth under the arms, is gathered at the top and joined to the yoke, which is square at the front and back. The closing is made at the center of the back,

and two graduated frills of edging follow the lower edges of the yoke and stand out over the tops of the sleeves. A standing

collar closed at the back finishes the neck, and the small two-piece sleeve has slight fullness collected in gathers at the top. Cashmere, challis, nun's-veiling or silk will attractively develop the design, and self-ruffles edged with quillings of ribbon or decorated with lace insertion will supply suitable garniture. The yoke and collar may be made of all-over lace.

We have pattern No. 3375 in seven sizes for little girls from one half to six years of age. To make the dress for a girl of five years, will require two yards and three-eighths of nainsook thirty-six inches wide, with three-eighths of a yard of fancy tucking twenty inches wide for the yoke, and four yards and an eighth of edging four inches and a half wide for the frills. Price of pattern, 7d. or 15 cents.

CHILD'S COAT, WITH CIRCULAR SKIRT.

(For Illustration see this Page.)

No. 3304.—This coat is again represented at figure No. 207P in this magazine.

French-blue smooth-faced cloth associated with dark-blue velvet was here utilized for developing the charming little coat, according-plaited ribbon being used for garniture. The design is fashioned with a short body joined in shoulder and under-arm seams, and from this depends the circular skirt that is seamed at the center of the back. The ends of the skirt are broadly lapped, and the body is closed diagonally at the left side from the throat to the lower edge. The body is almost entirely concealed by a large circular collar that laps to correspond with the fronts. The coat is topped by a plain standing collar that is invisibly closed at the center of the front, and the sleeve is in full gathered style, being arranged over a coat-shaped lining which is exposed in cuff effect below the sleeve. A turn-up cuff stylishly completes the wrist.

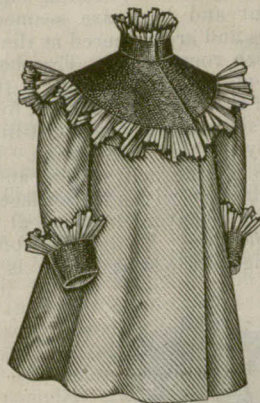
A more dressy coat would result if pearl-gray peau de soie be selected for the mode and white satin veiled by all-over guipure for the large collar; white accordion-plaited chiffon would then give a dainty finish. Venetian, covert, cheviot and broadcloth are alike suitable for the design.

We have pattern No. 3304 in seven sizes for children from one-half to six years of age. To make the coat for a child of five years, requires a yard and a half of cloth fifty-four inches wide, with seven-eighths of a yard of velvet for the collars and cuffs. Price of pattern, 7d. or 15 cents.

CHILD'S LONG COAT, WITH SINGLE, DOUBLE OR TRIPLE CAPE. (TO BE WORN WITH OR WITHOUT A BELT.)

(For Illustrations see this Page.)

No. 3323.—Another view of this coat is presented at figure No. 215 P in this number of THE DELINEATOR.



3304
Front View.



3304



3304
Back View.

CHILD'S COAT, WITH CIRCULAR SKIRT.

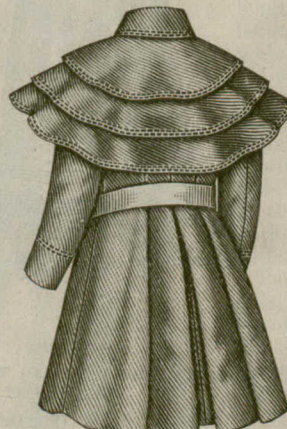
(For Description see this Page.)



3323
Front View.



3323



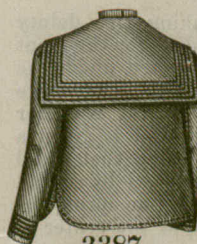
3323
Back View.

CHILD'S LONG COAT, WITH SINGLE, DOUBLE OR TRIPLE CAPE. (TO BE WORN WITH OR WITHOUT A BELT.)

(For Description see this Page.)



3387
Front View.



3387
Back View.

CHILD'S BOX-JACKET, HAVING A MIDDY VEST THAT MAY BE OMITTED.

(For Description see this Page.)

braid may ornament it, if desired.

We have pattern No. 3323 in seven sizes for children from two to eight years of age. To make the coat for a child of five years, will require two yards and three-eighths of goods fifty-four inches wide. Price of pattern, 7d. or 15 cents.

CHILD'S BOX-JACKET, HAVING A MIDDY VEST THAT MAY BE OMITTED.

(For Illustrations see this Page.)

No. 3387.—The introduction of a Middy vest in the jaunty box-jacket here depicted produces a novel effect.

The jacket is pictured made of red cloth, with stitching for a finish and braid for garniture. It is fitted by under-arm seams that terminate above deep vents, the lower corners of which are prettily rounded, and has a loose seamless back. On the jacket is arranged a sailor collar that is square at the back, but tapers.

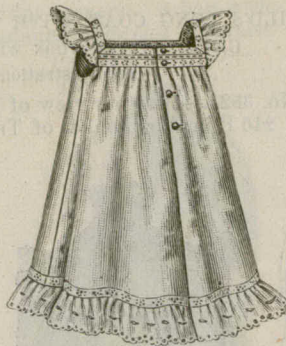
A jaunty coachman's cape is a stylish feature of the protective long coat here pictured made of heavy cloth and finished with stitching. Under-arm gores and a center seam adjust the design smoothly at the sides and back, where below the waist-line fullness is introduced in a forward-turning plait at each side-back seam and in a wide box-plait at the center seam. The fronts lap broadly and close to the throat in double-breasted style with button-holes and large pearl buttons. On the mode is arranged a triple coachman's cape that fits smoothly at the top, below which the circular shaping causes it to ripple symmetrically. The cape is included in the seam with the trim rolling collar, the front ends of which flare jauntily. A white leather belt encircles the waist and is closed in front. The cape may be single, double or triple, according to individual taste, and the use of the belt is optional. The two-seam sleeve is easy-fitting and is gathered at the top.

Camel's-hair, melton, kersey, cheviot or storm serge will develop the coat effectively. As a general rule, this type of coat is devoid of decoration, but



3357

Front View.



3357

Back View.

LITTLE GIRLS' SQUARE-NECKED APRON.

(For Description see this Page.)

to points at the front. Just below the collar the fronts which, have rounding lower corners, are held in position by buttons and cord loops and then flare attractively. Between the fronts appears the smooth Middy vest, which is finished by a trim standing collar, and both the vest and collar are closed at the back. Gathers collect the fulness at the top of the two-seam sleeves.

Velvet or fine satin-faced cloth may be combined with white corded silk for the jacket if a dressy affair be desired. Appliqué lace, fur bands or self-strappings may contribute the ornamentation. A serviceable jacket could be developed in dark-blue storm serge, with several rows of gilt braid for decoration.

We have pattern No. 3387 in five sizes for children from two to six years of age. To make the jacket for a child of five years, needs a yard and an eighth of material fifty-four inches wide. Price of pattern, 7d. or 15 cents.

LITTLE GIRLS' SQUARE-NECKED APRON.

(For Illustrations see this Page.)

No. 3357.—Nainsook was utilized in making this dainty apron, with rows of insertion joined by beading for the front and back yokes. The front and back are seamed under the arms and gathered at the top, where they join the lower edge of the yoke. The apron, which is supported by shoulder straps, is in Pompadour outline at the neck and is given a dressy appearance by shaped frill-caps of edging that stand out over the shoulders. A frill of edging headed by a band of insertion is arranged about the lower part of the apron, the closing of which is made to a desirable depth at the center of the back with buttons and button-holes.

There is always a demand for dainty as well as protective aprons, and the design here shown meets both these requirements. Cambric, English longcloth, dimity or plain and cross-barred muslin will make pretty aprons by the design, with edging for the caps and fancy tucking for the yoke.

We have pattern No. 3357 in six sizes for little girls from two to seven years of age. For a girl of five years, the apron needs a yard and five-eighths of goods thirty-six inches wide, with three yards and three-fourths of insertion an inch and a fourth wide for the yoke, straps and to trim, and five yards and an eighth of edging four inches and a half wide for the frill caps and to trim. Price of pattern, 7d. or 15 cents.

INFANTS' DRESS, HAVING THE SKIRT SEWED TO A ROUND YOKE AND SHIRRED AT THE WAIST-LINE IN FRONT.

(For Illustrations see this Page.)

No. 3356.—The dainty little dress here depicted is made of nainsook, with fancy tucking for the yoke, Valenciennes lace and insertion and lace beading supplying elaborate decoration. The front and back are seamed at the sides and on the shoulders and are gathered at the top, where they are joined to the deep, round yoke. They have pretty fulness drawn well to the center, but are smooth at the sides; the fulness at the center of the front is regulated by gathers at the top and two rows of shirrings at the waist-line, the shirrings being concealed by a short belt-section. Tie-strings are secured to the ends of the belt section and bowed at the back. The neck is finished with a frill of lace, and the closing of the dress is made to a convenient depth at the center of the back with fancy gold pins. Two clusters of tucks are taken up near the lower edge of the skirt, which is trimmed with bands of insertion and a self-ruffle edged with lace. The sleeve is gathered at the top and bottom and finished with a wrist-band. A self-ruffle edged with lace outlines the yoke.

China or India silk may be employed for the design, the yoke of which may be made of joined bands of Mechin lace and outlined with a deep frill of the same lace. Sheer lawn, dimity and Swiss are appropriate materials for the dress.

Pattern No. 3356 is in one size only. The dress, allowing for ruffles to trim and for tucks, needs three yards and seven-eighths of goods thirty-six inches wide, with a fourth of a yard of fancy tucking twenty inches wide for the yoke. Price of pattern, 7d. or 15 cents.



3356

Front View.



3356

Back View.

INFANTS' DRESS, HAVING THE SKIRT SEWED TO A ROUND YOKE AND SHIRRED AT THE WAIST-LINE IN FRONT.

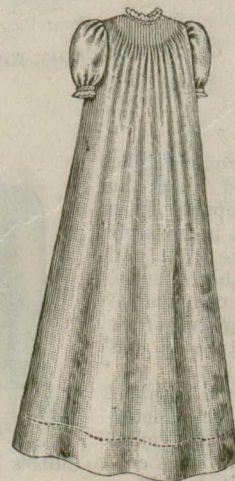
(For Description see this Page.)

INFANTS' SLIP.

(For Illustrations see this Page.)

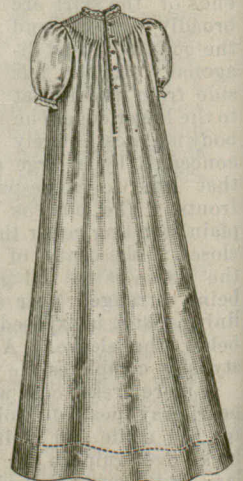
No. 3315.—This simple lit-

tle garment will be a very desirable addition to an infant's layette. White nainsook was chosen to develop it. The shaping is accomplished by shoulder and under-arm seams, and the back is slashed at the center to a desirable depth and closed with buttons and button-holes. Small lengthwise tucks are taken up at the top of the garment to round-yoke depth. A narrow feather-stitched band headed by a frill of lace finishes the neck, and a similar com-



3315

Front View.



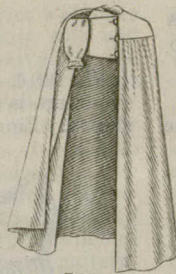
3315

Back View.

INFANTS' SLIP.

(For Description see this Page.)

pletion is given the full one-seam sleeves. Equally satisfactory results may be obtained if fine cambric, French or English longcloth, lawn, etc., be used, with Valenciennes lace and insertion for ornamentation. Pattern No. 3315 is in one size only. To make the slip, needs two yards and a fourth of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.



3373

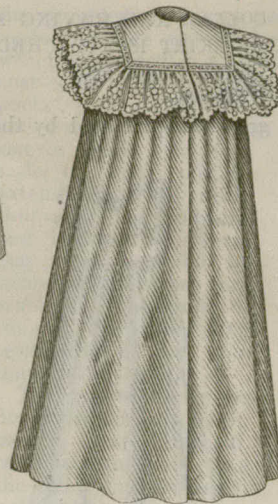
INFANTS' BRETON CAP OR BONNET.

(For Illustrations see this Page.)

No. 3353.—This quaint little cap for baby is in Breton style; it is shown made of cream-white silk ornamented with ruchings of narrow-white satin ribbon and a frill of lace. The cap fits the head closely and is seamed at the center of the back; above the seam the edge is drawn in by gathers which are concealed by a small ribbon rosette. A unique feature of the design is the broad smooth revers, which narrow slightly toward the ends; the revers is joined to the front edge of the cap and is turned back, a frill of lace edging providing a soft becoming finish for the face. The cap is made with a lining consisting of a front portion seamed at the back below a circular center to which it is joined. Narrow tie-strings complete the bonnet daintily.

Fancy tucking or alternate rows of lace and embroidered insertion joined would develop dainty little caps by this design. Ruchings of lace for trimming and tie-strings of mull or sheer lawn would be suitable.

Pattern No. 3353 is in one size only. To make the cap, requires three-eighths of a yard of goods twenty-seven or more inches wide, with three-eighths of a yard of silk twenty inches wide for the lining, and a yard and an eighth of ribbon two inches wide for the ties. Price of pattern, 5d. or 10 cents.



3373

Front View.

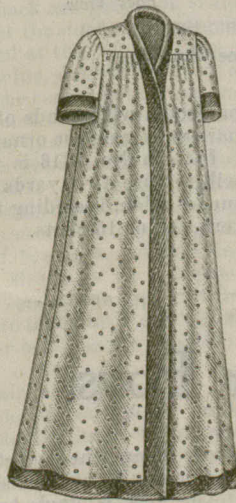


3373

Back View.

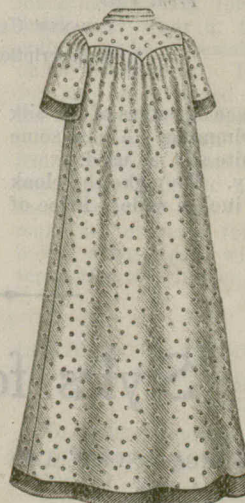
INFANTS' CLOAK, WITH SAILOR-COLLAR AND HAVING A CIRCULAR YOKE TO WHICH THE SKIRT IS ATTACHED, AND AN UNDER-BODY WITH SLEEVES.

(For Description see Page 570.)



3369

Front View.



3369

Back View.

INFANTS' JAPANESE WRAPPER, WITH YOKE.

(For Description see this Page.)

are seamed to a double band that lengthens the sack. A similar band lengthens the full, flowing sleeves, which are gathered at the top.

Cashmere, fine flannel and any other similar fabric may be employed in developing the sack, which is particularly desirable for combinations of colors and materials. A dainty sack is made up in this style of white albatross, with soft pink silk for the collar and bands.

Pattern No. 3382 is in one size only. To make the sack except the collar, yoke and bands, needs five-eighths of a yard of goods twenty-seven inches wide; the collar, yoke and bands require three-fourths of a yard twenty or more inches wide. Price of pattern, 5d. or 10 cents.

INFANTS' JAPANESE SACK, WITH YOKE.

(For Illustrations see this Page.)

No. 3382.—This little sack for baby possesses an air of individuality and uniqueness that is very



3353

Front View.



3353

Back View.

INFANTS' BRETON CAP OR BONNET.

(For Description see this Page.)



3382

Front View.



3382

Back View.

INFANTS' JAPANESE SACK, WITH YOKE.

(For Description see this Page.)

captivating. It is becomingly developed in white flannel showing small blue polka-dots combined with plain blue flannel. The full back and full fronts are seamed under the arms and gathered at the top, where they are supported by the smooth, seamless yoke. The neck is shaped low in V effect at the front and is finished with a collar that is made double

and prettily reversed at the top. The collar extends to the lower edge of the fronts to which it is joined, and the ends

ka-dotted flannel combined with plain pink flannel for the bands was used in the development of this wrapper, which is shown made with a slightly open neck in front. The wrapper is fashioned with a smooth, seamless yoke that is pointed at the center of the back and extends well forward over the shoulders. The full fronts and full back, which are joined in under-arm seams, are gathered at their upper edges, where they join the yoke. The collar, which is made double, rolls prettily and extends down the front edges of the fronts, to which it is joined. The ends of the collar are joined to the ends of a similar band that lengthens the wrapper. The gathered sleeves, which are in loose, flowing style, are also lengthened by a doubled band.

Cashmere, Henrietta, vailing, fine French flannel and similar materials in delicate colorings are suitable for the development of the wrapper, and bands of contrasting material or feather-stitching will afford suitable decoration.

Pattern No. 3369 is in one size only. To make the wrapper, except collar and bands, requires two yards and an eighth of goods thirty-six inches wide; the collar and bands need a yard and a half of material twenty or more inches wide. Price of pattern, 7d. or 15 cents.

INFANTS' JAPANESE WRAPPER, WITH YOKE.

(For Illustrations see this Page.)

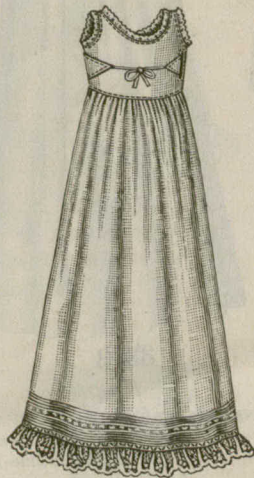
INFANTS' CLOAK, WITH SAILOR-COLLAR AND HAVING A CIRCULAR YOKE TO WHICH THE SKIRT IS ATTACHED, AND AN UNDER-BODY WITH SLEEVES.

(For Illustrations see Page 569.)

No. 3373.—This cloak will be greatly appreciated by the fond mother, as the introduction of an under-body with sleeves affords protection from chilly winds. Light-blue cashmere was selected for the development of the design, with Mechlin lace edging and insertion for decoration. A smooth circular yoke supports the full, long skirt, which is gathered at the top all round. A pretty feature of the cloak is the large sailor-collar that meets at the center of the front and completely conceals the yoke. The under-body is adjusted by under-arm and shoulder seams and closes with button-holes and pearl buttons at the center of the front. It is fashioned with bishop sleeves that are gathered at the top and the lower edge, where they are turned under to form a frill heading. Narrow bands conceal the gatherings at the wrists, and the yoke and sailor collar are included in the neck seam with the under-body.

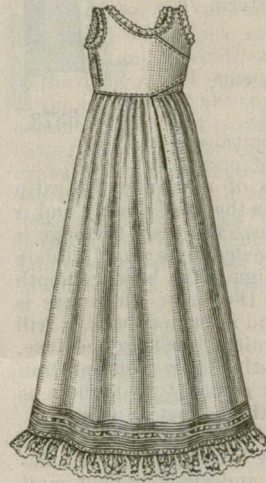
Faille, bengaline and cloth are suitable for the mode, with either lace or ruffles of the silk edged with narrow satin ribbon for trimming. A handsome cloak would result if heavy corded white silk be used.

Pattern No. 3373 is in one size only. To make the cloak requires three yards of material forty inches wide. Price of pattern, 10d. or 20 cents.



3316

Front View.



3316

Back View.

INFANTS' CAMBRIC SKIRT.

(For Description see this Page.)

INFANTS' CAMBRIC SKIRT.

(For Illustrations see this Page.)

No. 3316.—The hygienic principle of support from the shoulders is carried out in the construction of the skirt here shown. Fine cambric was employed for the making, and wide and narrow Valenciennes lace, together with lace insertion, fancy-stitched bands and tiny tucks taken up in the skirt, give the design the dainty finish which is so desirable for infants' clothes. The skirt is made with a low, round-necked body adjusted by very short shoulder seams and extended to form pointed ends that lap broadly at the back. The ends of the body are brought to the front, where one end is slipped through an opening made at one side of the body, and are held in position by tapes tied in front. The skirt is gathered at the top and joined to the lower edge of the body. A hem finishes the bottom of the skirt, and two clusters of fine tucks appear above the hem.

Nainsook, lawn, longcloth and muslin are suited to the mode, and the decoration may be simple or elaborate to suit individual taste. The garment would be pretty developed in

nainsook, with bands of embroidered insertion and wide and narrow edging for ornamentation.

Pattern No. 3316 is in one size only. To make the skirt, will require two yards and three-eighths of goods thirty-six inches wide, including for the tucks and a hem. Price of pattern, 7d. or 15 cents.

Styles for Boys.

LITTLE BOYS' SUIT, CONSISTING OF A JACKET, VEST, AND SHORT TROUSERS WITHOUT A FLY.

(For Illustrations see this Page.)

No. 3386.—Brown diagonal was used for developing this neat little suit, and black silk braid and buttons give a decorative touch. The back of the jacket is shaped by a center seam and is joined in shoulder and well-curved side seams to the fronts, which open all the way over a pretty vest. Pocket-laps trimmed with braid cover



3386

Front View.



3386

Back View.

LITTLE BOYS' SUIT, CONSISTING OF A JACKET, VEST, AND SHORT TROUSERS WITHOUT A FLY.

(For Description see this Page.)

openings to inserted side-pockets and to a left breast-pocket. The two-seam sleeves are trimmed in cuff effect with braid and buttons. A rolling collar with rounding corners is at the

neck, where the jacket is held together by a pointed strap fastened with buttons and button-holes.

The vest is single-breasted and is fitted by shoulder and under-arm seams and a center-back seam; it is notched below the closing, which is made at the center of the front with button-holes and small bone buttons. The customary straps are buckled at the back, and pockets in the fronts are finished with welts.

The trousers are shaped with hip darts, inside and outside leg seams and a center seam. Side pockets and a hip pocket are inserted, and the closing is made at the sides with buttons and button-holes.

For dressy wear the suit may be attractively developed in black velvet and trimmed with silk braid and velvet buttons,



3377

Front View.



3377

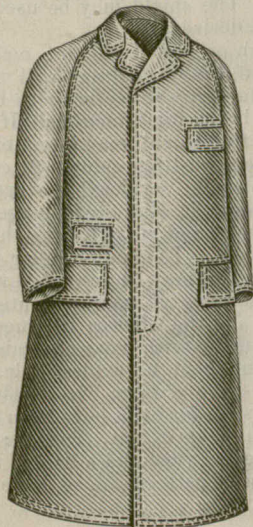
Back View.

LITTLE BOYS' DRESS.

(For Description see Page 571.)

while mixed chevots or tweeds, serge and cheviot will make serviceable every-day suits. A thoroughly dressy suit will result if the mode be developed in dark-blue velvet for the jacket and trousers, and white piqué for the vest. Several rows of narrow black silk braid may be used for decoration.

We have pattern No. 3386 in seven sizes for boys from four to ten years of age. To make the suit for a boy of seven years, will require a yard and a half of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.



3363

Front View.

BOYS' SINGLE-BREADED LONG OVERCOAT, WITH FLY FRONT, BOX-BACK AND RAGLAN SLEEVES. (TO BE MADE WITH OR WITHOUT CUFFS.)
(For Description see this Page.)

LITTLE BOYS' DRESS.

(For Illustrations see Page 570.)

No. 3377.—Gingham in a Scotch plaid and white piqué are stylishly combined in the becoming dress here illustrated. A pretty contrast was obtained by the use of all-over embroidery for the yoke and collar and embroidered edging for trimming. The front and back are joined in seams at the sides and are plaited at the top to form a wide, double box-plait at the center both front and back. They are supported by a square yoke which is seamed on the shoulders. On the yoke is arranged a smooth, seamless bertha that closes invisibly, like the yoke, at the center of the back. A standing collar completes the neck, and the sleeve is in one-piece style, with the fulness collected in gathers at the top. At the bottom of the sleeve three box-plaits are taken up to cuff depth, and with the dress is worn a leather belt that is closed in front.

Piqué, linen, serge and camel's-hair are appropriate for developing the design. A dress made of plain serge could have the yoke of plaid material and the bertha of velvet, and narrow braid would decorate it tastefully. A pleasing result may be obtained if red French flannel be used in making up the dress, with white flannel for the yoke and collar and white soutache braid for garniture.

We have pattern No. 3377 in four sizes for little boys from two to five years of age. To make the dress for a boy of five years, requires two yards and three-fourths of gingham twenty-seven inches wide, with a yard of white piqué in the same width for the belt and bertha, and three-eighths of a yard of all-over embroidery twenty inches wide for the collar and yoke. Price of pattern, 7d. or 15 cents.



3362

Front View.



3362

Back View.

LITTLE BOYS' BOX-OVERCOAT, WITH RAGLAN SLEEVES.
(FOR WEAR WITH KILTS OR TROUSERS.)

(For Description see this Page.)

BOYS' SINGLE-BREADED LONG OVERCOAT, WITH FLY FRONT, BOX-BACK AND RAGLAN SLEEVES. (TO BE MADE WITH OR WITHOUT CUFFS.)

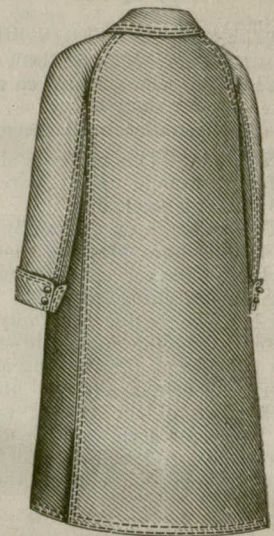
(For Illustrations see this Page.)

No. 3363.—This stylish long overcoat is designed with the new Raglan sleeves and is pictured made of tan melton and finished with machine-stitching. It is shaped by side seams that come well back and terminate at the top of narrow laps allowed on the fronts, and both the back and front are cut away on

the shoulders to accommodate the sleeves. The design is made with the popular box back and single-breasted fronts, which are closed in a fly to a convenient depth. The shapely coat-collar reverses the fronts in small lapels, and a breast pocket in the left front, a change pocket in the right front and a side pocket in each front are finished with laps. The sleeves are in two-piece style, the upper portion extending to the neck, thus separating the fronts and back. The sleeves may be completed by turn-up cuffs that are seamed at the back of the arm, the seam being terminated a short distance from the top.

The overcoat may be developed in broadcloth, beaver, kersey, diagonal, rough coatings, etc., and the collar may be faced with velvet and the lapels with silk, if fancied. A particularly comfortable coat for driving would result if black chinchilla cloth be used, with the collar inlaid with black velvet and machine-stitching for a finish. If desired, the collar may be of sealskin or any suitable fur. The fur may be arranged on the sleeves in cuff effect.

We have pattern No. 3363 in nine sizes for boys from eight to sixteen years of age. To make the overcoat for a boy of eleven years, will require two yards and a fourth of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.



3363

Back View.

BOYS' SINGLE-BREADED LONG OVERCOAT, WITH FLY FRONT, BOX-BACK AND RAGLAN SLEEVES. (TO BE MADE WITH OR WITHOUT CUFFS.)
(For Description see this Page.)

LITTLE BOYS' BOX-OVERCOAT, WITH RAGLAN SLEEVES.

(FOR WEAR WITH KILTS OR TROUSERS.)

(For Illustrations see this Page.)

No. 3362.—Another view of this overcoat may be obtained by referring to figure No. 216 P in this number of THE DELINEATOR.

Box overcoats are always comfortable and stylish, and the novelty of the one here represented is the Raglan sleeve. The garment is desirable for wear with either kilts or trousers and is made of gray covert cloth and neatly finished with machine-stitching. The fronts and back are joined in side seams that are discontinued at the top of short underlaps cut on the fronts. The single-breasted fronts are closed in a fly, and above the closing they are reversed in small lapels that form notches with the ends of the rolling collar. The fronts and back are shaped on the shoulders to accommodate the upper portion of the two-piece Raglan sleeve, which is made to extend to the neck. Oblong pocket-laps cover openings to inserted cash and side pockets, and the seams of the coat are in lapped style.

Melton, diagonal, beaver, kersey and any coating of solid or mixed hue are excellent for overcoats of this style. The collar may be covered with velvet and the seams may be in welt style, if preferred. A suitable overcoat for cool Autumn days may be made of tan broadcloth, with the collar inlaid with velvet in a darker shade and the lapels faced with tan satin,

machine-stitching supplying the neat and desirable finish.

We have pattern No. 3362 in six sizes for little boys from three to eight years of age. To make the overcoat for a boy of seven years, calls for a yard and three-eighths of goods fifty-four inches wide. Price of pattern, 7d. or 15 cents.

LITTLE BOYS' REEFER OR SHORT OVERCOAT, WITH SAILOR COLLAR. (TO BE WORN WITH OR WITHOUT THE SHIELD.)

(For Illustrations see this Page.)

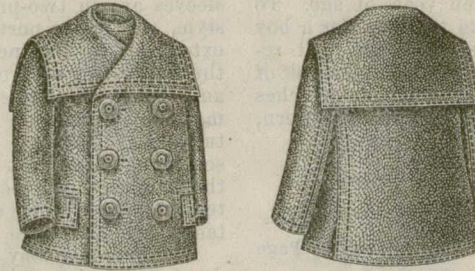
No. 3344.—This reefer is shown differently made up at figure No. 208 P in this magazine.

The reefer is exceptionally stylish and is here pictured made of dark-blue beaver, several rows of machine-stitching giving a neat finish. The reefer is simply adjusted by shoulder and side seams, the side seams terminating above short extensions allowed on the back edges of the fronts, which are in reefer style and closed in double-breasted fashion with button-holes and large bone buttons. Above the closing the fronts are cut slightly low to

reveal the small buttoned-in shield, which is topped by a narrow band closed at the back. The large sailor-collar is deep and square at the back and extends over the shoulders, the broad ends lapping with the fronts. The inserted side-pockets are finished by oblong pocket-laps, and the sleeves have two seams and are fitted smoothly into the arm-hole. The shield may be used or not as desired.

Plain or mixed cheviot, melton and all heavy coatings will suitably develop the reefer, with Hercules braid for trimming. If desired, the shield may be of cloth in a contrasting color. A comfortable and serviceable overcoat will result if blue storm serge be used, with red serge for the shield and band. The sailor-collar and pocket-laps may be decorated with several rows of narrow soutache braid and the sleeves trimmed in cuff outline with rows of braid, if a plain finish be undesirable.

We have pattern No. 3344 in seven sizes for little boys from two to eight years of age. To make the reefer for a boy of seven years, needs a yard and a half of material fifty-four inches wide. Price of pattern, 7d. or 15 cents.



3344

Front View.

3344

Back View.

LITTLE BOYS' REEFER OR SHORT OVERCOAT, WITH SAILOR-COLLAR. (TO BE WORN WITH OR WITHOUT THE SHIELD.)

(For Description see this Page.)

Styles for Dolls.

LADY DOLLS' COSTUME, CONSISTING OF AN ETON JACKET AND A FIVE-GORED FLARE SKIRT WITH UNDER BOX-PLAIT AT THE BACK.

(For Illustrations see this Page.)

No. 232.—This charming little street costume for lady dolls is represented made of red camel's-hair and finished with machine-stitching. The jacket, which is in Eton style, is fitted by single bust darts, under-arm and side-back gores and a center-back seam. The fronts lap and close in double-breasted style, and the bust darts and side-back seams terminate in deep vents, the corners being nicely rounded to form a deep scollop at the center of the front and back. The rolling collar reverses the fronts in pointed revers, and the sleeves are in two-piece style with slight gathered fulness at the top.

The flare skirt is of the latest shaping and is made with a graceful sweep; it is in five-gored style and is smoothly adjusted at the top, the fulness at the back being disposed in an under box-plait. Slight undulations appear below the hips and the skirt falls in deep folds at the back.

A captivating little costume may be made up by the design in blue cloth and trimmed with gilt buttons. Braid may supply the ornamentation, if desired. Cashmere, covert or Venetian cloth, serge, etc., are also suitable for the mode.

Set No. 232 is in seven sizes for lady dolls from sixteen to twenty-eight inches in height. To make the costume for a doll twenty-two inches tall, needs a yard of goods forty inches wide. Price of Set, 7d. or 15 cents.

GIRL DOLLS' CLOAK AND BROWNIE BONNET.

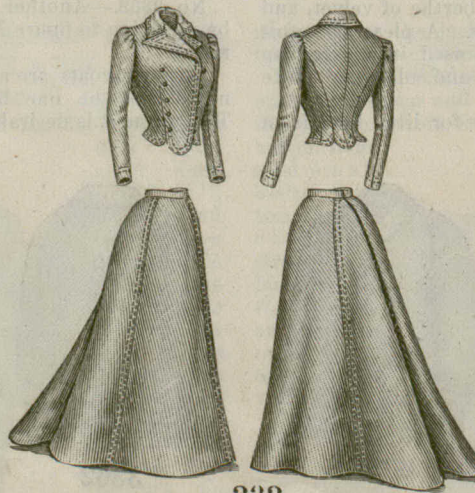
(For Illustrations see Page 573.)

No. 230.—Both the unique little Brownie bonnet and stylish cloak for a girl doll are shown made of white piqué and trimmed with frills of embroidery. A ruching of lace and pink satin ribbon completes the decoration of the bonnet.

The cloak is fashioned with a body fitted by under-arm and shoulder seams and to which is joined the skirt, which is seamed at the sides and formed in a broad box-plait at each side of the center of the back. The lower front corners of skirt are rounded, and the body is closed with buttons and button-holes at the center of the front. The joining of the skirt and body is concealed by a belt, which is crossed at the front and fastened with a button and button-hole. A standing collar completes the neck, and a rounding shawl-collar with pointed ends is arranged on the cloak to reveal the body in shield effect. The two-piece sleeves are gathered at the top.

The dainty little bonnet is in one piece and rises in a point at the back. It is shaped by a seam extending from the point to the front edge and fits the head closely. Two tiny backward-turning plaits are taken up in the lower edge at each side of the center, and the bonnet is completed by ribbon tie-strings bowed under the chin.

A pretty cloak and bonnet for Dolly could be made up by this design in cloth in a delicate or bright shade. The cloak and bonnet would be handsome if developed in pink bengaline, with the shawl collar of velvet



232

SET NO. 232.—LADY DOLLS' COSTUME, CONSISTING OF AN ETON JACKET AND A FIVE-GORED FLARE SKIRT, WITH UNDER BOX-PLAIT AT THE BACK.

(For Description see this Page.)

overlaid with lace. The bonnet may be trimmed with ruchings of pink chiffon and adjusted with satin ribbon tie-strings. Set No. 230 is in eight sizes for girl dolls from fourteen to twenty-eight inches in height. For a doll twenty-two inches tall, the Set calls for a yard and a fourth of goods twenty-seven inches wide. Price of Set, 7d. or 15 cents.

GIRL DOLLS' ROUND-NECKED DRESS AND BOX-REEFER.

(For Illustrations see this Page.)

No. 233.—A dainty low-necked dress and stylish box-reefer for a girl doll are here portrayed. The dress is shown made of pale-pink muslin and trimmed with frills of white lace and pink satin ribbon. The plain, full skirt is gathered at the top and joined to the short low-necked body, which is fitted by under-arm and shoulder seams. A pretty feature of the design is the smooth, fancifully shaped berththa which completes the neck. The dress is closed with buttons and button-holes at the center of the back, and the short puff sleeves are gathered at the top and bottom and finished with narrow bands.

Navy-blue broadcloth was selected for the reefer, effective decoration being furnished by rows of gold braid. The simple adjustment is accomplished by shoulder and under-arm seams, the latter terminating above short vents. The back is broad and seamless, and the fronts lap widely, closing to the throat in double-breasted fashion with button-holes and pearl buttons. A large sailor-collar with broad flaring ends completes the neck, and oblong pocket-laps are applied on the fronts. The sleeves are of the two-piece coat variety, with slight fullness collected in gathers at the top.

Light woollen materials, such as cashmere, challis, nun's-veiling and serge, are appropriate for the dress, and flannel, serge, cheviot, or camel's-hair could be used for the reefer, with insertion or gimp for ornamentation.

Set No. 233 is in eight sizes for girl dolls from fourteen to twenty-eight inches in height. To make the dress for a doll twenty-two inches tall, will require a yard of material thirty-six inches wide; the reefer calls for half a yard of goods fifty-four inches wide. Price of Set, 7d. or 15 cents.

LADY DOLLS' SHIRT-WAIST, BLOOMERS AND LEGGINGS.

(For Illustrations see this Page.)

No. 228.—An outfit that will delight the heart of the lady doll's mama is here pictured. It consists of a shirt-waist, bloomers and leggings and will be a most acceptable addition to Dolly's wardrobe. The shirt-waist is shown made of light-blue lawn and neatly finished with machine-stitching. The back has slight fullness at the waist-line drawn to the center by tapes inserted in a casing and tied in front. A smooth, pointed yoke is applied on

the back, which is joined to the fronts in under-arm and shoulder seams. The fronts are full, being gathered at the neck and shoulder edges and also at the waist-line, where the gathers are held in position by stays. The closing is effected with buttons and button-holes through a box-plait formed at the front edge of the right front. A crush stock of ribbon bowed at the front conceals the narrow band which completes the neck. The sleeve, which is gathered at the top and bottom, is slashed at the back of the wrist and finished with a continuous underlap and a straight link cuff.

Light-gray cloth was employed for the development of the bloomers and leggings. The bloomers are shaped by inside leg seams and a center seam and are slashed to convenient depth at each side. The upper edges of the bloomers are slightly gathered and joined to bands, which are closed with buttons and button-holes. The leg seams terminate a short distance from the lower edge, which is gathered and finished with a cuff that is closed with a button and button-hole.

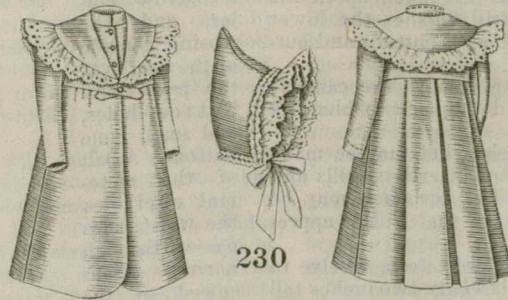
The legging extends well over the instep and is shaped by a curved seam at the center of the front and back. It is closed with buttons and button-holes its entire length on the outside. A strap which is passed under the foot is secured to each side of the legging and contributes to its adjustment. Flannel, serge, piqué, linen and gingham are some of the materials which are suitable for the shirt-waist. For the bloomers homespun, canvas cloth, velvet or cheviot may be utilized, while velvet, leather or material to match the bloomers may be chosen for the leggings.

Set No. 228 is in seven sizes for lady dolls from sixteen to twenty-eight inches in height. For a doll twenty-two inches tall, the shirt-waist requires half a yard of goods thirty-six inches wide; the bloomers call for half a yard, and the leggings one-fourth of a yard, each twenty-seven inches wide. Price of Set, 7d. or 15 cents.

BABY DOLLS' DRESS, CAMBRIC SKIRT AND FLANNEL SKIRT.

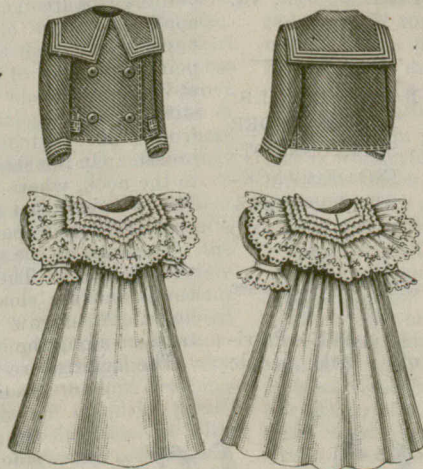
(For Illustrations see Page 574.)

No. 229.—These dainty long clothes for the baby doll will meet general approval. The dress is made of fine nainsook and is shaped with under-arm and short shoulder seams and has pretty fullness at the front and back collected in gathers at the top, where it is joined to a round yoke made of the nainsook laid in fine-tucks. The yoke has shoulder seams, and a feather-stitched band and narrow lace frill finish the neck. A frill of edging falls becomingly from the lower edge of the yoke, and rows of insertion separate the clusters of small tucks taken up at the bottom of the dress. The full bishop sleeves are gathered top and bottom and completed



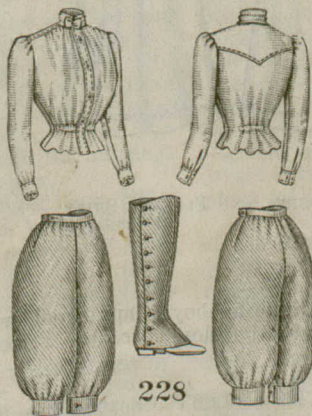
SET NO. 230.—GIRL DOLLS' CLOAK AND BROWNIE BONNET.

(For Description see Page 572.)



SET NO. 233.—GIRL DOLLS' ROUND-NECKED DRESS AND BOX-REEFER.

(For Description see this Page.)



SET NO. 228.—LADY DOLLS' SHIRT-WAIST, BLOOMERS AND LEGGINGS.

(For Description see this Page.)

with narrow bands trimmed with edging. The dress is closed at the center of the back with small button-holes and buttons, and a frill of lace gives a dainty completion to the lower edge.

The cambric skirt is supported by a smooth, round-necked body that is seamed on the shoulders and under the arms. The skirt is full and is gathered at the top, where it is joined to the body. Two groups of small tucks are taken up in the skirt above the deep hem, and a lace frill finishes the lower edge. The closing is made at the back with buttons and button-holes.

The flannel skirt corresponds in shaping with the cambric skirt, but is shorter. The hem is held in place by blue silk feather-stitching.

This set of garments is simple in design, but may be made elaborate by the addition of bands of lace insertion, frills and quillings of ribbon, etc., if desired. The garments may be easily taken off and put on, an advantage that will be appreciated by Dolly's little mama.

Set No. 229 is in seven sizes for baby dolls from twelve to twenty-four inches in height. For a doll twenty-two inches tall the dress, including tucks, calls for two yards of goods thirty-six inches wide; the cambric skirt, including tucks, requires a yard and five-eighths in the same width, and the flannel skirt a yard and three-eighths twenty-seven inches wide. Price of Set, 7d. or 15 cents.



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BOY DOLLS' ROUGH-RIDER SUIT, CONSISTING OF A JACKET, TROUSERS, LEGGINGS AND HAT.

(For Illustrations see this Page.)

No. 231.—Patriotic little people



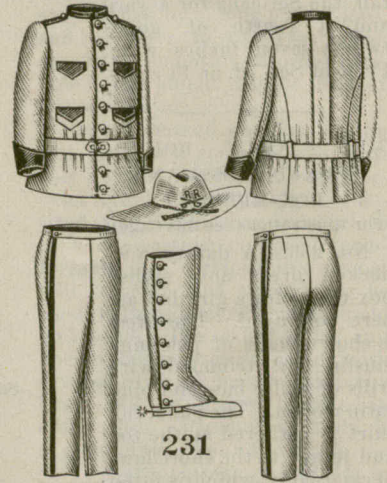
229

SET NO. 229.—BABY DOLLS' DRESS, CAMBRIC SKIRT, AND FLANNEL SKIRT.

(For Description see Page 573.)

will hail with delight this little Rough-Rider uniform for boy dolls. Buff and yellow duck are associated in the develop-

ment of the suit. The jacket is shaped with shoulder and side seams, and a box-plait that is sewed its entire length is taken up at the center of the back. The neck is completed by a narrow collar, and the closing is made at the center of the front with button-holes, and small bone buttons. A belt of the material encircles the waist; it is passed through narrow straps sewed to the side seams and buckled in front. Patch pockets that are reversed at the top to form pointed laps are applied to the fronts, and pointed pocket-laps are also stitched to the fronts on the breast. On the shoulders are applied broad straps that extend to the neck, where their pointed ends are secured by buttons. The two-piece coat sleeve is neatly finished with a unique turn-up cuff that deepens to form a point at the back of the arm. The trousers are shaped by the usual leg seams, a center seam and hip darts. They are finished at the top by narrow waistbands and are closed at the sides with buttons and button-holes. A narrow strip of the yellow duck decorates the trousers along the outside of each leg. The leggings are in three sections that are joined in a seam at the center of the back and front, the front of the legging being shaped to fit snugly over the instep. The closing is made at the outside with buttons and button-holes, and the legging is held in place by a narrow strap that extends underneath the foot. The hat consists of a wide circular brim, a small circular crown top and a deep crown side, the crown side being seamed at the back. A yellow silk cord conceals the joining of the brim and crown, and an appropriate emblem decorates the front of the hat. Piqué, drilling and canvas are also appropriate for the mode, with braid and buttons for decoration. A desirable costume will result if white piqué be used, with light-blue pique for the cuffs, collar, shoulder straps, and to trim the trousers. If preferred, a white leather belt may be used.



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SET NO. 231.—BOY DOLLS' ROUGH-RIDER SUIT, CONSISTING OF JACKET, TROUSERS, LEGGINGS AND HAT.

(For Description see this Page.)

Set No. 231 is in six sizes for boy dolls from fourteen to twenty-four inches in height. To make the suit for a doll twenty-two inches tall, needs a yard of buff duck thirty-six inches wide, with an eighth of a yard of yellow duck in the same width for the collar, cuffs, pocket-laps, shoulder straps and for straps to cover the outside leg seams. Price of Set, 7d. or 15 cents.

lication has been much improved and contains a detailed explanation of the various parts of a bicycle by an expert machinist, with advice that will be valuable to all riders on the care, repair and choice of a wheel; a specially prepared paper on learning to ride; the etiquette of the wheel; touring at home and abroad; and a great variety of entertaining matter especially interesting to the devotees of this exhilarating and health-giving sport. No cyclist of either sex can afford to do without this pamphlet, which will be sent postpaid to any address on receipt of 2d. or 5 cents.



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DRESS FABRICS FOR EARLY WINTER.

As in most things else, good taste and judgment will prevail in the selection of the Winter gown, extremes being carefully avoided. The array of fabrics is fairly beyond enumeration, and the myriad designs are of a character to gratify every taste. The conservative woman will rejoice in the delicate pastels and, in many cases, the sombre hues which are supplanting the rainbow effects of the past season.

The ultra-fashionable wardrobe will contain several black gowns, with a bit of color introduced in some instances, while in others there is no relief from sombreness except a touch of white at the throat. Especially is this fancy for dark shades exemplified in that most elegant of Winter favorites—dull or blue-black velvet, the *mode par excellence* of the season. The adaptability of a gown of this character for a variety of occasions when properly designed will establish it in universal favor. Its lustrous beauty will often constitute its greatest charm, there being no decorations to detract from its elegance; sometimes, however, there will be disposed garnitures of exquisite workmanship wrought from beads, bugles, jets and sequins and the most intricate flower designs, such as roses, chrysanthemums, daisies and lilies. The soft, clinging, graceful lines of the season's modes make this rich fabric wonderfully satisfactory as a dress material. The absence of the tunic or over-skirt and flounces is a consideration essential to good style in these modes. Reception and dinner gowns of black velvet will prove more popular than even the gorgeous spangled net creations of the past season, a welcome announcement, perhaps, to those whose experiences with light, diaphanous and perishable nets may have been disastrous.

A recent importation well worthy of description was a dinner toilette of black velvet. It was shaped in the clinging lines of a Princess dress, fitting the figure closely and faultlessly to the knee, below which it flared slightly. The flare was scarcely perceptible at the front and sides, but the back, which was without a plait or wrinkle a considerable distance from the hip, extended in a sweeping, graceful and somewhat lengthy train. The corsage was cut rather low-necked; the sleeves were long and very tight, raised high at the shoulders instead of in the low, drooping style so much in vogue recently. A band of exquisite passementerie of the wild-rose pattern done on fine Brussels net with the tiniest of beads and outlined on the edge with sequins was arranged down the center of the front, beginning at the middle of the low-necked corsage and extending to the bottom of the gown. There were two similar bands on each side of the center band, one under each arm and three in the back. Beginning with the middle of the front, these bands were crossed by other bands of the same trimming, making eight points down the front, and were carried around to the back seam. The sleeves were similarly ornamented and finished at the wrists with a full frill of velvet edged with jetted net. The neck was completed with a similar frill. The only touch of color was introduced by two rich red silk poppies disposed on the corsage in front. To accompany this regal toilette was an opera cape of the same rich fabric, reaching to the knee and decorated to correspond with the gown. The lining was of white satin, as was also the high, flaring collar, which was trimmed with full shirrings of narrow white chiffon appliquéd in trefoil design.

The most decided tailor gowns will be developed from black broadcloth and receive their decorations from perforations in the material through which a white or colored background is disclosed. Boleros, bands and vests will be the most favored features. An illustration of this whim shows a gown of satin-faced cloth made over a foundation skirt of dead-white taffeta and ornamented with perforated bands over white.

While great emphasis is laid upon the black gown, it will by no means be worn to the exclusion of colors, but its general utility will do much for its popularity. The soft rich blues—royal, navy and other tints—are shown in all the new weaves, as are browns, greens and grays. Indeed, the last mentioned is extremely fashionable, even in the delicate silvery hue. In chevrons and the newest homespuns having a silky, hairy surface this shade is very popular. Stylish tailor gowns are developed from either of these fabrics, the only decorative feature employed being several rows of machine-stitching and in some examples pearl or bone buttons.

One of the newest and most attractive novelties is termed

crystalline, which, as the name implies, has a lustrous, almost iridescent finish. It is a most beautiful fabric and suggests innumerable clever possibilities. It is a silk-and-wool mixture, the background or foundation being wool, with a closely woven silky surface over which are seemingly scattered very thickly the tiniest bits of silver. It is particularly beautiful in the automobile tint now so fashionable, though royal-blue, bottle-green and seal-brown have each an individual charm.

Belonging to the *crépon* family is a new textile showing a wide silk-and-wool stripe in some fashionable shade alternating with one of black in *crépon* weave. The effect is highly pleasing. All-black silk *crépons* will be worn, and they are exhibited in a variety of intricate and beautiful patterns.

The popularity of separate skirts has by no means decreased, and this season fancy skirtings are given a prominent position. Novelties showing stripes, spots, discs, etc., of black or white hair on a smooth and sometimes rough background are fashionable. One example shows a gray-blue chevrot with diamonds of gray hair upon it at regular intervals; another has tiny discs, while still another shows stripes of graduated sizes.

A novel but very ornamental effect is achieved in a new material showing a background in some fashionable shade with an overlaid strip of black suggesting a ribbon application. In a few instances the ribbon effect is self-colored.

Cassimere, a material formerly used for men's and boys' clothing exclusively, is quite the latest fabric for the tailor gown. It is shown in gray, black, brown, dark-blue and Oxford-gray and is wonderfully soft and fine. The weave shows an almost invisible check, sometimes self-colored and often with the groundwork in a pretty contrast to the overlying stripe.

A stylish novelty of the season is found in the use of fancy vesting for entire costumes. The bit of contrasting color on the dark ground—black, blue, brown and green—is gained in the tiny silk dot of red or white.

The Scotch and English plaid mixtures which have held such a prominent place for both separate skirts and entire costumes remain in undisturbed popularity. They are shown this season in some beautiful color combinations, a warm touch of red distinguishing almost every example. The West-of-England plaids show large blocks of green, brown, blue and gray, with cross stripes in various colors, the material closely resembling a camel's-hair mixture. The material will be employed for separate skirts and gowns for the young miss. When worn with a jacket corresponding to the predominating color in the weave or one in a happy contrast the effect will be stylish in the extreme.

One of the newest and certainly most practical vagaries of Fashion is to banish the silk lining for the skirt intended for actual service. The double-faced materials having a plaid back are much used for skirts, Oxford-gray being first choice, with the back in any of the clan plaids. The Rob Roy plaid appeared to advantage in one rather oddly designed mode. The skirt was in circular style, closing down the left side under a rather wide lap of the material that was heavily stitched and left loose at the outer edge for several inches, prettily revealing the gay red-and-black facing. The plaid of the Malcolm clan—green, red, gold and blue—would be equally charming. A jacket of the same or of a harmonizing material would be appropriate for wear with this stylish skirt.

A new glossy fabric is a whipcord with a silk finish. It closely resembles silk poplin, is speckled in whipcord style and is especially lovely in the delicate pastel tints. Another material resembling a woollen poplin has flat ribs not unlike narrow tucks running across the goods. It is shown only in very wide widths and is, therefore, suitable to be cut either crosswise or lengthwise. Dark shades are given the preference in this material.

Beautifully shaded goods are shown in some of the new robes, the darker tones forming one selvage and gradually shading to lighter hues as they reach the opposite one. They are embroidered in chain stitch of self-colored shading, following the shade of the material. These robes are mostly of the cashmere type and are very effective.

Among the latest silk importations are seen *pékin chasseur*, *cordonnets brochés*, *peau de mouette* and myriad other rich and artistic weaves. In the satin, Liberty and taffeta *brochés* the ground is often in a light shade and the embroidery in raised white cordonnet.

FASHIONABLE TRIMMINGS.

Lavishness of decoration remains a characteristic in the fashionable world, though admirable results are attained by an avoidance of too great elaboration or inharmonious associations of colors and fabrics. The reign of iridescent effects, varicolored paillettes, spangles, jets, cut steel and jewels, separately or artistically associated, will suffer no diminution. These applications are usually on a net ground, and the patterns are intricate.

Entire dresses of Brussels net shaped upon newest and most approved lines and so richly embellished with glittering spangles, etc., as to dazzle the eye are among the latest importations for very dressy wear. The tunic with flounce for foundation skirt is especially charming and well adapted to the textile and the present clinging modes. An example of this style represented the tunic shaped in deep points all round and bearing beautiful floral designs wrought of spangles and tiny jets. The points were outlined with spangles applied as a sort of band about two inches deep and arranged very compactly. In the center of each point a large flower designed from jets of graduated sizes associated with the spangles reposed in such a light, graceful manner as to suggest that it had merely fallen there; had natural colorings been introduced the reproduction of the flower would have been practically perfect. At close intervals over the entire tunic were smaller floral patterns. The close adjustment about the hips and smooth back were interesting features. A deep flounce to correspond with the tunic is obtainable, also all-over material for the entire waist or merely to be used as a trimming. A very effective idea would be to develop the waist from net delicately embroidered with the jets, while the sleeves and yoke would be of the all-over material, so heavily and thickly covered with spangles as to present the effect of armor.

Another beautiful set comprised tunic, front and back pieces for waist and sleeves. An accordion-plaited flounce of chiffon or plain net would be effective below the fancifully outlined tunic and add a touch of variety to the toilette. Another handsome gown was characterized by a double skirt effect.

The fancy for guimpes and guimpe effects will remain in favor; certainly their charms are many, the changes possible in one gown with the aid of several guimpes always constituting a valuable feature. When the *décolleté* gown is not possible the effect may be secured by a guimpe of net or lace, the neck and arms being revealed beneath.

Medallions of Renaissance, guipure and Duchesse lace are frequently associated with spangles, bugles and jets in robes of net and also in the all-over materials, band trimmings and appliqués. A costume of such beauty as to charm even the most conservative taste was included in the wardrobe of a young and fashionable matron, to be worn on ceremonious occasions. The underdress was of deep-rose satin, and over this was worn a net almost entirely covered with thin, flat disks of cut jet. A huge embroidered flower from which branched out leaves and buds was disposed in the center of the long, pointed tunic. The design, much reduced, was repeated on the sleeves and waist. The high collar of overlapping spangles was pointed at the back, and peeping from above it was a narrow fold of the rose-colored satin. A girdle to correspond was worn. The sleeves were very long and tight-fitting.

An innovation of unusual attractiveness is illustrated in garnitures designed to be worn around the collar or just below it applied perfectly flat and having a fringe in graduated depth. These novelties are made of spangles of different sizes, beads and jets. The appearance of the fringe suggests weight, but it is in reality very light, as is the neck piece. The effect is very much as though the graceful *ceinture châtelaine* style were closely copied in its design; and, by-the-way, these *châtelaines* or girdles are among the most popular fads of the hour. The *distingué* air imparted to the figure by this fancy has been readily appreciated, and some of the samples show an artistic union of skill and taste. Collars to match will be extensively used. Where the foundation is of some delicate or rich shade of miroir velvet an elegant effect is achieved by the application of lace

medallions, each holding a pearl, cut jet or Rhinestone in its center, with tiny bead embroidery around it and a deep fringe of cut steel or jet and steel combined. A cerise velvet band was enriched with medallions holding mock jewels and made additionally beautiful by the tracery of tiny jets and Rhinestones; the fringe was of jet, each strand holding a Rhinestone at the end. A collar of dove-gray velvet was embellished in a similar manner with pearls and cut steel. These accessories are very fascinating and will add just the required touch of dressiness to a waist that has seen service—or enhance the loveliness of a new garment.

Fish-net flounces, tunics and bodice-pieces are very fashionable, and some of the styles shown are well worth mentioning. The lattice work which has been given the term fish-net is the result of tiny rows of crimped silk braid crossing and recrossing each other. An oddly shaped tunic exemplifying this new fancy was rather short in front, almost in the old-fashioned panier style. Toward the side it became deeper, until directly in the center of the back it reached almost to the bottom of the skirt. A deep, heavy silk fringe followed the entire lower edge. Fringe is an important feature on all of these fish-net tunics. Flouncings to match are obtainable, also fringes of different widths. For decorating both handsome cloth and silk gowns this novel trimming is very appropriate.

In somewhat the same style are waist garnitures developed from narrow mohair braid, the openings between the crossed braids being effectively filled in with a web of finest silk thread.

Stitching—nine, eleven or even fifteen rows—has in a great measure superseded strapping as a decorative feature. This ornamentation is applied on each seam of the tailor gown, in black, white or a contrasting color. In some very pretty examples several rows of stitching form a tablier trimming in the front of the skirts. The double row of little buttons at the back of the skirt has been replaced by the broad stitched seam, which sometimes continues entirely or half-way to the waist.

Passenteries formed of embroidery, jets and spangles are shown in exquisite patterns. Shaped pieces for both skirts and waists are procurable in these embroidered fancies. Black, white and sometimes the two combined are exhibited. Cloth passementerie is a novelty peculiarly adapted to cloth gowns. Floral and conventional designs are wrought of narrow strips of satin-faced cloth finished on the edge with a narrow silk cord. Perforated cloth over a contrasting color will mingle well with this passementerie, associated always with the plain fabric. Vests, boleros, panels, etc., may be developed from this decorative textile. Large appliqués of passementerie or stamped velvet of the correct skirt dimensions are obtainable and will be applied as a side trimming on the new skirts, the panel effect being considerably in evidence just now.

Separate waists are far too practical easily to lose their popularity. The admirable variety possible to the wardrobe by the possession of several of these dainty garments is readily appreciated. A handsome trimming for these waists is composed of narrow gray gauze ribbon having a tiny black border. On bright-hued silks this ribbon forms the prettiest of ruchings or frilling and may be used to carry out some dainty pattern in its disposition upon the soft, rich fabric. On Solferino-red, the new plum and mauve shades and china-blue it is especially effective and will be accepted as a grateful change from mouseline de soie, which has been used to the extent of exaggeration. One of the fads of the moment is to develop the long wraps for evening wear of lace, old Venetian point being preferred. The lace may be obtained in very broad widths, one selvage being plain, while the other is handsomely bordered. In their shaping these dressy wraps are nearly all of the redingote type, semi-fitting back and front with broad revers and Medici collar. At the waist the garment is secured by a handsome Rhinestone clasp. To be thoroughly approved, they must be exactly the length of the skirt—meaning, of course, a trained effect in the back. They are lined with silk or satin in white or any desired shade and, of course, heavily interlined.

THE BUTTON-HOLE CUTTER.—Among the many minor conveniences which have of late done much toward lightening the labors of the seamstress none has been of greater practical benefit

than the button-hole cutter. Our new cutter is made of the best steel, is reliable and may be very quickly and easily adjusted to cut any size of button-hole desired. It costs 1s. or 25 cents.

THE MILLINER

LADIES' FELT SAILOR-HAT.

A stylish complement to a tailor-made gown is a sailor planned after the present model. This hat is of golden-brown felt with a galloon binding finishing the edge of the brim. A large chou composed of golden-brown velvet and taffeta in a contrasting shade of brown is disposed at each side of the front, the one at the left side providing a nest for a speckled brown-and-white bird with quills that answer the purpose of tail feathers. At the right side of the back is fixed another chou of velvet and silk, and under the brim at the left side a chou of silk is upheld by a velvet-covered tab. (Illustration 56.) The harmony, though rather in the contrast of tones than of colors, is stylish and pleasing.

The shape (illustration 57) is a simple sailor having a medium brim and crown. Bound hats ready for trimming may be purchased at almost any millinery establishment.

The choux are made of doubled frills of silk and velvet, the large one at the left side consisting of two frills of velvet and one of silk, while the one under the brim at the back is made of silk. Four strips of silk, each twenty-one inches long and seven inches wide, and as many of velvet of equal width though but sixteen

inches long will be required for making the chou. Double each strip of velvet and silk, turn under the side edges, sew the long edges together with run stitches (illustrations 58 and 59) and shirr up close (illustration 60). The chou at each side of the front are shirred to the top of the crown and the chou at the back near the base of the crown. The bird is simply fast-

ened in the center of the chou, the quill feathers curving toward the back. The tab is cut from buckram with a rounding lower edge and a straight upper edge. (Illustration 61.) A section of velvet is cut a trifle larger than the tab (illustration 62) and sewed smoothly over the tab, the edges being slashed to fit the round edge and joined with large stitches. (Illustration 63.) A second piece of velvet is then cut like the tab and the edges turned down and simply stitched against the back of the tab.



ILLUSTRATION 56.

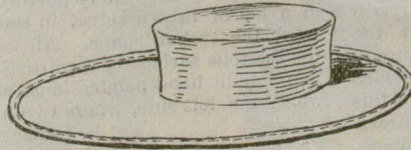


ILLUSTRATION 57.



ILLUSTRATION 58.

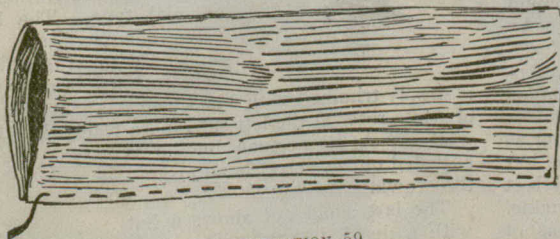


ILLUSTRATION 59.

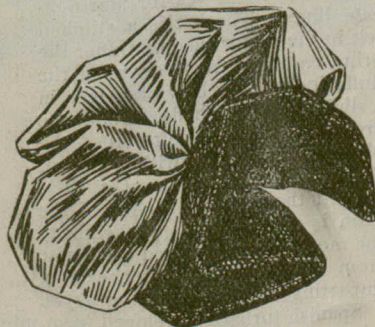


ILLUSTRATION 60.

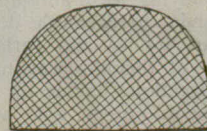


ILLUSTRATION 61.

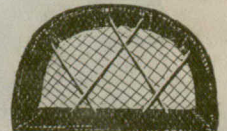


ILLUSTRATION 62.



ILLUSTRATION 63.

Two sections a trifle larger than the tab may be cut from velvet and the edges turned down and sewed with over-and-over stitches over the tab. The long edges of the silk chou decorating the tab are gathered up very close (illustration 64) and sewed securely to the tab.

The amateur milliner does not trust to her skill to line the hat after it is trimmed. The lining should be applied first; the upper edge, however, must not be drawn close until after the hat has been trimmed. If a stronger contrast of hues is desired, cream-white satin, terry velvet or faille may be used in conjunction with black, navy-blue or purple velvet on a felt sailor-hat in any of these colors. The bird or other preferred feather decoration will be selected with reference to the color of the trimming.

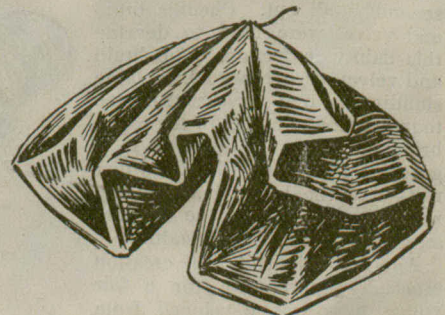


ILLUSTRATION 64.

MILLINERY FOR EARLY WINTER.

Combinations of rich velvets, silk, lace, plumes, furs, etc., hitherto scarcely dreamed of characterize the present season, and so cleverly are they manipulated that most harmonious and pleasing results are attained.

Velvet—plain, miroir, stitched, tucked, corded and exquisitely hand-painted—is undoubtedly the fabric preëminent in fashionable head-gear. It is arranged in a variety of soft, effective ways, and frequently a happy innovation is secured by the introduction of handsome jet sequins and paillettes. Sweeping ostrich plumes will be the chief adornment of hats of this character, though a bit of rare lace, tulle or chiffon secured by a Rhinestone buckle or pin will be an attractive accompaniment.

Fashion is particularly generous to her followers this season, supplying shapes appropriate and becoming to every type. The large shapes worn off the face, or with a pronounced inclination toward the left side, are, perhaps, the very latest and most approved ideas, though the walking hat tilting forward, the universally liked sailor and pretty Spanish turban will retain their popularity. Extreme novelties are represented by the quaint, picturesque Empire models, but they will be adopted only by those to whom the style is especially becoming. The strings of velvet ribbon or soft chiffon which characterize hats of this type suggest many pretty possibilities for fair, youthful wearers.

The first small cut illustrates the favorite jaunty sailor shape.

The simple but very stylish arrangement of the trimming makes the mode suitable for all but very dressy wear. A soft twist of velvet surrounds the crown and is disposed in a broad-looped bow directly in front. Graceful Paradise aigrettes fall over the hat from the knot of the velvet bow. The hat is of castor felt, stitched, and the velvet is several shades darker. The aigrette shades from rather a dark brown to a light shade of beige.

There is pronounced fancy just now for employing satin antique having a rich Persian border in the development of smart toques and turbans. An example of this idea was made of violet satin antique having an exception-

ally rich Persian border showing dull-green, gold and shaded burnt-orange tones. The soft material, so admirably suited for draping, was arranged over a round toque in such a manner as to bring out all the charms of the artistic border. At the left side were arranged looped bows faced with royal-purple velvet and secured in position by a round dull-gold and enamel buckle. The border formed the draped brim, while the crown was of the plain portion of the textile.

Wings of all descriptions, pompons and whole breasts are worn to an almost extravagant extent, as are also huge butterflies of gauze appliquéd with velvet and hand-painted or made of tiny feathers on a wired shape.

When the hair is arranged in Pompadour fashion the toque that is worn off the face is most becoming. A model possessing this characteristic is shown in the second small cut. Chenille braid and velvet were used to develop this dainty confection. The braid and velvet are arranged in a large standing loop at the center of the toque in front, and below the rolled brim the velvet is disposed in a graceful fold upon a bandeau that rests upon the hair. Paradise aigrettes at each side of the standing loop give the required breadth.

Another delightful little creation especially appropriate for a fair young miss was developed from black satin antique showing a large white polka-dot and a border of beautiful colorings. The clever manner in which it was draped upon the frame suggested the bandana effect and combined an air of extreme elegance. The

satin was draped very carelessly over the crown and brim and in front was formed in a softly knotted winged bow that gave becoming breadth. Two black quills rose from the knot.

The odd feature in the rather large hat shown in the third small illustration is the draped crown of miroir velvet. The brim is of the velvet, stitched and arranged perfectly smooth. Handsome roses and a shaded breast furnish the ornamentation. The brim is turned up rather high at the left side and the roses nestle against it, resting on a bandeau of velvet.

The fancy for combining chiffon with velvet is exquisitely portrayed in a hat of brown velvet in somewhat the turban shape. All over the lustrous surface of the artistically draped miroir velvet were fleurs-de-lis hand-painted in natural tints. The brim was turned up at the left side, where two huge billows of tucked golden-

brown chiffon were disposed in cascade fashion, falling entirely over the left side of the turban. A magnificent Rhinestone buckle was fastened to the brim near the front, and underneath were several purple silk fleurs-de-lis resting on the hair.

In another creation of similar design the delicate pastel shades were utilized. Fleurs-de-lis were also introduced in this, though upon a foundation of palest bluet. The chiffon was of two darker shades. This harmony of tints is certain to please the most exacting taste.

The next illustration represents the colonial type. The hat is made of black chenille braid, the edge being finished with wide white braid. It is bent into a quaint, pretty shape and

is simply trimmed with black velvet about the crown, a bunch of white roses at the left side and a black aigrette speckled with white. A Rhinestone buckle is adjusted on the velvet band around the crown.

The last small cut shows a hat with a decided flare. The color scheme adopted is one of the choicest of the season—castor and delicate blue. The hat is a stitched felt in the castor shade. Under the brim, resting attractively upon the fluffy locks, is a bow of velvet in a slightly darker shade. About the crown is twisted a soft roll of the blue satin mingled with strips of the velvet. In the front a little toward the left side a chou of the satin is arranged to give height to the mode. Three shaded quills rise from different points of the chou, imparting a rather dashing style.

Spanish turbans developed from mink, sable or chinchilla and trimmed with scarfs of coarse cream or éçu lace having the ends fringed are among the most fashionable millinery creations and are almost universally becoming. They are greatly favored for wear with tailor gowns and impart an air of good style difficult to obtain in any other bit of head-wear. One very charming example of this blending of Summer's airiness and Winter's warmth was developed in mink. The crown was rather low and flat and the brim rolled up. About the crown a scarf of Irish crochet lace wired to give it the correct appearance was arranged; at the back it was simply knotted and fell over the brim in two fringed ends. Another





EARLY WINTER MILLINERY.

(Described on Page 531.)



EARLY WINTER MILLINERY.

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hat, of chinchilla, was similarly draped with a Renaissance scarf, and a huge bunch of violets nestled in its soft folds a little toward the left side of the front. A smaller bunch rested upon the hair against the upturned brim at the back, the ends of the lace scarf veiling the flowers. The former hat would fittingly accompany a tailor gown of golden-brown or castor cloth, while the latter idea seems especially designed to wear with a silver-gray homespun costume.

A fascinating novelty of the season is the *champignon* or mushroom hat. It is perfectly round and is worn flat on the head, while the brim curls over at the extreme edge in a way to justify its name. The brim is lined with plaited silk or velvet, the plaits being rather broad at the edge and graduating as they reach the crown. They lend a fluffy air to the mode. The low crown is surrounded by a handsome ostrich feather or a quilling of fringed-out silk, with a many-looped bow or a Rhinestone buckle on the side; frequently both are used. Two exquisite examples of this new fancy were shown in beautiful color schemes. One was in the two mushroom shades and decorated with a pale-pink satin bow—an approved combination, by-the-way; the other was entirely of white with moss-green

feather and the lining of a delicate green. This style is especially adapted to youthful wearers.

A dainty little bonnet is developed from black velvet and trimmed with finely tucked chiffon, a Paradise aigrette and cut-steel embroidery. The crown is high but small, and the brim is formed of a succession of square tabs or scallops, the front and sides being turned off the face; and just in the center of the back is an open space through which long chiffon strings pass. The scallops are exquisitely embroidered in cut-steel beads and jet spangles, and tiny frills of the chiffon arranged on a little bandeau just in front lend an unusually soft effect to the mode. The chiffon is finely tucked and disposed in a large chou against the crown at the left side. The aigrettes furnish essential height, and the long chiffon strings are to be brought around and tied either under the chin or at the left side.

Among the newest importations is a boa made of white taffeta silk ruffles edged with narrow frills of black chiffon having a chenille cord finish. It is to be worn with a hat or bonnet carrying out the same color suggestion or with one of some pretty contrast. The boa is intended for wear on ceremonious occasions or when driving, as a substitute for the heavier one of fur.

DESCRIPTIONS OF MILLINERY PLATES. (PAGES 457 AND 458.)

FIGURE No. 1.—The large round hat here pictured is a stylish and almost universally becoming type. It is of burnt-orange velvet arranged perfectly smooth over the shape, and the edge is prettily rounded. Innumerable soft loops of broad satin ribbon in a lighter shade of burnt-orange are added, constituting the chief trimming. Two painted curling quills add to the decorative scheme.

FIGURE No. 2.—An exaggerated but stylish flare off the face characterizes this hat, which is of felt with the edge of the brim pleasingly finished with a fold. Resting against the broad, upturned brim is a large wire bow of twisted velvet, and falling over this are three soft plumes. The mode is a fashionable though rather trying one. The Pompadour roll and a soft fringe of curls are essential to its perfect becomingness.

FIGURE No. 3.—Velvet, satin ribbon and feathers unite in giving this hat an air of approved style. It is round in shape and of fine felt. The velvet is draped heavily around the crown and upon the brim, almost covering it. At the left side toward the back and resting against the upturned brim is a large bow of broad satin ribbon having a fancy bordered edge. At the point where the bow is secured curling feathers rise to a becoming height.

FIGURE No. 4.—The decided tendency to droop over the face is the point of interest in this extremely stylish hat, shaped somewhat on the lines of the walking type. Widely tucked velvet in a very light shade was used to make the modish creation, and the decorations consist of the plain velvet in both light and dark shades and a straight quill artistically hand-painted. The arrangement of these ornamental features is both attractive and novel. Beige with golden-brown and gray with black are harmonious combinations.

FIGURE No. 5.—This natty sailor is made of felt, the brim being tastefully decorated with self-colored cords applied in tiny scallops. A soft, full fold of chiffon is brought around the crown, and in front is disposed in a very large rosette. Mercury wings lend both height and breadth to the mode.

FIGURE No. 6.—The modified walking hat pictured at this figure is characterized by thorough good style. The hat is of beaver and has a high crown and a wide brim that is slightly raised at the left side, where velvet flowers rest upon the hair. Three wide bands of velvet ribbon at equal distances apart surround the crown. At the left side a looped bow and three plumes relieve the severity of the mode. To

wear with a tailor gown this smart hat will be most appropriate.

FIGURE No. 7.—The sailor shape is again represented at this figure. The hat is made of fancy braid and the brim faced with velvet. Miroir velvet in a delicate pastel shade and bearing tiny hand-painted flowers all over it is draped around the crown and arranged in a wide-spreading bow just in front. A gold buckle secures the bow and also the large plume which waves gracefully over the pretty creation. Embroidered taffeta or chiffon might be substituted for the velvet with equally stylish results.

FIGURE No. 8.—The association of flowers with velvet makes this handsome little toque one of rare beauty and artistic taste. The entire crown is formed of flowers in natural tints, and the brim is of the velvet, softly rolled and cleverly twisted. At the left side the flowers are arranged to give slight height, and fastened at the front is a handsome plume further carrying out this idea.

FIGURE No. 9.—The wide brim of this hat flares entirely off the face and is ornamented in an odd but rather attractive style. Tiny flowers with their foliage are massed high just in front, and at the right side is a unique disposition of velvet ribbon held in place by a plain gold buckle. Falling over the brim are two large plumes. The hat is of velvet in a delicate shade of gray. The black trimmings lend a most distinguished air to the mode.

FIGURE No. 10.—The round hat of felt with fancy braid edge shown at this figure is a pleasing fancy. Beige and golden-brown was adopted for the color scheme, with a touch of white given by the sweeping Paradise aigrette and flowers. Miroir velvet in the soft shades described is draped around the crown simply but effectively. Just in the center of the front it is caught with a large Rhinestone buckle, which also secures the drooping plume and graceful aigrette. Under the brim at the left side toward the back is a cluster of white flowers.

FIGURE No. 11.—The simplicity of the decorative features of this hat, which will prove becoming to a variety of types, will be readily appreciated. The hat is of felt made in a succession of finely scalloped strips. The crown is high and the brim of moderate width, very slightly rolled at the back. A plain band of velvet surrounds the crown, and in front are two large rosettes of taffeta securing two handsome plumes that fall over the crown. The mode is particularly desirable for ordinary wear.

FANCY STITCHES AND EMBROIDERIES.

By EMMA HAYWOOD.

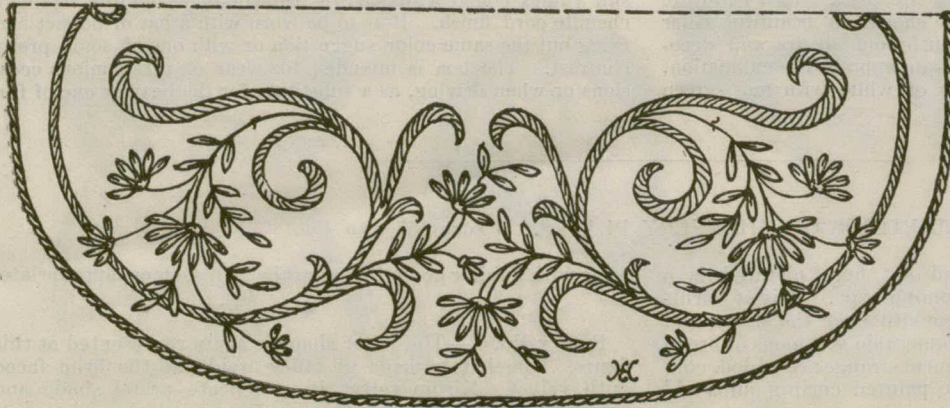
[MRS. HAYWOOD WILL WILLINGLY FURNISH ANY FURTHER INFORMATION OR DESIGNS DESIRED. LETTERS TO HER MAY BE ADDRESSED CARE OF THE EDITOR OF THE DELINEATOR.]

GIFTS IN FANCY-WORK.

The gift-giving holiday season is fast approaching; therefore, in this and the following issue the space in this department will

phire-blue ground would throw up scrolls of soft green with yellow flowers. For cream satin, brocade or moiré one could suggest an infinite variety of schemes, such as rich olive-green scrolls with flowers and leaves of yellow deepening to orange, or gold scrolls with any preferred shade for the flowers, making the foliage green.

Another plan would be to work the sections of the scrolls in different colors, blending them together. In this case the flowers and leaves would come out well in ribbon work. Spangles should be avoided, because they cannot be handled much without risk of displacement, albeit the design applied to some other purpose lends itself readily to the use of leaf-shaped spangles. So treated, it might serve for the top of a box, since the design forms nearly a square when both sides are worked and laid out flat. The holder must belined with some serviceable silk and thickly wadded with cotton wool. A fine cord finishes the edge.



DESIGN FOR TEAPOT HOLDER.

be devoted to odds and ends in the way of dainty trifles suitable for Christmas presents. It is seldom the intrinsic value of a gift that constitutes its charm, but the kind thought that plans it and one's personal share in its manufacture. Trifles are so greatly in demand that we pass by the larger and more elaborate work that calls for a large expenditure of time if not of money. Time is, of necessity, an object if we are to make our presents, for in these days they go beyond the family circle, including not only friends but mere acquaintances.

The illustrations for this issue comprise a teapot holder, an envelope-shaped sachet destined to disseminate sweet odors through bureau drawers, and a napkin-ring that may be a continual reminder of the donor to a recipient of either sex. The designs embrace the novelties of the season, delicate embroidery, French ribbon work and spangle work.

The teapot holder not only appeals to the housewife but to the society lady who presides over afternoon tea. The design suggested can be made suitable for every-day wear or of a more delicate order for special occasions. The entire design should be worked in solid embroidery. The direction of the shade lines in the scrolls indicate the direction of the stitches. While one would say that the scrolls are executed in satin stitch, it is self-evident that in order to follow the sinuous forms many a short stitch has to be taken on the curves. To follow these curves without an apparent break on their smooth surface should be the aim of every aspirant claiming to be a good worker. The flowers and foliage can be carried out in orthodox satin stitch, slanting all the stitches in the same direction; or the petals can be worked lengthwise in long-and-short stitch. The floral part of the design is entirely appropriate to ribbon work and would look charmingly thus rendered, but this method must not be adopted in view of every-day wear and tear.

The material to work on may be fine broadcloth, soft ribbed silk, satin, moiré, or of brocaded silk provided the pattern be small enough. As to color, any combination pleasing to the worker may be selected. One might suggest for useful wear a cloth of neutral gray-green, with scrolls of old-gold the color of the precious metal; to these can be added blossoms and leaves of rose color, blue, heliotrope or pink. A rich maroon or sap-

The sachet is intended for the popular French ribbon work, the knots of ribbon being worked in solid embroidery. Either silk or satin is the best ground for ribbon work; white, cream or delicate Nile-green will serve equally well. The turnover of the envelope can be simulated with the fine cord, which runs also around the edge to cover the joins. The ribbons can be either plain or crinkled. In working they are carried through the material, care being taken to use a needle with the eye sufficiently large to bring the ribbon through without rubbing it; even so, only a short needleful should be taken. The work is more quickly done than solid embroidery, with an equally



DESIGN FOR PERFUME SACHET.

solid effect, because one stroke of the needle suffices for a single petal. One or more colors can be put into the flowers, the shade for the bow-knots being chosen in harmonious contrast. These sachets are as dainty as one could desire. The embroidery ribbons are of fine quality and somewhat resemble baby ribbon with a plain edge.

The third design should prove quite a boom, being equally

suitable for old or young of either sex; indeed, a whole family might be provided for, since each ring can be distinguished by individual initials or a monogram. Moreover, the colors for working and even the ground color can be varied to an indefinite extent. Only the exact quantity of material, for each ring need be purchased, nothing being better adapted to the purpose than a good satin ribbon. It is a good plan to line the ring with the same ribbon used for the outside. Therefore, one would need a piece about twelve inches long by two inches and a quarter wide for each ring. For a foundation cut two pieces of Bristol board very evenly, five inches and a half by two inches and a half or a fraction less than the width of the ribbon; lay the front on one piece and the lining on the other, turning over the raw edges at the ends. In order to make the ring a good shape, first join the card with the lining on it, overhanding the turned-in edges of the ribbon; then face the outside card over the lining, but join on the opposite side to the first join. It remains only to overhand the selvages on both sides. Thus a good circle likely to

retain its shape will be secured. See that the sewing silk exactly matches the ribbon, so that the stitches will scarcely show.

The embroidery is very simple; all the scrolls and leaflets are worked in satin stitch, also the lettering. The

spangles are a great addition. They are exceedingly small—not more than one-twelfth of an inch in diameter. On a stiff foundation they will wear well if sewed down on two sides with fine

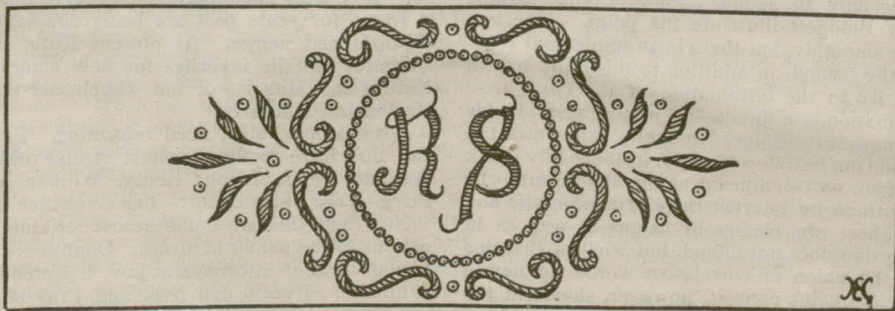
waxed silk exactly matching them in color. Good sewing silk split will serve the purpose.

These spangles are made in a variety of colors as well as in gold, silver and steel, put up in small packets containing more than enough for a dozen rings. It is not at all necessary to put the lettering suggested within the circles; it can be replaced with small pictures, landscapes or Watteau figures either on satin or paper. Some of the little old-fashioned prints one can pick up sometimes are just suited to the purpose. If these are used, they must be pasted in position before the work is commenced; then the spangles are sewed on so as to hide the edges of the paper or satin, thus forming a frame to the picture.

Starch paste is the safest to use, because even should it unhappily spread beyond the picture—a mischance to be avoided with all possible care—it will not stain the satin, but dry out without a mark. It might, however, possibly injure the bright gloss on the satin. To make the paste, mix ordinary laundry starch with cold water in a small cup, then add boiling

water; stand the cup in boiling water and stir the paste until it becomes transparent, then set it to cool; when cold it is ready for use. The paste should be when cold quite a jelly. Apply it with the finger or a soft piece of rag to the back of the

picture, then place it in position, having previously stretched the satin by pinning it to a board or table; place a weight on the top and leave it to dry thoroughly.



DESIGN FOR NAPKIN RING.

NAMES—A PLEA.

BY LAURA ALTON PAYNE.

Let one but suggest the desirability or undesirability of a name, he is promptly met with the inevitable query, "What's in a name?" with the inference, of course, that there is absolutely nothing in it. Evidently this belief was held by many of our forbears, if one may judge by the numerous absurd patronymics and equally absurd Christian names fastened upon their helpless descendants. As a matter of fact, there is everything "from the sublime to the ridiculous" in a name—honor and shame, humor and pathos, happiness and misery, quaintness and grotesqueness, appropriateness and incongruity, wisdom and absurdity, physical, mental and spiritual attributes.

Whether a dignified name does or does not help to make or a ridiculous one to mar the career of the bearer is a question of which many believe the affirmative. What could be expected of Pancake but a flat failure? No one would attribute brilliancy to Dull or wit to Gump; and one may be quite guiltless of slang in saying of a certain man, "His name is Mudd." The ancestor responsible for the ludicrous blending of poetry and prose in Bowersock deserves the scorn of all his descendants. There is something inspiring in Washington or Lincoln; and certainly we never associate Adams, Field or Beecher with failure.

Nearly all great men have borne dignified names. The only exception thought of is that of the British Admiral Shovel. Yet his name is not a mere meaningless jumble of letters; and he proved the utility of that homely instrument to such a surprising degree that he was awarded a valuable handle to it. Compare the dignity in Bayard, Emerson, Grant, Gladstone and Wellington with the want of it in Diggs, Baggs, Scroggins and Huggins.

Who has not witnessed the mortification and misery of some

child afflicted with a grotesque inheritance in the way of a name—often a Bible name as long drawn out as the child's misery—through being made the butt of ridicule by thoughtless, fun-loving playmates? In spite of the "sublime bard," I question that "That which we call a rose, by any other name would smell as sweet." It certainly would not have been the shrine of so much incense, not only from himself but from all other bards, if it had borne a name as lacking in euphony as those that burden some individuals.

What an incentive to a cheerful life have Gay, Smiles, Joy, Jolly, Merry, Bliss and Wellman; and how suggestive are Grim, Grieve, Payne, Aiken, Akenside, Toothaker, Sickman and Coffin.

While one might not object to Temple, Castle, Tower, Fane or Church, what of House, Barnes, Barnhouse, Cowden, Hall, Kitchen, Plank, Beam, Wall or Porch?

Beside the American Dollar and Mills, every English denomination—Pound, Sovereign, Shilling, Pence, Penny and Farthing—circulates lawfully. Marks and Franks, too, are current. Occasionally a Pearse is found, while Banks are numerous.

The Whites and Blacks and Browns, the Grays and Greens and Blues, and the Redds and Scarletts and Violettes assuredly have no need to lead colorless lives.

If the person and name always harmonized, it would not be quite so bad, but they are more often contradictory: Long is short, and Short is long; Lowe towers head and shoulders above High; Strong and Stout are weaklings, Hardy has no endurance and Hale is not hearty at all; Goodfellow is a veritable rascal, while Killman fairly radiates benevolence.

Why should a whole body be designated Chinn, Shinn, snank, Legg, Hand, Foote or Brain? Who blames Longernok for the

transposition that made him Longnecker? As much should not be expected of Quarterman and Halfman as of Allman.

Some names effect the special senses. Singer, Musick and Harmony affect the ear agreeably, and Rose and Rosewater are pleasantly suggestive to the smell.

Some individual names show queer combinations. German French is artistic, whereas Rivers Banks is merely eccentric and Willie Willey foolish. There was once a Mr. Hogg whose perverted sense of humor caused his three innocent daughters to answer to the names of Ima, Ura and Wera. This same perverted sense led the paternal Parrott to inflict the name Green upon his son, the whimsical Price to call two of his children Net and Cash, Dice *pater* to name his son High, and Crow—the very blackest. I am sure—to be guilty of naming his “young hopeful” Jim. Think of the appellative possibilities for young Hawk, Gander and Buzzard—for instance, Chicken, Goosey and Turkey, respectively.

This leads to the question, why are parents not careful to choose a Christian name that will unite smoothly and harmoniously with the surname? Contrast should be sought rather than similarity, especially in sound. Sallie Collins, Annie Henney and Bridget Blodgett illustrate the point. The two parts of the first unite smoothly, but there is an unpleasant repetition of one letter; the second, in addition to this fault, has an unharmonious similarity in the termination of the two parts; while the third combination is difficult—an almost unavoidable slip of the tongue changes it to Blidget Brodgett. But contrast in significant names should not be followed, as for instance Lily Black or Knight Day. In fact, two significant names should rarely be united. Nor should there be intermarriage of aristocratic and plebeian names, for there are classes in names as well as in society. Beatrice Gordon does not offend, but what of Beatrice Boggs? As a rule, the union of correlative words for names should be avoided. A quaint conceit, however, shows in the exceptional cases of Rose Redd, Olive Green, Ivy Green, Hazel Hill and Pearl White.

Names also have complexions. A brunette should never be called Pearl, Blanche or, worse still, Lily; nor should a blonde be named Hazel, Maude or Berenice. But the height of absurdity is reached when a dumpty, coarse-featured brunette answers to Pearl or Lily or an elephantine woman, especially if middle-aged, answers to Dollie, Puss, Kittie, Birdie or Babe.

Yet the most careful parents may make mistakes in the choice of names owing to unseen possibilities that a chance union with other words reveals with startling effect. For instance, the name Helen should be handled with the greatest care. Helen is a pretty name, harmless enough in itself, but it has shocking possibilities.

Names, too, like bonnets and bodices, are subject to Dame Fashion—more marked, perhaps, in feminine names. The simple and dignified Bible names have reappeared from time to time, with the exception of Mary, Elizabeth and John, which are perennial. But there are Bible names and Bible names. It is to be hoped that some of them will never reappear. With the passing of centuries came the corruption of diminutives, when sweet-sounding Mary became Moll or Poll, pretty Dorothy degenerated to Doll and stately Elizabeth, Eleanor and Margaret fell from their high estate to Bess, Nell and Peg.

This was followed by a peculiar fashion in the period of the Reformation in which names of spiritual attributes, emotions and virtues were bestowed. Faith, Hope, Charity, Desire and Temperance and queer combinations growing out of religious fervor, as shown in Praise God and Glory Hallelujah, were common. This fashion prevailed to some extent during the Colonial and Revolutionary periods in America, one phase of it being represented by the well-known colonial characters, Cotton and Increase Mather. During these periods the letter y was added to diminutives, Dolly and Peggy superseding Doll and Peg. Betty and Betsey were the popular diminutives for Elizabeth then, Bess remaining English until a recent date. It now shares the honors with Beth and Lizzie. Later Marget and Marg superseded Peggy.

Next came the most objectionable period of all, when parents not only gave double names but also addressed the victims by

such. Then Martha Janes, Mary Ellens, Hannah Marias, William Henrys and Thomas Jeffersons flourished. Here the boys suffered equally with the girls. Relief came with the revival of diminutives when final y changed to i-e, and Martha Jane became Mattie or Jennie, Mary Ellen rejoiced as Mollie and William Henry grew merry as Willie.

This brings us to the recent sentimental period, the reign of Maude, Pearl, Ethel, Gladys, Earl, Clyde, etc. During this time, however, diminutives have been favored for old-fashioned names, when parents were so unfeeling as to have fastened such upon their offspring. There has also been a marked tendency to “Frenchify” names, especially among schoolgirls. One girl entered school as Mabel, by mid-term was Mabelle and left as Maebelle. Another, named Mary, entered as Mamie, passed through grammar school as Mayme, graduated as Mae and came home from college with a diploma for May. She has been married a year now, has dropped the y and calls her own wee daughter Mary.

A vigorous protest should be entered against diminutives and nicknames. One grows very weary of girls' names ending in i-e. It is truly encouraging to observe that the fanciful names in vogue for years past are being supplanted in favor by fine old-fashioned names. At present Ruth, Esther, Dorothy and Margaret are the favorites for new names, while the Mollies, Matties and Maggies of the schoolroom now register as Mary, Martha and Margaret.

Boys' names, also, need reforming. Pete, Jake, Hank, Bill and Bob have to fight against greater odds in the battle of life than do Peter, Jacob, Henry, William and Robert. While Peleg—poor unfortunate!—has no chance at all.

Now and then we come across strikingly significant combinations in the names of firms. Doubtless all have heard of the famous firm of attorneys at law, I. Ketchum and U. Cheatem. A number of years ago Neal and Pray constantly pointed the inhabitants of a small town in Illinois to a godly life. If names signify, a Chicago firm—Able and Willing—ought to be an eminent success, while Doolittle and Steele, flaunting from a sign, is enough to deter the boldest would-be client.

The appropriateness of one's name should be considered in the choice of a profession. The name may control the profession or the profession the name; the magic wand of State can perform wonders in the transformation of names. However, there seems to be a foolish aversion to legislative changes, probably due to the force of custom, for we are slaves to custom. Yet, why hesitate over the change of the surname more than over that of the Christian name? Both have been acquired in the same manner—bestowed by some one else—and the latter antedates the former. John Smith's remotest ancestors may have been known as “John” but not as “Smith.” To avoid confusion in inheritance is not a forcible reason, for daughters change their names by marriage anyhow. Then, why should one pass through life bearing an inconvenient name or a name of which he is ashamed? If a man is known as “Old Hank Stubbs” for the greater part of three-score years and ten, he undoubtedly deserves it; and, since he deserves it, why should his unfortunate offspring hesitate to reject the disreputable name that handicaps them?

Dr. Bills, though seemingly appropriate, is really incongruous; it is too suggestive of the sordid side of the profession. It is an easy transition to Dr. Williams—without the aid of the wand—since Bills is simply the diminutive of Williams. Dr. Gall, also, is too suggestive. Now, Dr. C. A. Mann is not objectionable, for it has a professional ring. And what could be more appropriate for a bill collector than Will U. Settell? A glance at his card would be sufficient. There is a feeling that “things are as they should be” when mention is made of Reverend Angell, Sainly or Heavenridge.

Dickens, more than any other author, recognized the importance of a name. His names go far toward revealing his characters.

Whatever name or combination arouses the sense of the ludicrous or jars upon the sense of harmony or is provocative of ridicule is inappropriate. Literally, “A good name is to be chosen rather than great riches.”

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.

MEASURING TAPES.—No dressmaker can afford to be without a tape-measure that is at once accurate and legible, for upon it, as much as upon any other implement she uses, depends the success of the garments. On another page we publish an advertisement of tape-measures, which are manufactured expressly for us and which we guarantee superior in every particular.



CONDUCTED BY MRS. FRANK LEARNED.

LETTER-WRITING.

It is but too true that letter-writing is a lost art. The haste and restlessness of life nowadays, the many inventions for saving time and trouble are largely responsible for the retrogression. People hesitate to be leisurely for fear of being thought idle; notes are dashed off in nervous haste while a messenger waits, or messages are despatched over wires to save time. Yet it is just this appearance of being sparing of time and trouble which is not in good taste. Politeness is an art to be studied, and it is necessary to take time in writing notes if we would be courteous to other people. We must consider the person to whom we are writing to be of sufficient importance to deserve our deference. We must remember, too, that it is a reflection on our own culture if our letters are carelessly written. Nothing can be done well without composure of mind, thoughtfulness and practice, and the cultivation of such an important part of social affairs as carefulness in writing notes should be deliberately studied. A few practical hints may be briefly given. It is in good taste not to be saving of stationery, not to use half sheets, and not to make blots or erasures. Plain note-paper of octavo size and square envelopes are suitable, as a general rule. Postal cards are not for social usage, and typewriting is strictly for business. The address engraved at the head of the note-paper looks best, or it may be written. Letters may have the date at the beginning, but answers to invitations have the day of the month written in full at the end, thus—November the fifteenth. Avoid abbreviations; it is not correct to write 11 | 15 | 99. A social note should begin, "My dear Mrs. Robinson" or "Dear Mrs. Robinson," and may be signed, "Sincerely yours" or "Cordially yours, Eleanor Brown." In writing a note to a stranger it is allowable to put in brackets beneath the signature "Mrs. Henry Brown," as a means of identification, but this must not be done in writing to friends or in notes of an absolutely social nature. The address should be written in full on the envelope. The stamp must be placed perfectly straight in the right-hand upper corner of the envelope. Thought and care in arranging one's ideas and a pleasant, clear and attractive style of expressing them are essential considerations in all letter-writing.

REPLIES TO CORRESPONDENTS.

Mary J.—1. Read the replies in this department for October. 2. It is not desirable for a girl to be under obligations to a man for theatre tickets. If he is a friend of the family, an exception might be made, or if he asks a girl's mother to accompany her daughter and himself to the theatre, it would be proper for him to pay for the tickets.

Ursula.—If a girl wishes to give some of her own handiwork as a birthday present to the man to whom she is engaged, she may embroider his monogram on a dozen fine linen handkerchiefs and put them in a handsome silk case.

Jessamine.—When you answer your friend's letter there would be no harm in saying "Remember me to Mr. So-and-So."

Petunia.—1. Read the works of the best poets; study their writings for style. 2. If you will send full address and a stamped envelope further suggestions will be given.

T. B.—The chief aim at a home wedding is to keep everything as simple and as natural as possible. A few formalities are necessary in order that everything may be done in a dignified manner and without confusion, but it is desirable to avoid anything that is fussy or affected or that detracts from the serious nature of the ceremony. If it is preferred to have cushions upon which to kneel during the service, they should be placed in position before the guests arrive and taken away unobtrusively by one of the ushers after the ceremony. 2. Center-pieces of white linen embroidered in white are now preferred to embroidery in colors.

Reader.—1. It would seem best to write informal notes to friends, mentioning that you are staying in town with Mrs. So-and-So for three weeks and hope they will call and see you. It would be proper to

mention to your hostess the names of those you would like to ask to call. 2. If you make a call and the lady on whom you are calling enters the room, you should rise and shake hands with her. 3. When visiting at the home of a married friend it would be proper to decline an invitation which did not include your hostess. 4. When calling on a girl friend who is visiting people you do not know, it is proper to ask for your friend's hostess and her daughters and to leave cards for them. 5. It is best not to ask a man to call whom you have met for the first time, yet there may be exceptions to this rule. For instance, if he is known to the family where you are a guest, there might be no objection to asking him, but it would be more proper for the friend whom you are visiting to say to him that she hopes he will call during your visit. If he is not known to your hostess, he should ask some mutual friend to present him to her, and she may then ask him to call.

Madge A.—Read "Some Suggestions for Young Girls" in this department for September. If a girl's parents object to having certain young men call upon her, it is not proper for her to go out to walk or drive with them. It is not in the best taste for a girl to call up a young man by telephone.

Fairfield.—A suitable menu for a luncheon, or for a wedding breakfast where guests are to be seated at table, would be:

Bouillon in Cups, Lobster à la Newberg,
Chicken Croquettes and Peas, Mushrooms on Toast,
Roast Quail and Celery Salad,
Ice Cream, Coffee, Cake,

White wine, sherry, claret or champagne may be served.

M. U.—When a widow marries again she does not retain any portion of her first husband's name. The signature is simply "Emily Jones."

M.—When one has finished using the knife and fork they should be placed on the plate close together, the prongs of the fork turned up, not down. 2. At a formal luncheon or dinner, and even when dining informally at a friend's house, one leaves the napkin unfolded. At a hotel or restaurant it is left unfolded. In every-day life it may not be the rule in every family to have fresh napkins at each meal; in that case there is no objection to folding one's napkin. If you are visiting, it is best to observe what the hostess does and act accordingly. 3. When eating cake it is proper to hold it in the fingers. 4. Take your seat in the chair at the side from which you approach it when going to the table. 5. When wishing to be served a second time it is proper to leave the knife and fork on the plate when it is passed.

Ruth.—You owe visits to those who called upon you before you left home.

A Subscriber (Avalon) and A. R.—1. Read the replies in this department for October. 2. A man is presented to a woman, never the reverse. 3. When leaving after a call you may say that you have enjoyed having a chat with your friend. 4. It is neither customary for a girl to rise nor to shake hands when a man is presented to her. She merely bows. 5. When introducing people you can say, "Allow me to present Mr. Robinson to you, Miss Smith."

L. R.—"Some Suggestions for Young Girls," given in this department in the September issue, may help you. A girl should be careful in choosing for her friends young men who have good manners. 1. It is proper for a man to open a door for a woman. When walking in the street with a girl a man should cross the street with her at right angles, not diagonally. If he is obliged to leave her, he should raise his hat and say, courteously, "Good-morning." 2. It is not good form for a girl to bow to a man who is on the piazza or standing at the window of his house when she passes. She should not appear to try to attract his attention.

Josephine.—Joan of Arc may be considered the most famous of Frenchwomen. Jeanne d'Albret, mother of Henry IV., was a woman of ability; Catherine de Medici was powerful, but wicked; Madame de Staël and George Sand are distinguished as writers.

A Subscriber (Texas).—When making a call it is proper to give your cards to the servant who opens the door, or you may leave them on the hall table when going in or coming out.

Alzette Bell.—It is usual to say to a man that you congratulate him on his engagement and to a girl that you wish her a great deal of happiness.

Florian.—The bridal dress and veil may be worn at a reception immediately after the ceremony. The bridesmaids stand near the bride. On an Autumn or a Winter afternoon it is necessary to have the rooms lighted and the window shades drawn down.

Bride-Elect.—There can be no set form for a note of thanks for a wedding present. Write informal notes and try to express your appreciation naturally. If the present is one you have wished for, say so. You may say that the gift will be a charming addition to your home and a constant reminder of the thoughtfulness of the giver.

A TEA-HOUSE WOOING.

BY FRANCES STEVENSON.

I.—UTSUNOMIYA.

"Blanch," I said, "this is Utsunomiya, the town of the temple of the Utsu family. Here the guide-book says we are to alight and take Kuruma for Nikko."

We were tired by that time, for we had been travelling in the one non-smoking compartment of the first-class carriage since early morning, and the train was dusty and the day hot. Moreover, it was now long past the usual hour for lunch and we had tasted nothing since our early breakfast in Yokohama, so we were hungry as well.

"If we could only find a quiet place to have lunch," I remarked as we stepped out onto the platform. We were the only first-class passengers, but the other carriages were full, and many seemed on the way to Nikko like ourselves, so how could this be managed in Japan of all places? No one ever cares to be quiet there, nor private, one would judge, after reading a dozen or more books of travel about that fascinating land. However, Blanch and I, two American college girls, were intent on enjoying our vacation to the fullest extent and were willing to endure a moderate amount of discomfort; while dear Miss Tinn, the well-travelled chaperone my father had insisted on attaching to our party, was a seasoned veteran seldom put out by anything. Yet even Miss Tinn was disconcerted by the attentions of our fellow-passengers, who crowded about us, consumed with curiosity at our foreign appearance.

"O'Takesan, do find us a quiet corner," I said beseechingly to our little interpreter. She was a dear child from the Mission School in Yokohama, spared to us as a great favor because we knew one of the teachers, and understood the ways of foreigners well enough to seize my meaning at once.

"There is a room here where two gentlemen who came on the train from the North are waiting," she said. "I will ask," and she was gone.

We were almost mobbed during her absence, for this was August, the pilgrim season, and beside the droves of men, women and children who seem always to be moving from place to place in Japan the cars were crowded with white-robed devotees who come from every corner of the Empire to offer their yearly prayers on the top of lonely Nantaizan, the holy mountain above the village of Nikko.

"I couldn't have held the fort or the luggage a moment longer," Blanch was just saying as O'Takesan appeared, from the tea-house. "I have dispersed the crowd three times by staring at their feet as the gentleman told us to do, but I know they would have laid violent hands on us the next time. I am sure they are good-natured—everyone says so—but even curiosity, rendered violent, is dangerous, or, at least, unpleasant."

"The room, he is empty, and the gentlemen say, 'certainly, you may use,'" Take announced, "and O'Josama, I have seen Matsu, a boy who used to be at the Mission school. He it is who guides the American gentlemen, and he explained the travelling, it is difficult for American lady, and they have the only room."

We hesitated. "Is it because Matsu is with them that they let us turn them out?" we asked. "What right have we to accept such generosity?" But the crowd jostled.

"Oh, it must be right, girls," Miss Tinn said desperately, and we agreed.

Little Bamboo, as we rendered O'Take's name, in our unmusical language, beamed.

"It is all right, so Matsu says; he knows," and she led the way through an ante-room of one of the station tea-houses where travellers of both sexes and all ages and conditions were lolling on the red blanket-covered benches, cooling themselves by drinking tea or wine and by laying aside all superfluous garments.

Soon we found ourselves in a small, square room, unfurnished except for the straw mats on the floor and bounded by sliding paper screens. Take bustled away, saying that the tea-house girl would bring us warm water and tea and tobacco, while we rested; and she would order the Kuruma to take us on to Nikko, and then unpack the luncheon basket. The voices of the American men who had surrendered their territory to us

could be heard outside. They were talking and laughing with Matsu—Mr. Pinetree we should call him—for whom our little Take evidently nourished a kindly preference, for her eyes had shone as she told us of the chance meeting. Who could they be? Blanch questioned.

When an immense orchestra is playing did you ever listen intently for the tone of some special instrument in all that volume of sound, for a note from some insignificant horn or 'cello which interests you, you know not why, in spite of the majesty of the music all about?

Don't you think it's the same with voices, too? You hear one which compels you to listen in spite of yourself; and when your ear fails to catch the echo of its tones memory repeats its peculiar music almost against your will, even while your attention is supposed to be concentrated on the orchestra of home or society, which, forsooth, is just as perfect without it.

Suddenly the insignificant 'cello tunes up, the voice speaks again, and you recognize it with a big heart thump.

It was with such a sensation I heard the voices of the travellers outside; and though I said nothing, not even to Blanch, I knew that one man there was Ray Des Mayne, the son of our neighbor in far-away New England.

We had been brought up together. Only a hedge separated the garden where my older sister and I made daisy chains from the field where Ray and his little brother played cricket and football. Ray was much older than any of us, and it was only when I came home for my vacation two Summers ago that I had ever listened for his part in the orchestra humana with which my young life was in tune. I don't mean that I liked him especially, but he was so clever I could not help paying attention when he spoke. He had just taken his doctor's degree, and I am more interested in science than in anything else just now; so I often found myself playing an animated second to his rather high-sounding variations, and the whole symphony of life seemed sweeter and fuller because of this one solitary strain. Ray suddenly decided to go to study in Germany for two years, so the orchestra lost its 'cello, and one missed it, of course; but college life is very absorbing, and letters from clever, congenial people who are having novel experiences are a pleasure to receive and a joy to answer.

But more than a year ago the last letter was put away unacknowledged. It was after a terrible week when I learned what sorrow meant. I had never known before, for mother left us when I was a baby and father had always taken the place of both parents. I suppose it was because he had always been so tender of his two daughters that he could not listen when Reginald, Ray's brother, came to ask him for sister Edith. He couldn't bear to believe she loved anyone better than her father. His anger was fierce and he drove the young man from his door, though he had always loved him. I have heard that some men are so when their whole heart is bound up in a daughter.

Had Ray and I been at home the sad sequel would never have been written. We were always the steady members of the quartette, and would have counselled patience until father's agreement to their plans could be won. But love makes some people mad, and so it must have been with them. That very night they left home secretly and were married; and the garden where we made daisy chains and the boys' cricket field were deserted.

Events followed fast. My father was terrible in his fierce anger and would not believe that Mr. Des Mayne, his old friend, had not aided the lovers in their flight. For myself I knew he was as innocent as the rest of us, but it is folly to try to persuade an angry man against his inclinations; so when father commanded me never to speak to a Des Mayne again I meekly accepted the situation, though, somehow, I could not silence the voice of the absent 'cello which persisted in playing melancholy music in the auditorium of memory.

Father would have forgiven Edith, I know, for his anger passes quickly and love in his nature is stronger than anything else. And I am sure she expected to win his forgiveness—she would never have run away else. But cruel Fate clashed her scissors and his chance was lost forever. You remember the horrible railway accident near Boston? It was just at that time,

and Edith and Reginald were on the ill-fated train—but there, I am crying, and can go no further. None of us ever speaks of those days, but I had to explain why I could hear Ray's voice on the other side of the paper *shoji* in the Utsunomiya tea-house and never think of recognizing him, though he is our old neighbor's son.

No one else seemed to notice and I was glad; for even to Blanch I could not whisper why I should never speak to Ray again. Some people can talk so openly about their heart's secrets—I wish I were that kind of a girl!

We were sitting with our feet curled under us in Japanese fashion, enjoying the last of our cold chicken and sandwiches, when Blanch remarked suddenly, "I do believe that is Tom Harris outside. I have been trying to place that voice ever since I first heard it, and now I'm sure it's Tom's. Don't you remember we heard he had left Germany and is coming home through India?" She had finished her lunch by this time, and stepping to the door, pushed back the paper screens, peeping out curiously.

I shall never forget the beautiful prospect framed by the *shoji* as the girl parted them. Far away on the horizon one caught a glimpse of blue mountains fading into the distance beyond the dark green of the cryptomerias, a unique contrast seen only in Japan, I fancy; while in the foreground was a scene of native life—the setting forth of a Kuruma train—to which one gets accustomed after a little, but which at first strikes a traveller as picturesque in the extreme.

Two young men in the garb of American travellers, their guide and their numerous baskets, cameras and portmanteaus were packed into half a dozen of the light two-wheeled vehicles which are seen by hundreds in all parts of Japan. The runners, bare-legged and brown, had taken up their positions, while the ordinary civilities between the tea-house people and the parting guests were being performed according to the rigid etiquette of the Empire. The Americans, handsome fellows both of them, were laughing good-humoredly as they returned the reverential salutations of the tea-house maidens. Looking back they caught a glimpse of Blanch standing between the half-opened *shoji*, and instantly sprang from the Kuruma, almost tumbling over each other in their eagerness to reach the girl.

"I knew I wasn't mistaken," she cried delightedly.

"Where did you come from?" the others asked in concert. It's what one always says upon meeting an unexpected friend in a foreign country.

Then followed an introduction to Miss Tinn. But I! Well, I had fled through the back *shoji* into what I found was the family kitchen. It was a private apartment, I suppose, but no one could turn me out, for I did not understand a word of their language. I wanted the chance to think.

I had seen Ray, had looked straight into the honest face I knew so well, had noted every detail of his graceful though careless flannel suit, and his sailor hat with its black band which I knew he wore in memory of Reginald and his young bride. He was just the same, a little older and sadder looking, perhaps, still the Ray of two Summers ago. But I must not see him again. Why, I was still in mourning for Edith, and he was the brother of the man who had taken her from us. Did he guess how I felt? Well, he must.

Some one touched my arm. Blanch stood beside me.

"It was Tom Harris," she cried. "He and Ray Des Mayne are travelling through Japan on their way home from Germany. They want us to go up to Nikko with them, and Miss Tinn is delighted."

Then she noticed that something was wrong. No one is quicker than Blanch to understand how one feels. She came quite close and, putting her arm about me, asked with her face to mine: "You would rather not see them, Constance?" Dear, sympathetic little Blanch! She understood in a moment, though I did not answer her question. She did not speak, oh, rarest of friends! but she went out quickly.

In a moment I heard the rumble of Kuruma and the shouts of the tea-house maidens. I don't know what she said, but her ready tact had overcome the difficulty. The travellers had started up the long Cryptomeria Avenue for Nikko, and we were in sole possession of the railway tea-house in the town of the temple of the Utsu family.

II.—NIKKO.

"What a comfort it is to do anything thoroughly," Blanch remarked after a fortnight spent in Nikko. "You need not take the credit, Constance, nor can I, for it's all because of Miss

Tinn's energy that now we can express admiration of things Japanese by saying *Kekko!* Take says no native would dare use the word who does not know this place, and surely we have seen every temple and waterfall here."

"Yes," I replied indolently, opening the inevitable guide-book, "Miss Tinn certainly keeps us up to the mark. Why, my Murray opens to this place now of its own accord, and I shall never forget how the original name of Nikko meant raging hurricanes and how it was changed to sun's brightness by—" I stopped there, for Blanch threw a cushion at me as a gentle hint that I could continue to review my knowledge silently or give it up altogether; and we both fell to chaffing little Bamboo who was curled up close to the *hibachi* in which a few bits of charcoal were glowing, for dampness is chilly in a tea-house even in August.

It was the first rainy day we had spent in Japan, and the hours had seemed unending. People who knew the country well had told us days of sunshine are rare in Nikko, in spite of its name, and that we should have to pay for our blessings later; but, with the conceit of most travellers we had been charmed to boast of our "unusual advantages" and had felt no apprehension for the future. And now the rain had overtaken us here at Chusenji, before our sight-seeing in the district was finished, though we had spent two happy weeks "doing Nikko" as slowly and deliberately as heart could desire.

I say "happy weeks," and so they were to the others; so they would have been to me were it not for the ever present 'cello in memory's orchestra, which would intrude its minor music in this grand harmony where Art and Nature unite in a triumphant acclaim to delight the heart of the beauty lover.

It was nothing to me, and I was only carrying out my father's commands; but for some unaccountable reason I was haunted by Ray's sorrowful eyes as they rested on me in our chance encounters, by the sad tones of his voice as he said, holding out his hand, "Have you nothing to say to me, Constance, after all these weary months?"

When our hands had met at parting and his lips had trembled with the farewell which seemed so hard to speak, he had whispered, "You won't forget?" What had he meant? I had nearly read a tender meaning into those simple words, but that was in the long-ago days of youth. I had been at college for two years since then and could interpret them now to mean—well, anything, science probably, we had often discussed its problems together, or cricket or daisy chains! But the minor strain from the 'cello went on still, and I was bothered because I couldn't "forget."

We had left Nikko the day before, in the last hours of the sun's brightness indeed; and had ridden up the mountain pass to this little village of Chusenji, at the foot of hoary Nantai, the holy mountain. To-day we were spending in this picturesque tea-house, with its wide veranda overhanging the lake, this Komeya—House of Rice, as the Japanese call it. Here we had hoped to meet some friends who were coming from Ikao and to ascend Nantaizan with them. But the connection had failed somehow, our friends had not arrived, a dismal rain had come on and we were forced to spend a day in idleness sitting on the mats, for the House of Rice had no chairs, and perusing Murray or teasing O'Takesan.

But the memories of yesterday made up for the discomforts of to-day, for that had been perfect from the dusk of early morning until the moon had set behind the mountains on the other side of Lake Chusenji.

Blanch had pattered into my room at sunrise in her dressing-gown, calling excitedly, "Do wake up, the horses have come. I saw the men feeding them with the leaves from the trees when I looked out to see what kind of a day it's going to be, and the baskets are packed already!"

"What an early start!" we had exclaimed, an hour later, when we hurried out in our short riding-habits ready to mount the restive little ponies which the grooms had hard work to quiet as we approached.

The man laughed and pointed up the pass with an unintelligible remark.

"They say you are lazy, O'Josama," O'Take interpreted. "Some gentlemen started an hour and a half ago."

"Some gentlemen? Who cares! Let them start when they please!" I cried gayly, patting Blanch's pony. "There will be all the more room on the pass if we have it to ourselves."

"*Hai, Saredo!*" shouted my *betto*—groom we should call him—tugging at the bit of the last pony. But Saredo, a shaggy,

black beast, seemed to feel a great distaste to being ridden and would not approach me.

"O'Josama, she looks so fierce, do have a *Kago* like me," Take entreated. "You will surely be killed!"

"Nonsense, I'm not a bit afraid," I rejoined, "and I wouldn't sit curled up in a basket as you are for worlds."

"*Hai*, Saredo!" and the *betto* dragged up the mare at last, covering her eyes lest the sight of me should overpower her.

"Not very complimentary," I admitted, "but here goes!" and I sprang aloft. The creature shuddered, as though the foreign weight on her back caused her exquisite agony, but the *betto* pulled her forward to her place in the procession and we were off. The grooms shouted as each one settled by the side of his special charge, the *Kago* bearers grunted as they lifted their burden to their shoulders and fell into line, the hotel people bowed low; and we wound slowly down the village street and into the open country beyond.

Our road lay by the river for some distance, but plunging ere long into a wild mountain valley we began the ascent to the feet of Nantai, the holy mountain.

Don't ask me if we were happy. We were young, the views were grandly picturesque and the fresh morning air from the cold heights above blew past us, while our gallant little steeds, though not all to be desired in the way of pace or accoutrements, yet labored upward with an exhilarating motion dear to the heart of an equestrian. Often the rocks rose sheer in our path—gray rocks or fern covered, down which tumbled tiny cascades or from whose base silver rivulets started to sing their course to the rice fields and plantations below. Our eyes were feasted with the wonderful luxuriance of the Japanese vegetation all about us, our nostrils delighted with the woody perfume of the glens and dells. Sometimes as we clung to the naked mountain side the mist which veiled a far-away height parted just a little, giving us a glorious prospect of a distant vista bathed in the tender white light of the Japanese dawn which no artist has ever yet imprisoned on his canvas. On every hand the hundreds of waterfalls for which Nikko is famous joined in the grand chorus of Nature's matin song. We did not talk. Our hearts were too full for words, and, beside, the ponies, being well versed in pack horse manners, persisted in walking single file in solemn procession even when the rocky path was wide enough for two.

Some one did speak at last.

"Oh, girls, aren't you perfectly happy?" It was the voice of our enthusiastic chaperone, whose ample back was just before me on a steep ascent.

Perfectly happy? Of course; life was set to merry music that morning, and yet my eyes filled with sudden tears even while my lips smiled and I called gayly, "Yes, perfectly happy."

But if I was happy Saredo was not. She started restively at every shadow and occasionally pranced and curvetted with wild snorts as though goaded by a sudden spur-prick.

"It must be that she hates foreigners as much as some Japanese people do," I said. "I am trying to be most inoffensive, but it makes no impression."

A moment later Blanch called my attention to an exquisite effect of mountain scenery. A narrow waterfall, seen across a dark valley, fell in a single stream from a height and in its fall was separated into myriads of glistening dew-drops. The Bridal Veil, the Japanese call it, and it seems in truth like a cobweb or a filmy lace pattern. Far above our heads hundreds of feet, on a rock which jutted over the chasm, clung a tiny cottage, the next rest-house on our upward journey. Between it and us on the zigzag trail we saw a procession of horsemen. They must be the gentlemen who had started so early from the hotel, the *betto*s told us, they had probably made a detour to visit some point of interest, and would not reach Chusenji much in advance of our party.

From the Bridal Veil fall the road was steep, and by the time we had reached the rest-house above our steeds were blown and deserved a rest. We got down, therefore, and while the *betto*s loosened the saddle girths we were refreshed by tiny cups of clear tea and *o'kashi*, the small cakes so dear to the native heart. The old woman with blackened teeth who presided at the tea-kettle chatted to O'Take with the garrulity of her class; and much to our amusement gave us a lengthy description of all the travellers who had been up to the pass for the last week. At first it was the pilgrims. *Domo!* such multitudes, hundreds, she thought, but the silly fellows have not much money for *chai dai*, tea-house fees; it all goes for *sake* at Chusenji. But they had all passed for this season, and the door of the holy mountain would soon be closed for the year. Were the honorable foreigners going up to-morrow? A big party of Americans made

the ascent last week with the pilgrims, but *domo!* it must have been noisy with all those rude fellows. The ladies were wise to wait, just as the gentlemen had whose horses were tethered yonder. Yes, they were the horses of two American gentlemen who had just come from Nikko with their guide. They had gone up the rocks for a view, but they would be starting immediately. Did the ladies know them? They, too, were going up Nantaizan in the morning, and they gave fifty *sen* for *chai dai*. Would that all foreigners were so generous! And so she ran on, and would have gone on forever had not *betto*s declared we could start at last, the horses having rested long enough.

"For continuous conversation commend me to a Japanese *o'basan*," Blanch remarked as she deposited the coveted fifty *sen* on the tea tray, while the old woman bowed her black head even to the matted floor, muttering blessings as long as any one would listen.

"*Domo*, Saredo is wicked to-day! She wants not to be mounted!" said the *betto*, vainly endeavoring to drag the mare to the bench in front of the tea-house from which the others had gained their saddles.

"If you could only mount here, O'Josama, you are so clever a horsewoman once you are up it matters not. See, I will cover her eyes."

I had been petting two baby bears which were kept as pets at the rest-house, but I turned impatiently.

"Poor thing, isn't she in pain?" I demanded. "Ask, Take, if all is right with her."

But even the sound of my voice seemed to terrify the animal.

"All is right, if only O'Josama will not speak as she mounts," the man replied nervously. "Can she not get up here?"

That was easily accomplished, for I had ridden on the plains and could spring into the saddle unaided. I mounted hurriedly, for the others had started and, besides, I heard voices approaching from above, the gentlemen were descending, and I did not wish to meet them. I was but a light weight, but it seemed even torture to poor Saredo to bear even me. As I touched the saddle she reared wildly, dragging the pigmy *betto* aloft, reared and plunged, backing and not heeding where she went.

Take screamed from her *kago*, "The O'Josama will be killed! The chasm, she is close to it!"

I suppose it did not take a moment, but one can experience much even in a second of time. As the horse plunged I saw she was close to the edge of the precipice—hundreds of feet below was the rocky bottom of the Valley of the Bridal Veil. The animal was too wild to heed her own danger, while the cries of the *betto* as he clung to the bride rein infuriated her but the more. I was powerless with my foot held in the stirrup like a vise. I hardly know what was in my mind during that moment of suspense. I remember shutting my eyes as though it would be easier to fall if I did not see the yawning abyss below. I had read a story once of a man who fell a thousand feet in the Alps. He plunged into a deep mountain lake and so lived to recount his sensations, and he told afterward that he felt as though the water sprang up and hit him. As I swung over the abyss the thought came to me, "Will the rocks spring up to meet Saredo and me as we go down? They will be harder than water." I shuddered. A shock came the next moment which made me quiver in every fibre. Saredo's fore feet had come down to the ground once more. Then a foreign voice sounded in my ears, strong and commanding with the poise of generations of the training of our higher civilization. A feeling of protection came as I listened. How different he was from the excitable Japanese, filled though they be with the reckless courage which shrinks not from personal danger. After all, the fall might be averted! I opened my eyes to find Ray Des Mayne clinging to Saredo's bridle, the danger past.

As I said, it was all over in a moment, and Ray had lifted me out of the saddle and carried me to the bench before the rest-house by the time the others had realized my danger. They crowded about me now, however, loud in their expressions of admiration of Ray's adroitness, ever unimpressible Tom Harris admitting that it was "a close call."

But Ray, where was he? Gone off with the *betto*s and the ponies, no one noticing his absence but me. He came back in a few moments leading the horse he had ridden up the valley, a strong black pony which now bore a lady's saddle.

"I have taken the liberty of discharging your *betto*, and have sent him back to Nikko without a cent," he began in a business-like tone, glancing with a professional air at my pale face as I leaned back against a heap of cushions on the bench. "You need never pay him. I fancy he won't dare to go for his money,

though one can't overestimate the impudence of these people when they think they can impose upon you. However, he is pretty well frightened, for he knows he is responsible that the beast acted as she did, and I have threatened to report it all to the police."

"But I don't understand," I said blindly, "how was it his fault?"

"Why, the horse was tortured by a terrible sore under her saddle. He tried to palm Saredo off on me before you were up; but I told him then she should not be used for a month, so he could not plead ignorance. And it nearly cost your life, the wretch!" Here he walked away, but returned in a moment saying in a calmer tone:

"This beast is all right if you will use him, and I had planned to walk the rest of the way in any case. But are you well enough to ride? You're awfully pale, and, of course, you are upset after such a shaking up." He bent over me with a strangely unprofessional air, fumbling about for my pulse with a hand which shook as it touched mine. Yet he looked at me as though I was a stranger—some poor wounded traveller fallen by the wayside whom he, the good Samaritan, would set on his own beast for pity's sake.

I had never half understood the old definition before, "A gentleman is one who never takes advantage of a lady." And what is the companion saying? "A lady is one who is generous even to an enemy." I could be true to my colors as well as he.

"Bless you, Ray," I said gently, as he mounted me on the black pony. "Bless you for to-day, and for the sake of old times—and father would say so, too." I turned away with a sudden mist in my eyes. Men hate to be wept over, and I was shaken up, as he said. But I knew we should meet as strangers to-morrow. But what were the words which came to me as I followed the others on the trail up the mountain? Words set to an old tune, and yet in a different key from any which had ever before been spoken to my girlish heart.

"Quickly, darling, put your arms round me, I'll save you!"

In the excitement Ray had spoken impulsively with the spell of the old days upon him, nor had I noticed then, and I don't think the *betto* had understood.

III.—CHUSENJI.

"Will the wind never stop?" said I. "This must be the raging hurricane of guide-book fame, and I thought the old saint's spell was to last forever."

Take and I were huddled on the mats in the little sitting-room at the House of Rice. We had spent the last hours there, speaking in whispers between the gusts of a typhoon which shook the house to its foundations—if it had anything so substantial—and threatened to set the whole bamboo structure afloat on the ruffled bosom of Chusenji Lake.

It was near the close of the most anxious day I have ever spent. Long before the dawn Blanch had started with a party to ascend Nantaizan, and several hours after their departure a storm of wind had swept down from above so terrible that no traveller could stand against it.

The friends whom we had expected the day before had arrived at sunset; a clear evening had followed the dismal rain of our first day at Chusenji; all things seemed propitious for the much-talked-of ascent of Nantai, when Miss Tinn confessed that she was not able to undertake it. She had been feeling ill all day, but had hoped to be well by night. It was nothing, only a fluttering at the heart, she had had it often before; but it did not abate, and mountain climbing was out of the question; we must go without her.

"But we won't leave you alone," Blanch and I had exclaimed together, though Miss Tinn remonstrated.

"We'll draw straws like the children, for we both want to stay."

And the Fates decreed that I was to remain with Miss Tinn in the House of Rice; a decision for which I was grateful later, as the American gentlemen had evidently planned this very expedition for themselves and started from their side of the house just as our party issued from ours.

"So it's just as well that I'm not to be there to spoil sport," I said to myself. "They can join forces now, for they all know each other and there is no shadow between them." I had not seen Ray as they set forth—he had probably kept in the background—but I had heard Tom Harris talking to Blanch, and it was a relief, now that the storm had come on, to remember that Ray, with his steady courage and young strength, was in the party.

But where could they be? I asked myself for the hundredth time. They had expected to return in time for a late breakfast, and now the hours of the afternoon were dragging their slow length by and no word had come from the wanderers. And the storm raged apace! No one who has not witnessed a typhoon in those Eastern lands can fancy the fury of the "big wind" which uproots trees, tumbles down houses and is a serious danger to the biggest ships. Sometimes the rain fell in torrents; sometimes the sky was quite clear, as though the wind god had driven the clouds before him in his mad career.

The tea-house people were not encouraging. It would be impossible to send any one to succor the absent ones, they thought. The best mountaineers in the village were with them already, and, beside, what could even a hundred men do to aid them in the teeth of a wind like this? If they had recognized the danger before the storm broke and had turned back, all might be well; there were deep caves in the rocks, and, at the worst, one could always find chains or fallen trees to cling to. But had they encountered this typhoon on Nantai's summit—*domo!* the hut there would be but a frail protection. Still, *shikata ga nai*, it can't be helped! I clenched my hands in silent agony at this cold-blooded logic so characteristic of the Orient.

But other anxieties close at hand were pressing, too; poor Miss Tinn had grown steadily worse since the departure of the travellers. The fluttering at her heart had been at times almost unendurable, followed by moments of exhaustion when it seemed as though her life might slip away. She had never been so ill before, she said; she did not know what to do, and I was but a child in such matters.

So Take and I made her as comfortable as we could on a pile of quilts in our little sitting-room—in those days the House of Rice boasted of nothing so barbarous and Western as beds—gave her a little brandy occasionally, put hot-water bags at her feet and for the rest could only sit with a fan trying to coax back the weak breath which at times was so faint we questioned fearfully if it had not ceased altogether.

Looking up suddenly in the dusk I saw the tears stealing down the face of my little companion. Poor child, she had been helping me so unselfishly with no word of any sorrow of her own.

I put my arm about her, whispering, "Are you frightened, Take?"

"Yes, O'Josama, but not for us," she said hastily, wiping away her tears as though disgraced by such a display of weakness.

"You think they will never come back, child?"

"I fear so, O' Josama; fancy the mountain, this wind!" and she shuddered, covering her face.

"You are thinking of Matsu?" I asked, a sudden remembrance sweeping over me. Again Take shuddered, from maiden coyness this time, I think, and she said, "Yes" in such a low tone I could hardly hear.

"Is he your lover, child?" I questioned. After all, misery loves company, and it was a relief to talk.

"O'Josama," and the little maid drew away proudly, saying in a shocked tone, "Good girls don't have lovers in Japan."

I almost smiled, but she was very earnest, so I went on gravely. "But what do they have, Take, as a reward for being good?"

"They have husbands," Take said solemnly.

"Oh, and is Matsu going to be yours?"

Again Take drew herself up, her native pride and reserve struggling with her longing for sympathy. Her sweet oval face was a study in its perplexity. Finally she shot a sidelong glance at me from her slanting eyes and slipped her small brown hand in mine. I believe girls' hearts are the same no matter what their training, and she was longing to open hers in her sorrow.

"Japanese women never talk of such things," she said shyly, "but see, I love you, and so I will tell. My father, he likes not Matsu because he has not much money, but Ginsan, Mr. Silver, he very rich; so to him my father say yes, but to poor Matsu, who has no marriage settlement, no two hundred *gen*, he say always, No. No. O'Josama, I cannot marry Mr. Silver, so I am an unnatural daughter; and now Matsu will be killed; I will never see him again."

I pressed the brown hand in mine. Poor little Bamboo seemed such a child in her grief.

"All may come right in the end," I said. Not a very sensible remark, but I could think of nothing better.

Miss Tinn moaned uneasily.

"Take," I said in desperation, "go to the inn people again and ask if there is not some one in the village who knows about foreign medicines. There is no doctor, I know, but anything is better than this." She had only been gone a moment when I heard her reascending the stairs, and beside her shuffling footsteps was the strong, firm tread of a man, and he a foreigner. I raised my head expectantly, while a great wave of hope swept over me.

Pushing open the *shoji*, Take said timidly, "Please, O'Josama, the American gentleman, he went not with the others. O'Fuku's baby here in the village is sick, and he has given it medicine, and would not leave this morning. Might he come in? He has the medicine." Might he? I had met him at the door before she had finished speaking and, seizing his hands almost roughly, had dragged him toward the pile of quilts on which the sufferer lay.

"Oh, Ray," I gasped, "I thought she was dying. I have been alone all day and she so ill, and the others don't come back!"

But he hardly heeded me. He was down on his knees feeling with expert fingers for the pulse, for the heart throbs which whisper their own story in the ear of the physician.

"Bring me some water quickly," he spoke in a tone of command, without turning his head. I humbly brought a cup and spoon, watching him pour a few drops from a bottle he carried in his pocket; watched as though he were a superior being, or an angel come to our rescue.

"Now help me to lower her head," he said in a moment. I sprang to assist him, but I was trembling with apprehension and must have seemed awkward enough.

"Is she any better?" I asked after a long pause.

"The attack is passing," he rejoined quietly. "The pulse is stronger. You can rest for a little, and I will call if I need anything. You look worn out." He said the last words gently; he had used the driest of professional tones before. Perhaps he did think of me as a human being after all.

"But the others?" I asked fearfully. "Can't we do something for them?"

"Nothing but wait until the storm breaks," he said, bending his ear to listen to the heart throbs once more.

I stole away, feeling that a great weight had been lifted from my heart or, at least, that broader shoulders than mine were sharing the burden which before had seemed so crushing.

An hour dragged away. There was a movement in the next room, a sliding *shoji*, then the stairs creaked and silence followed. Ray had said he would call if anything was needed. I was to wait for that, and I dared not disobey.

Suddenly a long line of lamp-light fell through the chink where the *shoji* had not been quite closed. It broadened as little Bamboo pushed back the screens and entered with a lamp, followed by a tea-house maiden bearing a tray on which a dainty supper from a picnic basket had been set out.

"The doctor he says you must eat and not worry, and may he see you, O'Josama, and Miss Tinn, for a little moment before he goes out."

"Go out?" My heart sank, but Ray stood without in his storm suit ready to go with me into Miss Tinn's room.

"May I just peep in?" he asked in a cheery voice. "I am sure she is all right, but I want to be perfectly satisfied before I start." He bent over her as he spoke, then looked up, saying quietly, "Yes, she is sleeping naturally. The attack has passed. There is no more danger."

"Oh, I am so thankful," I cried, quick tears springing to my eyes, "and thank you, Ray, thank you with all my heart. I shall never forget."

"It was nothing," he rejoined almost roughly. "Any fool doctor could have done as well. Don't ever think of it again. But while I am away remember the powders are here, the tincture—" He had resumed the professional air which had so impressed me before. "Don't be afraid; I am not going to presume on the past," he seemed to say. "I am only treating you as I would any stranger." I was frozen immediately and listened coolly to an account of what to do in case the sinking attacks should return. "But I feel sure they won't come back," he added reassuringly. "The danger is over. These bags might be refilled and put to her feet again," he went on, handing the hot bundles to the Japanese maidens, who withdrew with them to regions below.

"I am just starting out with a search party," he said, turning to me. "Our friends have been out so long I feel they may be suffering from cold and exposure even if they are protected by the rocks, and the storm is nearly over. Can I do anything for

you before I go? You're not afraid?" this last with a sudden change of tone as he lifted his eyes to my face.

He was quite close, but my voice was too low for him to hear without bending over me as I whispered, while a wave of loneliness and terror swept over me, "Don't leave me, Ray; I can't bear it."

For a moment I saw his strong frame shake with emotion, as though a feeling too deep for words had taken possession of him. A strange look which seemed like joy gleamed in his eyes, but it must have been pity only.

"Don't be frightened, nothing can happen here," he said, with a glance at the unconscious Miss Tinn; "and I will hurry back as fast as I can. But they may need me sorely, Constance; I must go."

I fancy I was a forlorn-looking object as I stood there trying hard to steady myself and to be as brave as he was.

His face softened, and a great gentleness gleamed in his eyes as he said in a tone which a mother might use to hush a little child who is afraid of the dark:

"Listen, Constance; it is harder for me to leave you than it can be for you to be alone. I only do it because I believe you are safe, and I *must* go." That was all he said, but for one moment his hand touched mine and his honest eyes sought my eyes with an eager, questioning look. And far from the past a strain of music sounded in my ears playing softly and low an old, familiar strain, while like the words of a well-remembered song these words spoke to my heart—"Constance," they said, "little Constance, surely you won't forget," and he was gone.

Looking through some papers the other day I came upon these old pages traced in the flowing hand of my girlhood. They are the annals of a happy Summer spent in Japan and were gathered together during the hours of idleness at sea as we retraced our course over the blue waters of the Pacific toward the Golden Gate of our native land.

It all happened ten years ago or more, and many changes have come since then to the fair land of the lotus. There is a railway station in Nikko, I hear; and I know one would find chairs and a foreign cook in Chusenji at the House of Rice. I haven't heard of any typhoon-proof railway up Nantaizan yet, but that will probably come in time; so, if Blanch is ever lost on the mountain side again we sha'n't worry, knowing she won't have to take refuge in a cave as she did before, but can telephone to us of her safety at the half-way station or even from the summit itself.

But with all the improvements which modern civilization has brought to that mountain tea-house, I doubt whether any party assembled there has ever been happier than we were on the evening after that memorable typhoon ten years ago. Ray was not absent long that night, for not a mile from the village he met the wanderers. They were wet, tired and hungry beyond expression, but unhurt, having found shelter among the rocks during the worst of the storm, and for the rest were guided safely by Mr. Pinetree, who had proved his courage and his faithfulness during the unlooked-for dangers of this expedition.

"I don't know what would have become of us without him," Mr. Lane remarked. "Strange to say, the trained mountaineers seemed to lose their heads entirely when the storm came on, and trusted to Matsu as completely as the rest of us did. I shall never forget his faithfulness, and I propose that we make up a purse among us which will give such a brave young man a better opening in life than being a guide in a Yokohama hotel."

Little Take was very happy that night, and when she came to help me with Miss Tinn, who was feeling almost as well as ever by that time, she whispered softly, "It's all right about the settlement, O'Josama, and I think my father will like Matsu just as well as Mr. Silver now."

Yes, it was a happy evening for all of us, as we sat on the wide veranda looking over the lake when the silvery moon arose, and the storm wind, baffled at last, had sought his hiding-place in the cave of the winds on the mountain side.

Ray and I stood for a long time together leaning on the rail, looking across the waters where the waves still tossed in the silver wake of the placid moon above.

"The storm is over at last," Ray was saying softly, "the raging hurricane which so nearly separated you and me, Constance. And now that peace has come may I tell you something? Before I left Germany I wrote to my father of a certain matter which I had but half understood when I left home, but which had grown clearer and clearer to me during these two

years of absence. He was to tell my secret to his old neighbor and to give him another letter that I enclosed in the first, but which could only be delivered when your father was willing to receive it. The weeks of silence which had to elapse before the answer came seemed unending, but when I reached Yokohama good news awaited me. My letter had arrived soon after you had left home; and, though my father had had a hard struggle, he had won his case. The old neighbors are friends once more, and I had permission to take my suit to that highest court of appeal—to you, Constance. Then we met—you know how. I could not ask you when you turned coldly from me. Tell me, may I ask you now?"

The air was very still for a minute, a white cloud floated

across the face of the moon, and the little waves lapped fretfully on the causeway beneath the House of Rice.

Then Ray spoke again, pleadingly this time.

"Constance," he said, "try to forget the hurricane, the desolation of the past months. Let us go back to our Nikko of long ago, to the brightness of the Summer splendor when we were boy and girl, and let me ride by your side."

Again in the stillness we heard the waves lapping in the moonlight and saw the rippling wake of the moon on the dancing water.

Then was the silence between us broken by my whisper,

"Yes, Ray, we will go back together."

FRANCES STEVENSON.

THE WORTH AND WORTHLESSNESS OF PERSONAL BEAUTY.

BY MRS. MOSES P. HANDY.

It seems a pity, when one comes to think about it, that so much time and breath should be wasted by mothers and nurses in the vain endeavor to instil into the infant mind the popular fallacy that personal beauty is a matter of no importance. "Beauty is but skin deep," "It is better to be good than pretty," "Handsome is that handsome does," and all the rest of the well-worn nursery maxims are quoted over and over, from generation to generation, for the comfort of the plain and the repression of the vain, while all the time both teacher and pupil are fully aware that not one of these sayings is more than half true, even though Solomon in all his wisdom declares autocratically that "Beauty is vain." Surely he was entitled to speak on the subject, if, as tradition tells us, every one of his six hundred wives was remarkable for her good looks.

It is useless to tell a pretty girl that her beauty is of no value; small comfort to her ill-favored sister to assure her that her face is to all intents and purposes quite as useful as that of the beauty: before either child can understand your wisdom some one will have upset all your labor; the beauty will be conscious that she is pleasant to behold, while the plain baby will have learned that she must be content to play second fiddle when strangers are present. Doubtless a pretty fool is a bore, only less unendurable than an ugly one, but how does that fact make a pretty face undesirable? And why should beauty and brains be incompatible?

Every woman would like to be beautiful, no matter how strong-minded she may be. We all know how the great Queen Elizabeth decreed the death of her rival because she could not be content to be merely good-looking and find her happiness in greatness: Mary Queen of Scots' unpardonable sin was her beauty, far more than her absurd claim to the English throne; and every courtier at St. James's was forced to perjure himself by declaring that the fair Mary was less beautiful than her powerful cousin. Even sensible Madame De Staël, if history is to be believed, sighed often for the beauty which was beyond her reach. Every woman owes it as her duty both to herself and to her neighbor to make herself as fair to behold as she honestly can. A pretty face is a pleasant thing to see, and those who possess it should be taught to value and to cultivate it as any other talent; to use as not abusing it.

Nevertheless, beauty which is purely physical is a frail thing at best, fading soon under the frosts and storms of life; and the faded beauty which has nothing behind it is a pitiful wreck indeed. The woman who has been taught that not being pretty she must learn to be entertaining and useful, and has wisely taken the lesson to heart, has much the advantage in the long run. For Time is an untiring artist in faces, and as the years go by he carves a line here and softens an outline there, until the character stamps itself on the countenance and the soul shines out from within as though through a transparency. The peculiar fresh and animal loveliness which the French call *beauté du diable* owes its attraction chiefly to the magnetism of health and overflowing vitality; to the exquisite coloring given by youth and health, a fascination which is destroyed by sickness or misfortune, yet which while it lasts never fails to render its possessor admired.

There are few people who do not like to look at a beautiful woman. But we cannot place her on a pedestal as a statue, or

hang her on the wall as a picture; therefore, pleasant as are beauty of face and symmetry of form to the eye, something more is necessary in those who are part and parcel of our daily lives. We all know pretty faces which weary us after a time; homely features which seem lovely to us for the sake of the soul within, even as a lamp glorifies the Japanese shade which is grotesque by daylight. There is a medium in all things if one knows how to find it, and the true lesson for our children is that which teaches both the worth and worthlessness of beauty. A precious jewel is shown to far greater advantage when handsomely set; and she who to culture of heart and mind adds rare personal attractions is well-nigh irresistible. Yet the jewel is valuable, though the setting be plain, and the connoisseur appreciates it, although the ignorant may pass it by, unconscious of its worth. The women whom history praises, whom the nations have risen up to call blessed, have rarely been beautiful, though battles have been fought and kingdoms have been devastated for the sake of a fair face.

"I would rather my daughters should be born pretty than good," said a mother. "I can train them to be good, but I cannot make them pretty." She spoke somewhat jestingly, but she was half right, half wrong. It is almost as easy to train children to be attractive in person as in character. There are traits of blood which no amount of training can overcome, and there are homely faces which constant care from babyhood will never render more than passably good-looking; yet childish figures, like young trees, may be rendered shapely by physical culture, while complexion is largely a matter of diet, of bathing and of exercise.

Egyptologists tell us that the wonderful beauty of the Egyptian Princesses must be attributed to the careful physical culture given to each daughter of the royal family from the moment of her birth, and many of the methods of skin-culture practised by the specialists of to-day have been revived from the papyri of Old Egypt. The hair may be cultivated; so also may the teeth; lessons from a good dancing-master in early childhood rarely fail to give the ease of carriage and grace of poise which are among the chief items of the indefinable whole which we designate as "style." Gymnastic exercises, judiciously taken, develop the figure and improve the health, without which there can be no true beauty, and few people will venture to deny that dress does make a great deal of difference—quite as much as the frame and the light in which it is hung make in the appearance of a picture.

But above all the true secret of beauty lies in cheerfulness and good-temper. The fairest face becomes repulsive when distorted by passion or soured by ill-temper, while the plainest features grow beautiful when glorified by the light of a beautiful soul.

"Beautiful hands are those which do
Deeds of kindness the whole day through."

Therefore, O woman, who longs to be beautiful, strive rather to be agreeable and thoughtful of others. Thus shall you gain love, which is better than admiration; and the time will surely come when, if strangers call you plain, your friends will answer: "Is she? We never think about her looks; she is so charming herself."

THE ART OF NETTING.

NETTED DOILY WITH LINEN CENTER.

FIGURE No. 1.—This engraving shows a very pretty doily which can be made in any size desired, although a pretty effect is gained by having one large and six small doileys of the same style, but each one of different design. For the one here depicted meshes of two sizes are used.

First round.—Use the small mesh and net 120 stitches around the linen; also net 4 rounds with same mesh.

Next round.—Large mesh, net 3 in every 2nd stitch.

Next round.—Small mesh, net 2 rounds.

Next round.—Make 3 rounds of rose netting.

Next round.—Small mesh, net 17, net 2 in 18th stitch, net 17, net 2 in 18th, and repeat. Next, net 9 more rounds, always increasing one in the same place; net 2, skip 1, net 2, skip 1, and repeat. Darn the edge of the border, as seen in the engraving, and feather-stitch the edge of the center to the netting.

NETTED DOILY.

FIGURE No. 2.—Use a large mesh and cast on 42 stitches. Make next 10 rounds with a small mesh.

Next round.—Use the large mesh, make * * 5 in the first loop,

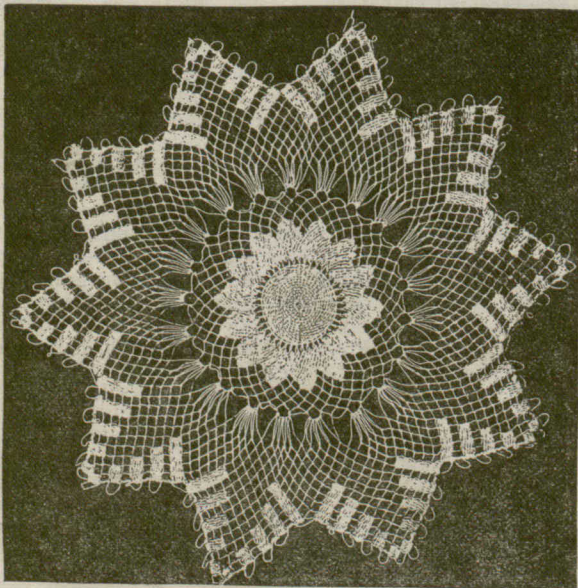


FIGURE No. 2.—NETTED DOILY.

* skip 1, 5 in the next and repeat once more from *; skip one, 4 in the next, skip 1 and repeat from **, Next, make 10 rounds

with the small mesh and then make the points. Darn the points, also the center, as seen in illustration; or they may be executed in any fanciful design which the worker may originate. This becomes possible after a little experience, and much individuality can be given these doileys by creating new designs in the darning as the worker proceeds. If well done, the extra time and patience expended is fully compensated for by the satisfaction felt at having accomplished a new piece of work. The background or netting is very easily worked and can be readily learned by following the directions carefully.

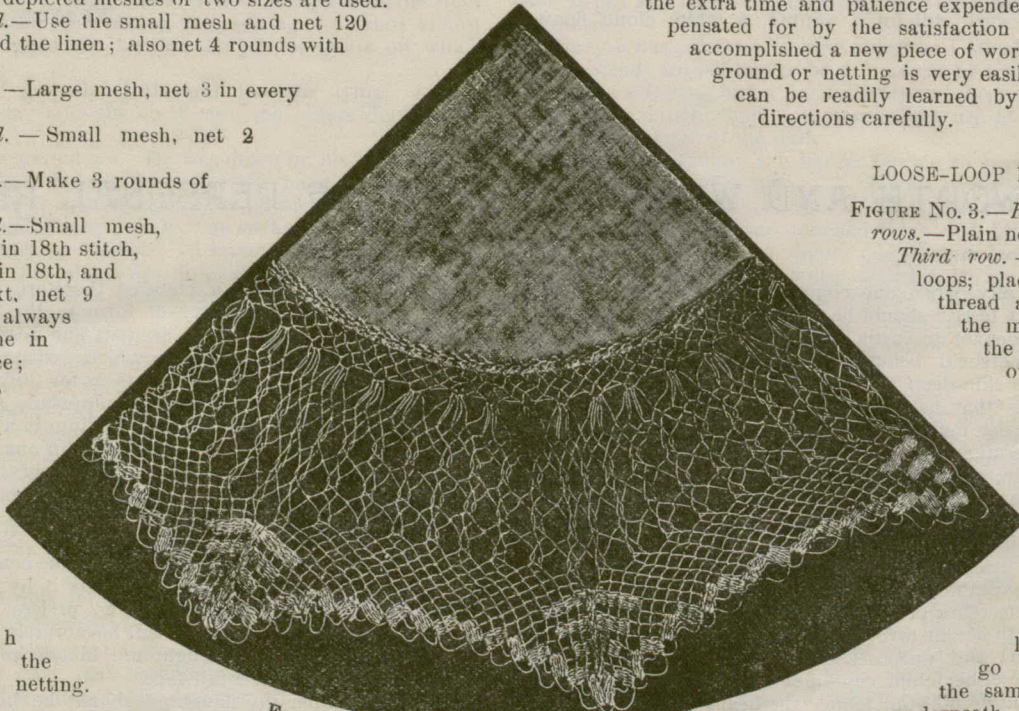


FIGURE No. 1.—NETTED DOILY WITH LINEN CENTER.

LOOSE-LOOP PATTERN.

FIGURE No. 3.—*First and Second rows.*—Plain netting.

Third row.—Two plain loops; place the working thread as usual, over the mesh, and pass the needle close over the nearest knot of the last row but one from underneath perpendicularly; put the thread round the mesh again, and let the needle go again through the same stitch from underneath upward, and then work a common stitch in the next stitch of the last row, so that the thread is put three times round the mesh as shown in the lower right-hand corner of illustration.

Repeat from the beginning of the row.

Fourth and Fifth rows.—Plain.

Sixth row.—Like third row, working so that the clusters of loops come between the clusters of third row.

The work of plain netting has been practised from time immemorial, when the earlier races of mankind made nets for the catching of fish to supply their daily needs; but it remained

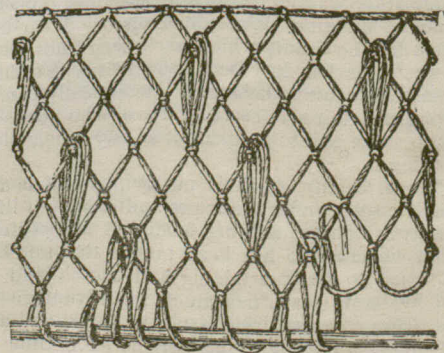


FIGURE No. 3.—LOOSE-LOOP PATTERN.

for recent years to develop the finer laces which are now so delicately woven, although made upon exactly the same principle as the original nets. Many will be surprised to learn that the rich guipure laces seen in the large stores can easily be made at home if one so desires.

TATTING.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p.—Picot. *.—Indicates a repetition as directed wherever a * is seen.

TATTED CLOVER-LEAF DOILY WITH LINEN CENTER.

FIGURE No. 1.—Material: Two tating shuttles; No. 100 linen thread and linen lawn for center.

Cut the doily the size and shape desired. Make 1st round a border of leaves and chains. With 1 shuttle make a leaf of 3 leaflets; 1st leaflet, composed of 20 d. s. and 9 p. each separated by 2 d. s. Make 2nd leaflet like 1st, joining 1st p. to last p. of 1st leaflet. Make 3rd leaflet like 2nd. Tie the 2nd thread close to the leaf just finished, and with the 2 threads make a chain of 24 d. s., and 11 p. separated by 2 d. s.; turn, make another leaf, joining 1st leaflet to 3rd leaflet of 1st leaf with the 5th p.; turn, continue making chains and leaves till there are sufficient to go around the linen center, having the chains come just to the edge of the linen. Join last chain to 1st; after which tie thread and cut.

The 2nd round is composed of chains made with 2 threads. Tie the ends together, draw 1st thread through the 6th p. of a chain in last round, put shuttle through loop and draw up close to the p. With the 2 threads make a chain of 22 d. s. and 10 p., each separated by 2 d. s.; join to the 6th p. of next chain of last round. Continue making chains all around the clover-leaf border. Join last chain to 1st; tie and cut.

Now baste the border on, so that the last round of chains comes over the linen, allowing enough edge to work well. Keep the clover-leaves perfectly flat, and if necessary hold the row of chains a little full; then baste carefully and button-hole stitch through each p. Make a 4-leaf clover for the center; button-hole all around on the linen. Then make 4 3-leaf clovers and put 1 on each side of center about half-way from middle to the border; button-hole down and make a short stem to each leaf with stem stitch. Cut out the linen close to the button-hole stitching under the tatted border, also under the leaves in the center of doily.

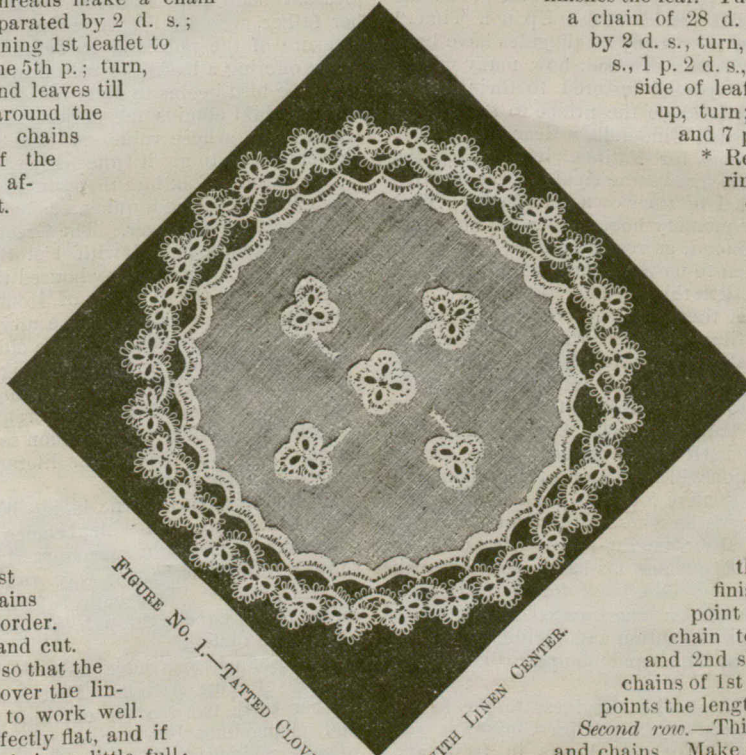


FIGURE No. 1.—TATTED CLOVER-LEAF DOILY WITH LINEN CENTER.

TATTED CLOVER-LEAF POINT LACE.

FIGURE No. 2.—To make a leaf for the point, use 1 shuttle and make a ring of 28 d. s. and 13 p. each separated by 2 d. s.; then tie on 2nd thread and make a stem with the two threads of 5 d. s. With the 1st shuttle make a ring on side like 1st ring; turn, make another ring close to the last one made.

With the 2 threads make a stem of 8 d. s., then 2 more rings like last 2 made, next a stem of 8 d. s., then 2 rings, a stem of 8 d. s. and 2 more rings. This finishes the leaf. Turn; with the 2 threads make a chain of 28 d. s. and 13 p. each separated by 2 d. s., turn, * make a small ring of 2 d. s., 1 p. 2 d. s., join to 7th p. of last ring on side of leaf, 2 d. s., 1 p. 2 d. s., draw up, turn; make a chain of 16 d. s. and 7 p. separated by 2 d. s., turn.

* Repeat 3 times. Make small ring, join to 3rd p. of ring on end of leaf; turn, make a chain of 28 d. s. and 13 p. separated by 2 d. s.; turn, make small ring, join to 10th p. of same ring, turn, make chain of 16 d. s. and 7 p.; turn, continue on side of leaf same as the other side was made. Then make a chain of 28 d. s. and 13 p., join between last 2 rings of leaf made, tie the threads and cut off; this finishes 1 point. Make 2nd point like first, joining 1st long chain to last long chain, and 1st and 2nd short chains to last 2 short chains of 1st point, and continue making points the length of lace required.

Second row.—This is a row of clover-leaves and chains. Make a leaf of 3 rings. 1st ring of 20 d. s. and 9 p. each separated by 2 d. s.; make 2nd ring like 1st, joining 1st p. to last p. of 1st ring; make 3rd ring close to 2nd, and join 1st p. to last p. of 2nd ring. Tie on 2nd thread, and * with the 2 threads make a chain of 14 d. s. and 6 p., join to middle p. of long chain at top of point, then 14 d. s. and 6 p., turn; make a leaf of 3 rings like 1st; turn, * and continue making leaves and chains along top of points. Make 3rd row like 2nd, only reversing the row and joining the middle ring of leaf to middle ring of next leaf on 2nd row.

TATTED CLOVER-LEAF INSERTION.

In this insertion follow directions for Clover-Leaf Point Lace, connecting the double rings in center, by chains or stems composed of 12 d. s. The clover leaves are made according to directions, joining center p. of leaf to center p. of double ring.

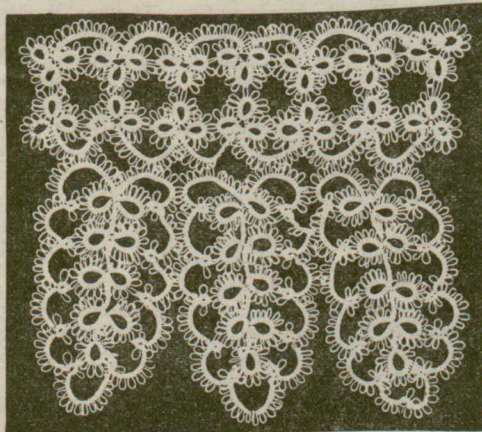


FIGURE No. 2.—CLOVER-LEAF POINT LACE.

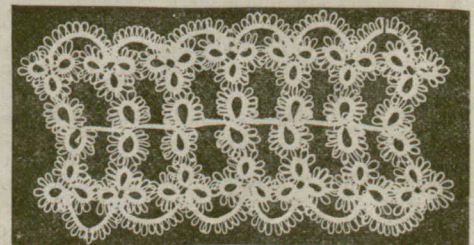


FIGURE No. 3.—CLOVER-LEAF INSERTION.

IMAGINATIVE LITERATURE FOR CHILDREN.

"There was a time when meadow, grove and stream,
The earth and every common sight,
To me did seem
Apparelled in celestial light,
The glory and the freshness of a dream."—Wordsworth.

There is an "Open, Sesame" to each one's heart that, pronounced at random, perhaps, by a passing stranger, in a crowded assembly or on the busy street, transports the hearer to whom it is a pass-key back to regions of long-forgotten delight. For a moment, until this recollection passes away, the pleasure is as keen as at one's first experience of it; and it loses nothing of its intensity no matter how often it is recalled in this same way.

Of all the "Open, Sesames" perhaps the most potent, the one most likely to succeed, is that called "Once Upon a Time." With the aid of this small key how many castle gates have been opened, how many fair princesses rescued, how many giants been slain, how many noble youths restored to their rights. Through the portal opened by it came the prince to arouse the sleeping beauty. By its means Cinderella's dear godmother entered her kitchen; and, alas for Fatima! it unlocked the closet door that disclosed the grewsome sight of Bluebeard's many wives hanging suspended by their own long locks. That is the way they looked in my memory book. It is the introduction to the fairy-land of childhood, as real a land to most of us at one time of our lives as then to us were Europe and Asia.

Childhood in all ages has taken this keen delight in the purely imaginative world. Wherever there was a grandfather or grandmother or old nurse with time passing swiftly yet hanging heavily on wearied hands—strange contradiction of old age—there was also a child with quick ears and open mind ready to catch and keep forever the stories they had to tell.

The imaginative faculty of happy and well-rounded childhood requires to be fed. Left to itself or to chance—happy, more often unhappy—the imagination will have food to live upon, and lucky is the child whose imaginative food has been of the pure and wholesome kind. Happy is he whose father and mother or thoughtful older brother or sister, taught by experience or by neglect in their own childhood, put into his hands now and then a "fairy book" of real value. Such a book forms really capital reading, for children possess an unestimated sensibility to whatever is deep and high in imagination and feeling so long as it is simple. It is only the artificial and complex that bother them.

My own childhood owes much of its happiness to the loving care of an older brother, whose usual gift on Christmas and birthdays consisted of books. Not new books in fresh and dainty bindings, such as fall to the lot of children of to-day, but second-hand books—unsanitary, I believe they are now declared—searched for months in advance and fitting his then more than modest purse.

It is the purpose of the writer to call attention to some of these masterpieces of the imagination, collections of Old-World lore, or products of famous literary men not now so generally read as they should be. It may be that in some the reader may meet again with an almost forgotten friend, and in others may make acquaintances that will prove a lifelong acquisition. In all he will find much merit as well as amusement, and with their aid help to form the literary taste of a coming generation.

Children of all ages and all climes love the fairy tale, and it is to the fairy tale of the Far East that attention is first called. The little brown-skinned Hindoo listened with rapt attention to tales of "Rackshaws," of cunning jackals—cousins to Reynard, the Fox—, of enchanted saris many hundreds of years ago. It remained for Miss Frere in our own times to put them into the magic volume known to my childhood as *Old Deccan Days*. In this book Miss Frere carefully gathered together all the tales told by her old Hindoo nurse, word for word as they fell from her lips with that direct simplicity and minute knowledge of the intimate ways of that people that only one of their own children could possess. In the fine story of "Brave Seventee Bai" a woman plays the highest and noblest part. Indeed, this ideal of womanhood pervades the whole book, contrary to one's general belief about their place in the East. Occasionally a fine sense of humor is shown as in "The Blind Man," "The Lame Man and the Donkey," while personal bravery and especially filial devotion are exalted on every page. Through these legends

than through many books of travels one learns more of the real life of these Eastern people and enters more into their simple way of thinking and reasoning.

In a similar view, but dealing only with the folk lore of Scotland and England, is a modest little volume known as *The Rose*. The stories therein are told with great simplicity and directness. They appeal to the youngest child. Here you may find "The Changeling," "The Mermaid" and the "Seven Sleepers," and also the sweet story of "Field Flower's Triumph." In the castle sits the little queen pining and her singing-bird dying in its golden cage for the lack of a flower they know not of. The grand castle gardener tries in vain to find it for her. One day a little pleasant maid trips into the royal presence to intercede for her father, who has in some way brought on himself the displeasure of the powerful gardener. She brings with her as a peace offering a basket of wild flowers. At sight and scent of them the bird begins to sing, the little queen lifts up her head and the child obtains her father's release and a bright and glittering stone, whose value she does not realize until the wicked gardener tries to get it from her by foul means.

It is through folk lore that you may learn the real nature of a people. Childhood, quick, easily impressed, keeps and holds such knowledge forever. The Greek and Roman children had their imaginations fed with histories of gods and heroes, of giants and centaurs. They housed their myths in the Parthenon at Athens, in the temples of Rome, and peopled them with exquisite stone ideals of these airy creations. Kingsley says, "There is no fairy tale like these old Greek ones for beauty and wisdom and truth, and for making children love noble deeds and trust in God to help them through." In his *The Heroes* we find some of these Greek tales retold with such simplicity of thought and nobility of expression as to make them well worth reading to children for their literary value alone, though that is not half their merit.

In America, Hawthorne in his *Wonder Book* and *Tanglewood Tales* has given us a wider choice of Greek myths. In the "Paradise of Children" the story of Pandora is told in a delightfully fresh and fascinating way, and no less interesting is "The Golden Touch." That child is fortunate, indeed, who is introduced to the Greeks through the medium of these two masters of English diction.

The English also have their cycle of heroic myths, in the legends of King Arthur. That land that, as Lowell says, "Is neither earth nor sea" is not only peopled by dwarfs, gnomes and changelings but is now thronged with knightly figures, queens, maidens in distress and enchanters. The highest ideals of honor, love and obedience are here presented in such poetic guise as to be irresistible. What though victories were gained by the aid of a magic sword or enchanted armor, the victory was still always for the just and the good.

It is certain that the glamour shed by these Knights of the Round Table and their good King Arthur spread around and over all the great and knightly figures of history whose highest ideals they embodied, and is potent now to stir the soul of the boy of to-day to nobler thoughts and to unselfish deeds. Sidney Lanier has given us a fine version of Sir Thomas Malory's *History of King Arthur*, preserving for the most part his quaint English of the time of Caxton, when it was written. In Lanier's *Boys' King Arthur* one is especially struck by the manly and noble qualities of Sir Launcelot. Twice he fights a great single-handed battle with Sir Gawain, whom he wounds but does not slay, though Gawain has had the use of enchantment against him. There is a misunderstanding between Launcelot and King Arthur brought about by sorcery. In a general engagement between their forces where the King is unhorsed Launcelot himself flies to his rescue, brings him a fresh horse and leads him to a place of safety. There is no nobler nor more loyal behavior to be found anywhere. Then there are also the deeds of generous Sir Tristram, of Sir Galahad the pure, of meek Sir Gareth of Orkney, and a score of other knights set forth to teach that noble acts and gentle and virtuous deeds lead straight to honor.

Following in this same line of teaching is Kingsley's beautiful tale *The Water Babies*—a fairy tale for a land baby he calls it. It is, indeed, a classic for all ages, for we never grow too tall or too old for beautiful books to reach us. From the moment we

meet poor dirty Tom on his way to sweep the manor chimneys to the last scene at St. Brandon's magic island, where Ellie is a maiden fair instead of a frightened little girl, the interest is absorbing. Tom's flight over into Vendale, his advent in the dame-school, his descent into the clear waters, his many acquaintances among the living things that inhabit it, all are told in a way that appeals continually to the better side of us. It is a plea throughout for giving children a more intimate acquaintance with Nature, not through books but through the medium of the great "outdoors." "Sweet is the love that Nature brings" might well be the motto for the whole book, instead of for one of its chapters. Among its most beautiful passages may be counted those describing the different trout brooks of Ireland, Scotland and England, and among its happiest and most humorous are the doings of Mrs. "Bedonebyasyouddid." She punishes those who "didn't know they were doing wrong" in the most absurd way. Evidently she was the originator of "making the punishment fit the crime." Mamas who pinched their daughters' waists and toes are tied into tight stays and tighter shoes and are compelled to dance about till they drop with fatigue. The careless nursemaids—what a sight they present packed into baby-carriages, strapped so tightly they cannot move, stuck well with pins, arms and legs and especially poor heads lolling out over the edges of the perambulators! The plea of ignorance is no excuse for them. The kingdom of the "Doasyoulikes" is a vigorous protest against lazy selfishness. The whole book is full of the poetry of clean, fresh, gliding waters, and while we old children may be conscious of a lesson taught, the young ones will enjoy an unconscious uplifting into pure realms and high thoughts. Its diction and teachings should ensure it a place in all juvenile libraries, while its fine illustrations will endear it to the youngest of the land babies.

In lighter vein and more directly humorous are Lewis Carroll's wonderful books for children, *Alice in Wonderland* and *Through the Looking-Glass*. I can imagine no better diversion for the mind wearied with spelling, grammar and the "ologies" than a trip with Alice through Wonderland. You meet the White Rabbit hurrying by; you watch Alice changing from small to large and back again, breathlessly wondering if she will escape extinction, and find yourself gazing at the mouse swimming in fright through the deep pool made by the tears that Alice shed when she was a giant. The "morals" of the Duchess are as funny as the "immorals" of the Card Queen, whose favorite order is, "Off with his head!" Perhaps you may enjoy something of Alice's perplexity as you read the mournful Mock Turtle's course in elementary instruction. It consists of "Reeling, writhing and the branches of arithmetic, including ambition, distraction, uglification and derision." It sounds familiar, doesn't it? There is a fine humor in his definition of "lessons." But you must follow Alice yourself if you would know how she got out of the Card Queen's croquet party with its living mallets and balls, and how the players escaped from the Queen's bloodthirsty orders. Once you have learned to love this book, pervaded as it is with Alice's gentleness and the genial grin of the "Cheshire Cat," you will welcome the news that you may meet her again in different surroundings.

Through the Looking-Glass and What Alice Found There continues one's acquaintance with this charming child in a new enchanted land. In this reversed world you must walk backward if you wish to go forward. Try holding printing before a mirror if you would wish to know what sort of language they write. Much alive chess men and women move about a garden field making a story of absorbing interest, with Alice starting out as a White Pawn and finishing up triumphantly as a White Queen. Four happy vacations we spent, my cousins and I, in rehearsing Alice's adventures and in repeating "How Doth the Little Crocodile," "The Walrus and the Carpenter" and the "Jabberwock" with roars of laughter and an exquisite enjoyment of their fun. These are good sociable books, full of conversation, and the pictures are by *Punch's* famous artist, John Tenniel; and, as Alice says, "What is the use of a book without pictures and conversation?"

BUTTERICK'S CORRECT COOKERY.—We have just prepared a new cook-book to meet the wants of a large number of our patrons for a simple, reliable kitchen guide and companion. It contains over 2000 practical recipes and menus for every occasion, and is the most complete and satisfactory work ever offered. At the price of 1s. (by post. 1s. 2d.) or 25 cents it is a marvel.

Less widely known in America than the children's books of Mr. Dodgson—Lewis Carroll—are those of George Macdonald, yet they deserve a great popularity, being a part of childhood's liberal education. "The goblins will get ye if you don't watch out" would surely have been the motto for *The Princess and the Goblins* had not Eugene Field's poem appeared many years after Mr. Macdonald's book. Whatever the source of his information, he really knew more about goblins and cobolds—"cobs" he calls them—than any other man of our generation. He tells us how they came to live in the caverns of the hills. How living away from sunshine and pure air their natures began to be as disagreeable as darkness and their bodies as misshapen as the stony holes in which they lived. Their "creatures," as he calls the domestic animals of these "cobs," were hideous, fierce and repulsive. That there is a princess in this tale is already apparent from its title, and so one can readily guess that it was against her that the goblins worked their wickedness; they wished to carry her off into their dark home to be the wife of their prince. But this princess has what not all of us are lucky enough to have, a true friend—in the shape of Curdie, the miner's son—and a wonderful young great-great-grandmother. The latter's love transforms a bare attic into a more than royal sleeping-room, her ointment cures all wounds and the ball of shining thread that she spins leads both princess and Curdie out of danger from the almost victorious goblins.

So fascinating is this history of the princess that it is with an unsatisfied feeling that the book comes to an end. There will be much rejoicing in the youthful mind to learn that Mr. Macdonald himself was conscious of it and wrote a continuation called *The Princess and Curdie*. This is a right royal account of the conflict between light and darkness, between Curdie's loyalty and truth and the falseness of the councillors of the king, and the baseness of his subjects of Gwintystorm. It is another version of "Truth's Triumph," but I must leave it to the reader to learn how it triumphed and pass on to another of George Macdonald's books.

At the Back of the North Wind he calls this, his favorite fairy tale. Here is a new and wonderful land, fairy-land at its highest and best. This time we visit the realms of the air, and if the goblin earth creatures are mean, false and ugly, just in this proportion is the spirit of the air great, good and glorious. Diamond in his sweet-smelling bed of hay is not a whit more astonished at meeting North Wind in all her goodness and grandeur than are we. She seems to fill all out-of-doors and to reach the sky as she is meant to do. Her mission is to help Diamond do all the good on earth that he can. In the doing of this good, helping his mother, working for his father, nursing the baby, rescuing Nannie from want and sin the story is told, and Diamond finds himself ready for that fair country that is at the back of the North Wind. Into the web of the book is woven many a beautiful dream-story and much fine poetry, the best known lines being the poem beginning,

"Where did you come from Baby Dear?
Out of the everywhere into here."

I leave this wonder-world with regret, as will most young readers when once they have visited it. There are many more wonder books of true value to which it is impossible to call attention at present.

Solomon says, "There is a time for everything," and surely there is a time in a child's life for the reading of these books. That time, so short in reality, seems to form a large part of our existence when we look backward, for the thoughts of youth "are long, long thoughts," not to be measured by the busy press of time in later years. Let every one as he looks backward into this time find one portion free from lessons, toil, responsibility, care of any kind; let him be able at will to revisit this ideal world of imagination. As it was created by poets and artists, so it will create artists and poets, whom we need among us always as we need the gold seekers and the laborers. Give every child a chance to dip into this unreal world, and he will carry from it light that will prove a source of pure inspiration.

C. H. KANITZ.

TO SECURE SPECIFIC NUMBERS OF THE DELINEATOR.
—To secure the filling of orders for THE DELINEATOR of any specific Edition, we should receive them by or before the tenth of the month preceding the date of issue. For instance: Parties wishing THE DELINEATOR for November will be certain to secure copies of that Edition by sending in their orders by the tenth of October.

THE ART OF KNITTING.

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.
p.—Purl or, as it is often called, seam.
pl.—Plain knitting.
n.—Narrow.
k 2 to.—Knit 2 together. Same as n.
th o or o.—Throw the thread over the needle.
Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.
To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next star. As an example: *K 2, p 1, th o, and repeat twice more from * (or last *), means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

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.

BIAS LACE.

FIGURE NO. 1.—Use Barbour's Irish flax thread. Cast on 47 stitches.

First row.—O 2, p 2 to, k 5, p 1, o, p 2 to 3 times, k 3, n, o 2, n, k 5, o 2, p 2 to, o, p 2 to 3 times, k 3, n, o 2, k 3, o 2, n 3 to, loop on 5 sts., k 2.

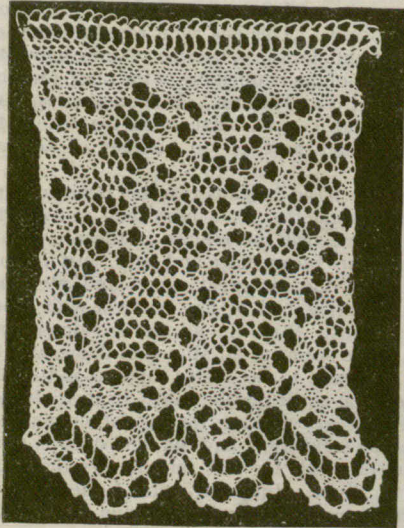


FIGURE NO. 1.—BIAS LACE.

Second row.—Bind off 4, k 4, p 1, k 4, p 1, k 4, o 2, p 2 to, o, p 2 to 3 times, k 7, p 1, k 4, o 2, p 2 to, o, p 2 to, o, p 2 to, o, p 2 to, k 6, to 2, p 2 to.

Third row.—O 2, p 2 to, k 6, o 2, p 2 to, o, p 2 to 3 times, k 3, n, o 2, n, k 5, o 2, p 2 to, o, p 2 to, o, p 2 to, k 5, n, o 2, k 3, o 2, n 3 to, loop on 5 sts., k 2.

Fourth row.—Bind off 4, k 4, p 1, k 4, p 1, k

6, o 2, p 2 to, o, p 2 to, o, p 2 to, k 7, p 1, k 4, o 2, p 2 to, o, p 2 to 3 times, k 6, o 2, p 2 to.

Fifth row.—O 2, p 2 to, k 8, o 2, p 2 to, o, p 2 to 3 times, k 3, n, o 2, n, k 5, o 2, p 2 to, o, p 2 to, o, sl 1, n, b 1, k 4, n, o 2, n, k 1, o 2, n 3 to, loop on 5 sts., k 2.

Sixth row.—Bind off 4, k 4, p 1, n, k 1, p 1, k 7, p 1 in last stitch making 2 of it, o, p 2 to, o, p 2 to, k 7, p 1, k 4, o 2, p 2 to, o, p 2 to 3 times, k 8, o 2, p 2 to.

Seventh row.—O 2, p 2 to, k 10, o 2, p 2 to, o, p 2 to 3 times, k 3, n, o 2, n, k 5, o 2, p 2 to, k 5, n, o 2, n, n 3 to, o 2, n 3 to, loop on 5 sts., k 2.

Eighth row.—Bind off 4, k 4, p 1, n, k 1, p 1, k 6, o 2, p 2 to, k 7, p 1, k 4, o 2, p 2 to, o, p 2 to 3 times, k 10, o 2, p 2 to.

Ninth row.—O 2, p 2 to, k 12, o 2, p 2 to, o, p 2 to 3 times, k 3, n, o 2, n, k 8, n, o 2, n, n 3 to, o 2, n 3 to, loop on 5 sts., k 2.

Tenth row.—Bind off 4, k 4, p 1, n, k 1, p 1, k 11, p 1, k 4, o 2, p 2 to, o, p 2 to 3 times, k 12, o 2, p 2 to.

Eleventh row.—O 2, p 2 to, k 5, n, o 2, n, k 5, o 2, p 2 to, o, p 2 to 3 times, k 3, n, o 2, n, k 4, n, o 2, n, n 3 to, o 2, n 3 to. Turn the work.

Twelfth row.—K 2, p 1, n, k 1, p 1, k 7, p 1, k 4, o 2, p 2 to, o, p 2 to 3 times, k 7, p 1, k 6, o 2, p 2 to.

Thirteenth row.—O 2, p 2 to, k 7, n, o 2, n, k 5, o 2, p 2 to, o, p 2 to 3 times, k 3, n, o 2, n, n, o 2, n, n 3 to. Turn the work.

Fourteenth row.—K 3, p 1, k 3, p 1, k 4, o 2, p 2 to, o, p 2 to 3 times, k 7, p 1, k 8, o 2, p 2 to.

Fifteenth row.—O 2, p 2 to, k 9, n, o 2, n, k 5, o 2, p 2 to, o, p 2 to 3 times, k 3, n, o 2, n, k 3. Turn the work.

Sixteenth row.—K 5, p 1, k 4, o 2, p 2 to, o, p 2 to 3 times, k 7, p 1, k 10, o 2, p 2 to.

Seventeenth row.—O 2, p 2 to, k 6, o 2, p 2 to, k 3, n, o 2, n, k 5, o 2, p 2 to, o, p 2 to 3 times, k 3, n, o 2, k 3, o 2, k 2. Turn the work.

Eighteenth row.—K 3, p 1, k 4, p 1, k 4, o 2, p 2 to, o, p 2 to 3 times, k 7, p 1, k 4, o 2, p 2 to, k 6, o 2, p 2 to.

Nineteenth row.—O 2, p 2 to, k 6, o 2, p 2 to, o, p 2 to, k 3, n, o 2, n, k 5, o 2, p 2 to, o, p 2 to 3 times, k 3, n, o 2, k 3, o 2, n, k 3.

Twentieth row.—K 5, p 1, k 4, p 1, k 4, o 2, p 2 to, o, p 2 to 3 times, k 7, p 1, k 4, o 2, p 2 to, o, p 2 to, o, sl 1, n, b, k 3, o 2, p 2 to. Repeat from first row.

KNITTED EDGING.

FIGURE NO. 2.—Cast on 14 stitches.

First row.—Sl 1, k 1, o 2, p 2 to, k 4, o 2, n, k 1, o 2, n, k 1.

Second row.—K 3, p 1, k 3, p 1, k 4, o 2, p 2 to, k 2.

Third row.—Sl 1, k 1, o 2, p 2 to, k 1, o 2, n, k 3, o 2, n, k 4.

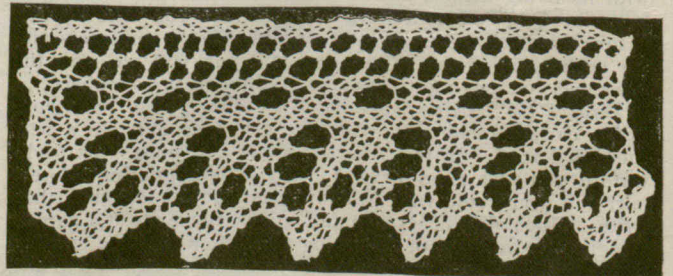


FIGURE NO. 2.—KNITTED EDGING.

Fourth row.—K 6, p 1, k 5, p 1, k 1, o 2, p 2 to, k 2.

Fifth row.—Sl 1, k 1, o 2, p 2 to, k 9, o 2, n, k 3.

Sixth row.—K 5, p 1, k 9, o 2, p 2 to, k 2.

Seventh row.—Sl 1, k 1, o 2, p 2 to, k 15.

Eighth row.—Bind off 5, k 9, o 2, p 2 to, k 2.

THE SMALL CATALOGUE OF FASHIONS for Winter, 1899-1900, is a handy pamphlet, having illustrations in miniature of all current styles. Ask for it at the nearest agency for the sale of our patterns, or, if you cannot obtain it there, send your order to us, with a penny or two-cent stamp to prepay charges.

THE BUTTERICK PUBLISHING Co. (Limited).

RECITATIONS AND HOW TO RECITE.—This pamphlet (already in its second edition) consists of a large collection of famous and favorite recitations, and also includes novelties in the way of dialogues and monologues sure to meet general approval. It is an eminently satisfactory work from which to choose recitations. Price, 1s. (by post, 1s. 2d.) or 25 cents per Copy.



Girls' Interests AND Occupations.

GIRLS WHO HAVE RETURNED from their Summer outings with various odds and ends as souvenirs will be interested to know about some exceedingly pretty rooms shown the other day. The owner is a sojourner in a large city and wished to "civilize" her rooms—so she expressed it—with as little extra expense as possible. She invested each part of her rooms with a certain idea and carried out that idea by an artistic arrangement of unframed as well as framed pictures, photographs and various odds and ends that she chanced to have in her trunks. Her "Outing" wall is decorated with well-arranged photographs and souvenirs of her last Summer's vacation: the cottage and her party at afternoon tea on the veranda, a group of row-boats starting on the lake and then a series of views taken on and around the lake; then the same group on the beach in their bathing suits, the bathers in twos and threes, the cottage on the beach and the life-saving crew; the belle of the party paddling her own canoe; the pennant and badge of the club formed for future outings, a birch-bark letter from one of her friends written from the mountains and tied up in a home-made birch-bark envelope with a tiny ribbon; seaweed and shells strung with similar mementos, a big, coarse sombrero with a wreath of grasses and berries worn on that particular outing, all went to make up a very effective *ensemble*. "My Animal Friends" wall is on the other side of the same room, with pictures of her horse alone, drawing the carriage, in the park, in front of her home and with herself in the saddle ready for a ride; her dog asleep, sitting up begging, her dog's friends and her friends' dogs and cats and horses, alone and in groups; her Audubon pictures of birds and a photograph of an alligator taken by herself. "My Girl Friends" occupy one corner—pictures of her various friends in various costumes and under various circumstances. "My Men Friends" take up yet another corner and show her to be as popular with the sterner sex as every sweet-tempered, wholesome girl should be. Then there is a variety wall which she calls "My Spice of Life" wall, on which are hung all the odds and ends in photos, plaques, mottoes, color studies, German favors, euchre prizes, calendars, dance programmes and dinner menus which do not seem to come within the meaning of any of the other collections.

FASHIONABLE GIRLS ARE just now devoting their leisure moments to a new fancy-work with which they intend adorning their bedrooms later on. How much later one cannot say, as the work is nothing more or less than embroidery on lace and drawn-work. The prettiest example, perhaps, so far is a bed-set of French muslin with elaborate drawn-work—not coarse drawn-work but delicate as a cobweb—while over it are run long vines and sprays of morning glories embroidered in the most gorgeous colored silks. The effect, as one can easily imagine, is exceedingly beautiful, and the girl whose work it is has every reason to be interested in it, since it is designed to furnish the best room in a cosy little home which she with her "best boy on earth" are planning to open a few months hence.

ENTHUSIASTS IN REGARD to wheeling will, perhaps, appreciate some hints received from a fashionable young woman who returned very recently from Paris, where she declares the bicycle is more popular than ever. "In Paris the wheel," this enthusiast remarked, "is made to correspond with a rider's dress. This fancy is so pronounced that it is said all efforts on the part of the makers to force the riders to use the standard colors has resulted disastrously for them so far, and when I left Paris it certainly looked as though the rider would win the day and the unhappy dealers, to sell their wheels, would be compelled to continue to enamel their bicycles duck's-egg blue, plover-gray, pastelle and musketeer blue, forest-green, savory-red, wood-brown, coral-pink, pearl-white and all the other colors fashionable just now. The saddles, too, must match, and there are plaid leathers in all colors for the covering of saddles. A silk saddle is pretty and very stylish, but, unfortunately, it wears

out too soon. Velvet saddles also are desirable from a fashionable standpoint, but are uncomfortable on account of their tendency to cling to the dress. The newest frames are very low, and many women prefer the diamond models, on the ground of greater speed and lightness. The only objection to these is that they necessitate the wearing of divided skirts. I must not forget to tell you that bicycle skirts are faced with silk to the waist-line, so that a pretty glimpse of color is afforded as the rider pedals. The skirt lining, by-the-way, should match the hat-band, the belt, the lapels and the wheel or be otherwise in harmony with the costume. The most fashionable women are wearing white gloves of wash leather, and as for the newest thing in leggings—well, they could more appropriately be called bandages. They are of thin but very strong ribbon about two inches wide and are wound about the leg exactly as a surgeon would put a bandage on an injured limb. At the top there is a narrow leather strap, with buckle, to fasten snugly about the leg, just below the knee. They fit more closely and look neater than any other kind, while they yield to every motion of the muscles."

PRACTICAL YOUNG WOMEN are not, perhaps, so rare these days as they once were, but when I meet a girl who has good sense enough to look the world squarely in the face and do a work because it falls to her lot, even though it has always been considered to be a man's work, and lose none of her womanliness—when I meet such a woman, I say, I always feel like drawing a deep breath, and somehow my eyes will insist on becoming moist. I met such a girl the other day, and her work was inspecting gardening. Her parents had planned to make a teacher of her, but before her education was completed, at seventeen, I think, she found herself the head of the family, with four persons to support. Her father had been a suburban farmer with a small holding, and when this girl took up the reins every piece of property was mortgaged. Along with her farm work she began to plant gardens for families living in that section. She was so successful that she now has as many gardens as she can attend to and last year cleared more than eighteen-hundred dollars on this part of her work. She has been working five years, and it may interest other women struggling beneath a load of debt to know that she has paid off every mortgage, kept her three younger sisters at school and more than doubled the live stock on her farm.

A GIRL WHO IS MAKING a venture in the right direction is one who proposes opening an old-fashioned country inn in a popular mountain district. "I am sure," she says, "that the automobile will create a demand for such places. People will begin to travel as they used to do in the days of the stage coach, and, of course, they will need places at which to stop for the night. They will not care about going to regular hotels even if such places were to be found in the country. So I am going to make my place as much as possible like the inns we read about in old novels and run across once in a great while when travelling in England. I am going to have old-fashioned high bedsteads with dimity valances, etc., but I'm going to be sure that they are comfortable, even if I have to put in wire springs; and my floors will be sanded and rush covered, and the chimneys will have great open fireplaces in which there will be big roaring fires. Mark my word for it, the automobile will open a new field for women—real womanly women who know how to raise poultry, keep a good table and an immaculate house."

RINGS EVEN TO THE THIRD finger, are the vogue after a Summer of ringless comfort, and women will undoubtedly follow the lead of a fashionable American who, it is claimed, is responsible for making the revival of these light fetters popular abroad. This society leader it was who introduced the fringed ring now so conspicuous in Paris and New York. This is a big circlet of gold bearing a high setting of dark, clear cameo stone in which brilliants appear to be sunk. Then, from the bottom of the setting, falls out upon the knuckles a sort of tassel formed of pearls or a flexible loop of gold on which bead emeralds or topazes are strung. On the fourth finger a finely cut intaglio surrounded by jewels is the proper circle; the index finger should carry but one ring, while the third and second may wear as many as four at a time. The occasion for wearing rings, however, must be chosen, and the more punctilious of fashionable women are careful to wear rings only at home and in the evening.

LAFAYETTE MCLAWS.



THE VALUE OF GOOD COOKING.

The young housewife handicapped by limited money who begins housekeeping with scant knowledge of culinary art must cultivate a liking for cooking, for to a great extent her home depends upon it. Any woman of quick perceptions and enlightened views can teach herself cookery in a short time, for she sees the reason and method of a recipe; whereas, her less intelligent sister is very apt simply to learn it by practice and has no ideas of how to apply the same rules to new dishes.

It is a great mistake, however, to suppose that an exact measuring of ingredients will ensure success; success is much too shy for that. The only solicitation to which it will answer is the combination of patience and brains. Above all, do not cook in a careless, drudging sort of fashion, hurrying to get through, no matter how. The science of the cuisine is deserving of especial attention, and to the enthusiastic artist of the kitchen her task is as pleasing as the occupation of the philosopher; and with an ardor no less than his should the alchemist of the kitchen strive to perfect and elevate the art of cooking.

The author of the delightful volume *The Bachelor and the Chafing Dish* says the more a woman may be mentally equipped to preside over the kitchen realm the less she seems inclined to have any thing to do with it. On the other hand, men appear to have an instinctive fondness for meddling with everything appertaining to the art of cookery. One might consider this a bit of egotism, if not forced to acknowledge the truth by reading with what fond solicitude Brillat-Savarin and Carême—"pearl of cooks"—discussed the details of cooking; nothing was thought trivial or beneath their notice.

There is a worse waste than throwing away, which is bad enough—waste of nerve force, brain power, wrecked digestions and, in consequence, doctor's bills. We are told Napoleon lost Waterloo because of indigestion, and many an event comparatively as important has proved a Waterloo from the same cause. Vigorous health, fine brain, moral stamina can proceed only from that perfect physical condition which results from right living.

Women need to learn nothing so much as how to cook and adapt their food; they must become skilled in simple and economical fare. By "simple," however, is not meant a system of stinting or "light feeding" so-called, but that principle that derives from what food one has on hand the greatest amount of nourishment in accordance with the money and labor expended.

Take note of this bit of quaint philosophy: "I know the proverb has said, 'Better is a dinner of herbs,' etc.; but herbs as a constant diet will pall on the taste, especially if poorly served, even if love is ever present to season them. In this day of advanced civilization it ought to be possible to have both the stalled ox and love." The housewife must make a study of the most scientific manner of preparing food, so as to bring out its nutritive qualities, and she should add to this the ability to set forth the same in a dainty refined, manner, attractive to the eye as well as to the palate.

I believe it is Dr. Lankister who says, if that man is a benefactor to his race who makes two blades of grass grow where only one did before, the art must be worth cultivating that enables a person to make one pound of meat go as far, by proper cooking, as two by neglect and inattention. This truth is axiomatic in respect to many other articles of food. The housewife need not revert to the "doing without," but she should acquire the art of making much of little, and economize not only in money but in strength and time—the real test of the practical from the theoretical. It is in the nice execution of the simple details that success is achieved in the cuisine as in more ambitious efforts.

There is no more extra outlay in supplying food that is nutritious and artistic; just as much will be spent in the ordinary household under any circumstances. The only difference

will be the thought, time and loving care given by the housewife, and such care will transform her duties from artisan labor to artistic pleasure. The less trouble the ruling of the home costs its mistress, the dearer it will be to her, if she feels that it is not neglect of her work but its intelligent accomplishment which makes it easy.

The woman who cultivates the art of cookery soon becomes famous, even though in a small way; her domestic influence is felt; men admire her and envy her husband; women dote on her, for an invitation to her house means a dinner that in every detail evidences ingenious refinement. Congenial companions, moreover, will be there, for the woman who is expert in blending flavors and compounding salads is just as clever in mixing the human elements of attraction.

ELEANOR M. LUCAS.

THE THANKSGIVING SUPPER.

The Thanksgiving dinner in even the humblest abode evidences an extra effort on the part of the mistress of the house. This meal is generally served in the middle of the day, and its heaviness and bountifulness often deprecate further provision for the needs of the body until the breakfast of the following day. If there is any supplement to the dinner it lies in the dismal so-called "tea" that is a disappointing climax to what might be a continued day of pleasure. Where no substitute for even this tea is forthcoming there is little wonder that the next morning brings with it a bad headache from the length of fast imposed. The simple meal at nightfall need not be a meagre nor an unattractive one. With thought for its provision most of the work in its preparation may be done beforehand. Salads are a great reliance, and meat, eggs and dressing may all be made ready the day before, while if celery or lettuce is used, but a few moments are required for the drying and mixing. The chief ally, however, in the Thanksgiving supper is the chafing dish—the little table-stove that prepares the meal before one's very eyes and sends forth such delicious odors that appetite is again whetted.

A word to the novice as to the correct use of the chafing dish may not come amiss. The dish with lamp and wick that may be quickly turned down is the best. Costly chafing dishes are no better than cheap ones if the latter are correctly made. The upper pan with the handle is called the blazer, and in this pan the food is cooked. The lower pan is the "bath," and is used to keep the food hot or when cooking milk, eggs or any food to which a strong heat cannot be applied without danger of burning. The bath is half filled with water. It is unwise to purchase a chafing dish without the bath, for this feature is a requisite to success. When using the dish it should be set on a tray large enough to hold all the implements needed for the cooking. It is unwise to arrange for many chafing-dish courses at the same meal, as the ingredients needed in their preparation make an awkward display and the presence of a maid is imperative to remove the blazer and cleanse it for each succeeding course.

The informality of the Thanksgiving supper is lost if there is too much rigidity in serving, and it is well to be able to dispense with the help of a maid and not attempt too much. The ingredients needed should be placed in pretty bowls and as much attractiveness as possible evolved, Japanese and Chinese bowls and plates imparting daintiness to the necessary collection. If possible, place two or more ingredients in the same bowl, thus reducing the number of the receptacles in use. If the table has a polished top, or one at all presentable, do not use a cloth on it, but lay instead at each cover a doily on which to set the plate. A center-piece of embroidered linen, or even a hemstitched rectangular piece unadorned, is first laid in the middle of the table, and on this is set the dish of growing ferns, the bowl of flowers or whatever does duty for decoration. Autumn leaves laid directly on the linen piece make a very attractive decoration. Red is an Autumn color, and candles with red shades give a rich tone to the whole.

The foods best suited for the chafing dish are oysters, eggs, cheese, lobster, shrimps, terrapin, sweetbreads, ragouts or stews. There is also warmed-over roasted beef, minced chicken, barbecued ham and curries of meat, thus making a goodly number from which to choose. The heavy dinner of the day has usually furnished enough rich dishes for the safety of the family, and the supper menu should, therefore, be chosen with

an aim to light and easily digested food. Three menus are here given; in the third the chafing dish is not a requisite.

I.		
<i>Clam Broth.</i>		<i>Crackers,</i>
<i>Olives,</i>	<i>Celery.</i>	
<i>Creamed Sweetbreads,</i>		
<i>Lettuce Salad with French Dressing.</i>		
<i>Wafers,</i>	<i>Cheese.</i>	
<i>Lemon Jelly,</i>	<i>Whipped Cream,</i>	
	<i>Coffee or Tea.</i>	
II.		
<i>Bouillon,</i>	<i>Crackers,</i>	
<i>Lobster à la Newberg,</i>		
<i>Quince Jelly.</i>	<i>Custard Sauce,</i>	
	<i>Plain Cake,</i>	
	<i>Coffee or Tea.</i>	
III.		
<i>Raw Oysters,</i>	<i>Crackers,</i>	
<i>Mayonnaise of Chicken,</i>	<i>Bread,</i>	
<i>Brandied Peaches,</i>	<i>Plain Cake,</i>	
	<i>Coffee or Tea.</i>	

The clam broth, having been made the day before, is on the tray in a pitcher ready for heating when the supper is announced, and takes but a moment to heat. For this work the bath is not used, the flame of the lamp being turned directly on the blazer. In making clam broth use the largest shell clams. If sent from the market unopened, scrub the shells well, then lay them in a granite-ware pan and set them in the oven to heat until the shells open. Take all the clams and place them in a porcelain-lined or granite stew-pan to heat gently. When all the juice is drawn out strain and add an equal quantity of water. When heating in the chafing dish add a bit of butter and a dust of pepper and, if necessary, a little salt.

SWEETBREADS, perhaps not a frequent dish in the general home because of the cost, once a year may be afforded and the Thanksgiving supper be made the occasion. Sweetbreads always require preliminary cooking, no matter in what way they are to be cooked afterward. They should first be laid in a panful of cold water to soak for at least an hour; change the water twice, then drain and place in a saucepan with half a tea-spoonful each of salt and of pepper corns, a bay leaf, a blade of mace and a slice of onion; then cover with boiling-hot water and cook gently for twenty minutes. The sweetbreads should then be drained and laid in cold water for half an hour, when they should be picked over and the tubes and fat removed. This work is done the day before Thanksgiving. When ready to use—for two pairs of sweetbreads—place two table-spoonfuls of butter in the chafing dish, and when hot lay in the sweetbreads, which should have been well floured before being placed on the tray. The bath should be used under the blazer to prevent too much heat and to allow the meat to warm gradually. Stir and toss the meat about in the pan as it cooks. It is well to cover the pan if the butter becomes too active in the cooking. When well heated push the meat to one side, add flour to absorb the butter in the pan, and when the flour is cooked until smooth and free from lumps add sufficient milk to make a creamy sauce, introducing the milk a little at a time until it is heated well. Stir the meat into this sauce and serve at once.

LOBSTER À LA NEWBERG.—If fresh live lobster is used, it should be plunged head first into boiling salted water to smother it. Boil gently for forty-five minutes, then lift from the water, and when cool enough to handle remove the meat from the shell, cutting the meat into good-sized pieces. This work may be done the day before using. If the canned fish is to be used, open the tin at least three hours before supper time, as the lobster is much sweeter if exposed to the air some time before using. For one lobster proceed as follows: Rub the yolks of three hard-boiled eggs to a smooth paste and add half a cupful of cream, passing the mixture through a fine sieve. Place two table-spoonfuls of butter in the blazer and when melted add a table-spoonful of flour, stirring quickly to absorb the flour; then add the egg and cream mixture and when steaming hot add the fish. For this dish always use the hot water pan under the blazer to prevent too quick cooking. Cover and let stand for about ten minutes, then add salt and pepper to taste and two table-spoonfuls of sherry wine. When again hot serve.

The jelly should be turned from its original holder and cut into dainty cubes. The custard sauce is simply a soft custard made of the yolks of two eggs and a pint of milk, with sugar to sweeten,

adding also a bit of salt. This should be very cold and poured over the jelly just before serving.

The mayonnaise of chicken is a delicious dish for any supper. For two ordinary-sized chickens half a pint of mayonnaise is required. Cook the chickens by plunging them into boiling water and keeping the water at a gentle boiling until the meat is tender. Lift from the water, and when cold enough to handle remove the skin and bones, keeping the meat in large pieces; make about four pieces of each breast, two of the second joints and two of each leg. Just before serving dip each piece in the mayonnaise dressing and arrange neatly on a platter.

EDNA S. WITHERSPOON.

A DOZEN NEW APPLE DELICACIES.

While familiarity may never have actually bred contempt of the apple, it is certainly true that for years it has received less attention than several of the inferior home-grown fruits. But with the more intelligent and active interest now taken in hygiene as well as cookery, its many virtues are meeting with something like the consideration they merit, and excellent new methods of serving are constantly being devised.

APPLE ICE CREAM.—Wash, cut out all black spots and quarter six ripe, tart red apples; dissolve half a glassful of red currant jelly in half a cupful of water, add the yellow rind of half a lemon, two table-spoonfuls each of red and white sugar, and the apples; cover the vessel closely, simmer until tender, press through a purée sieve, and add a table-spoonful of lemon juice to the pulp. Scald a quart of cream, add three-fourths of a cupful of white sugar, stir until dissolved and when cold freeze. When the cream is thoroughly chilled add the fruit pulp and freeze as usual. Serve with white cake.

APPLE MOUSSE.—Wash, quarter and stew enough tart apples to make a pint of juice; strain through cheese-cloth, add two table-spoonfuls of lemon juice and a cupful of sugar and stir until the latter is dissolved. Soften one fourth of a box of gelatine in one fourth of a cupful of cold water, dissolve with one fourth of a cupful of boiling water, strain, add the fruit juice and half a gill of sherry and set the bowl in a panful of ice. Stir the jelly constantly and, as it begins to stiffen, stir in a pint of cream whipped to a stiff froth. When well mixed pour into a mould packed in ice and salt and let it stand for three or four hours.

APPLE MERINGUE.—Pare, halve and neatly core six medium-size tart apples; put a cupful each of sugar and water in a granite-ware pan, stir until dissolved, flavor with vanilla, lay the fruit over the bottom (cut side downward), cover the pan and bake until tender but not liable to break, then lay the fruit on a sieve to drain. Beat the whites of four eggs to a stiff froth, add four table-spoonfuls of sugar, beat again and flavor with almond extract; cover the bottom of a large baking-pan with white paper and make twelve even-sized mounds of the meringue; place in a slow oven and cook until lightly browned, then set in a cool place. When ready to serve remove enough of the soft meringue from each mound to allow half an apple to be laid thereon cut side upward, heap sweetened whipped cream on top and serve with angel-food cake.

APPLE GELATINE CREAM.—Wash, quarter and stew enough tart apples to make a pint of juice, add a little stick cinnamon to the water, and when soft drip through cheese-cloth. Soften one third of a box of gelatine in half a cupful of cold water; bring the fruit juice to a boil, add three-fourths of a cupful of sugar and the gelatine, stir until dissolved and pour into a deep bowl set in ice. When the jelly begins to stiffen beat with an egg-whip until light and stiff enough to drop; add a pint of cream whipped to a stiff froth and sweetened, fold together until smooth, place in a mould and set in a refrigerator for four or more hours. Serve with strawberry preserves and lady-fingers.

CROQUANTE OF APPLES.—Soften one third of a box of gelatine in an equal amount of cold water; boil a cupful of sugar and half a cupful of water for five minutes, add the gelatine and stir until it is dissolved; remove from the fire, add a table-spoonful of lemon and two of orange juice, strain, add a cupful of rich apple juice and set the bowl in a panful of ice. Boil two cupfuls of sugar and one of water until the mass is brittle, then take from the fire; butter a plain mould, dip lady-fingers or macaroons into the syrup and neatly line the bottom and sides, and set it aside to harden. When the jelly begins to stiffen beat until light, add the stiffly beaten whites of the eggs and whip until light and foamy all through; fill the mould and set in a cold place for four or more hours. Serve with chilled custard sauce or whipped cream.

DELICIOUS APPLE PIE.—Pare, quarter and core six or eight tart apples; boil a cupful of granulated sugar and half a cupful of water for five minutes, add a heaping teaspoonful of butter and one of almond extract, stir, lay in the fruit, cover, bake until tender and set aside to cool. Line a deep pie-tin with puff paste and bake; fill with the fruit, heap a meringue made of the whites of three eggs and two table-spoonfuls of sugar over the top, sprinkle thickly with shredded blanched almonds, dust with sugar, brown slightly in a cool oven and serve very cold.

APPLE TURN-OVERS.—Simmer the yellow rind of one lemon in one and a fourth cupful of water for ten minutes, remove the peel, add a heaping cupful of sugar, a table-spoonful of butter and half a teaspoonful of salt; stir two table-spoonfuls of corn-starch into two of cold water, pour into the boiling syrup and stir constantly until it thickens and is smooth; remove from the fire and add two table-spoonfuls of lemon juice. Pare, quarter and core six tart apples; make a paste as for tea biscuit, roll it to half-inch thickness and cut in rather large circles; heap a few sections of apple on one half, add six seeded raisins, sugar, butter, a bit of cinnamon and a teaspoonful of water; wet the edges of the paste, bring the empty half over the fruit, pinch the edges closely and lay—spaced—in a baking pan. Pour the sauce over and around them and bake until the fruit is tender. Serve hot with the sauce dipped over.

STUFFED APPLES, FOR ROAST GOOSE.—Add a bay leaf, a teaspoonful of minced onion, half a teaspoonful of salt and a little pepper to two and a half cupfuls of white stock, simmer for twenty minutes and strain. Pare and core ten tart red apples, place in the bottom of a granite-ware pan, pour the strained stock around, cover and simmer until they can be pierced with a fork; carefully remove from the stock and set aside to cool. Blanch two cupfuls of chestnut meats, slice, cover with the stock, add four teaspoonfuls of currant or green-grape jelly, a little salt and paprika, and simmer until tender. If the meats are too moist, drain; fill the center of the apples heaping full and garnish the roast with them.

APPLE MINT JELLY.—Soften half a box of gelatine in half a cupful of cold water. Steep two bunches of mint in a pint of boiling water and strain. Pare, quarter and core four tart apples, cook in the strained mint water until tender, press through a purée sieve and add the juice of a lemon and three-fourths of a cupful of sugar. Dissolve the gelatine in a cupful of boiling water, add the prepared fruit pulp, stir well and mould. This jelly is delicious served with cold lamb.

APPLE SAUCE, FOR ROAST FOWLS.—Quarter and core tart apples, bake until tender in stock seasoned with salt, white pepper, stick cinnamon and a little cayenne and press through a fine sieve; when cool beat with a wire egg-whip until light, add the stiffly beaten whites of eggs, allowing two to each pint, beat well together and heap in a pretty serving-dish.

APPLE SALAD, No. 1.—Shell, halve and blanch a pint of English walnut meats, and simmer them for a few minutes in stock that has been seasoned with a bay leaf, a small slice of onion and half a teaspoonful of salt. Melt three table-spoonfuls of currant jelly in three of water, add a salt-spoonful of salt and a pinch a cayenne, and set aside to cool. Pare, quarter, core and slice crosswise eight ripe, tart apples, pour the cold dressing and let the whole stand on ice for two hours. When ready to serve drain both the nuts and apple; make shells of lettuce leaves, lay a few nuts in each and sprinkle with French dressing; heap with the apple, pour the dressing over and serve with the meat or game course.

APPLE SALAD, No. 2.—Prepare six ripe, sweet apples as above and marinate with lemon juice seasoned with salt and white pepper. Cut half a pound of cold roast lamb into dainty pieces; mix two table-spoonfuls of vinegar with one of oil or melted butter, pour over the lamb, stir well and set aside for two hours. When ready to serve drain both the meat and fruit; line the salad bowl with watercress, mix lightly together the meat, fruit and mayonnaise dressing, leaving sufficient of the latter to use as a garnish with stoned olives and orange points.

KATHERINE B. JOHNSON.

CANAPÉS.

These dainty little appetizers have in a measure superseded the sandwiches which for so long a period were deemed indispensable where light simple refreshment was desired. They are made with a single layer of bread, and for this reason can be made much more decorative, a winning attribute with the æsthetic tastes of to-day. They are frequently served as a first

course at a simple luncheon or more elaborate dinner or in conjunction with any harmonizing beverage as light refreshment for informal afternoon or evening entertainment.

Canapés are made of slices of bread cut in rounds or strips and fried in deep fat or merely dipped in melted butter and browned in the oven. The bread is then covered with some highly seasoned mixture, decorated effectively and served hot. For cold canapés the bread is sliced thin, cut the desired shape, spread with the preferred mixture and decorated. This method is recommended, as the canapés can be prepared in advance, giving more time for fanciful decoration. They keep moist for several hours in a closely covered tin box.

HAM CANAPÉS.—Slice bread a quarter of an inch thick, then with a biscuit-cutter about three inches in diameter stamp into rounds. Butter the bread, spread with some highly seasoned deviled ham and arrange on top in alternate circles lines of chopped pickle and hard-boiled egg minced fine. Serve on small plates with a sprig of curly parsley to give added color.

Another way is to slice bread a quarter of an inch thick, then cut it into strips about four inches long and two inches wide. Fry in deep fat until brown; spread with potted ham or cold ham minced fine and highly seasoned; sprinkle liberally with grated Swiss or cream cheese, place in the oven until the cheese is softened and serve at once.

TONGUE CANAPÉS.—Cut bread into quarter-inch slices, then with a biscuit-cutter stamp into small rounds. Butter the bread, spread with some highly seasoned, deviled tongue, cover with white of hard-boiled egg made fine with the tines of a fork, and in the center of each place a pim-ola. Or prepare as ham sandwiches, substituting tongue for ham.

CHICKEN CANAPÉS.—Cut bread into slices a quarter of an inch thick and then into strips about four inches long and two inches wide. Mince extremely fine and separately the white and dark meat of a cooked chicken. Rub the white meat to a paste by adding a little melted butter, season to taste with salt and pepper, and, if desired, add some chopped almonds that have been blanched. To the dark meat add seasoning of mustard, lemon juice, salt and pepper and rub to a paste with cream. Butter the bread and spread the paste in alternate rows of dark and light.

Another way: Season palatably with salt, pepper, melted butter and, if desired, mustard and lemon juice some cold boiled chicken which has been chopped very fine. Slice the bread, cut into rounds, dip into melted butter and brown in the oven. Then spread with the paste, which should also be warm, sprinkle thickly with grated nuts of any variety and serve at once. Poultry of any kind may be substituted for the chicken.

CHEESE CANAPÉS.—Cut some wheat or rye bread into quarter-inch slices, then into circles, strips or small triangles. Spread first with softened butter, then a thin layer of French mustard, next sprinkle very liberally with grated cheese and in the center of each place a seeded olive or a tiny mound of chopped pickle. If desired hot, spread the bread with a little French mustard, dip in melted butter and then in grated cheese and place in the oven to soften the cheese. Serve at once.

ANCHOVY CANAPÉS.—Cut bread into strips about four inches long, two inches wide and a quarter of an inch thick. Fry in deep fat until a delicate brown. Spread with anchovy paste and decorate with alternate rows of the whites and yolks of hard-boiled eggs chopped very fine.

Another way is to soak the desired quantity of anchovies in cold water until palatable, changing the water frequently if wanted quickly, then bone, leaving them whole. Slice thin either wheat or rye bread, cut into rounds and spread with softened butter. In the center of each place a thin, circular slice of hard-boiled egg, sprinkle with salt and encircle with a ring of the boned anchovy.

SARDINE CANAPÉS.—Bone the sardines, then pound them to a paste, adding a very little oil from the can, mustard, lemon juice, salt and pepper to season. Cut the bread into rounds, saute in fresh butter until a delicate brown on both sides, spread with the paste and decorate with the whites and yolks of hard-boiled eggs, each run through a ricer separately. Cover the center with the white, encircle the edge with a ring of the yellow and drop a bit of the yellow in the center of each.

OYSTER CANAPÉS.—Slice bread about half an inch thick, stamp into rounds, toast and butter it. Select the oysters carefully, wash and drain them. Heat some butter in a granite-ware saucepan, add the oysters, season with salt and pepper and cook until the edges begin to curl. Pour a little of the liquor over each round of toast, cover with the oysters neatly arranged and place a thin, circular slice of lemon on top. Serve at once very hot.

A. S.



COLLEGE NEWS

By CAROLYN HALSTED.
IN RUNNING ORDER.

The first of November finds all the colleges in working trim, and the entire month is one of the most typical of real student life. It is always ushered in by the Halloween frolic of October's last night, "the privileged night for jokes," as it has been called, when merriment rules the college world. Each year the programme varies, originality among the girls always introducing some wonderfully startling and novel features. At Vassar, the dining-rooms of the main building, Strong and Raymond Halls, are usually invaded by motley crowds of picturesque masqueraders, and the "gym" is the scene of performing and interpreting the mystic charms and spells that are part of the Halloween traditions and in which apples, roasting nuts, burning candles and midnight détours are such important factors.

At Smith and Wellesley each residence hall arranges some jolly form of festivity. At the former a county fair, a cake walk, a flower show, a clever amateur play, a costume dance—all are popular; while at Wellesley, where the beautiful campus lends itself to every manner of pageant, there is generally an overflow in the moonlight from the various houses, and on the broad expanse of soft turf, under the shadowy trees, a ghost minuet to the gleam of Jack-o'-lanterns, wandering minstrels singing to the soft strains of guitar or mandolin slung across the shoulder, or gay troubadours serenading the inmates of Stone Hall, present a most picturesque scene of revelry. All the while, very likely, a pantomime, an amateur operetta, a Mother-Goose party or an orgy of Salem witches is in full swing in the main hall or at Wood and Fiske Cottages.

In November gymnasium work begins, the teams go into practice and Winter athletics are put under headway. It is hard to realize the good effects produced on the young novice, who has not been accustomed to gymnastic training, after she has been put through a short course either in the regular classes or in individual exercise if she needs special practice. At the Woman's College of Baltimore the gradual improvement is depicted in a series of photographs taken at regular intervals after the training begins, and these are surprising as well as convincing. The gymnasium games are always a source of fun and enjoyment, and from the book called *One Hundred Games* new ones are often added to those already familiar to the girls.

In November a good amount of hard study is always accomplished, for the students are still fresh from the long vacation and mental application is easier than at almost any other season of the year. The library and reading-room are both largely patronized, as the girls keep up with the events of the day and are enthusiastic over the leading questions stirring the outside world. At Mount Holyoke, where the course in practical journalism is extremely popular, each day one or more girls appointed to the task of keeping in touch with the news of the day write a brief summary on the blackboard in the corridor of Mary Lyon Hall, so that the members of the different classes on their way back and fourth to lectures and recitations can inform themselves at a glance of the current events without having spent the time to read the morning papers.

At Mount Holyoke, on November 8, comes the celebration of Founder's Day, a holiday given over to commemorating the birth of Mary Lyon and a festal occasion generally, when faculty and collegians invite friends. There is entertaining in the different halls, and in the afternoon a special programme is arranged for the delectation of all.

The clubs start in November, and so also do college dramatics. At Vassar the four leading plays of the year—known as the "Hall Plays"—are given by the different chapters of the Philaethan society, one of Vassar's oldest organizations and under whose wing student theatricals flourish. It awards a prize for the best original play written by one or more of the students, which is acted in Philaethan Hall, the college theatre.

But of all the notable features of the last days of Autumn Thanksgiving is the occasion *par excellence*. Most of the colleges give three or four days' vacation, and those students who

are fortunate enough to live near by hurry home, usually accompanied by room-mate or favorite chum, and in the college corridors reigns an air of flurry and excitement, with an hilarious speeding of the happy travellers. About one half of the college household always remains for Thanksgiving turkey in the "classic shades," and such a jolly time is arranged that the girls quite forget any pangs of homesickness caused by the sight of their departing colleagues. The bountiful feast leaves nothing to be desired, especially if a brother or cousin from Harvard, Johns Hopkins or some other neighboring university brings a classmate to dine. In the evening an entertainment draws everybody together, and the spirit of it all is heartily entered into, for it is likely to be something savoring of gaiety and humor, the more nonsense afloat the better. Not long ago the Southern Club at Vassar gave a Plantation Party in costume, with a darky prayer-meeting and other convulsing bits of realism wherein the president figured as "Marse James Taylor."

At the Teachers' College the day before Thanksgiving is transformed into a species of donation party, its practice department, the Horace Mann School, joining in presenting all sorts of simple gifts from turkey and pumpkins to sums of money, all to be distributed among the sick and poor of New York City.

The outlook in the feminine college world is full of promise for this season. Among the coming innovations is the proposed college for women at Pasadena, Southern California. Attention has been called to the fact that there exists no women's college of high grade west of the Alleghanies. The State University of California is located at Berkeley in the center of the State, and not so very far distant, at Palo Alto, is the Leland Stanford, Jr.; but both of these are co-educational. There are people even in California who still prefer the women's college idea in the higher education. The leading seats of learning in the East are full to overflowing, and a new one near the Golden Gate would attract not only students of the Far West, but many from distant localities, because of the famed climate and the wealth of sunshine in Southern California. President David Starr Jordan of Leland Stanford, Jr., says: "The time is coming when California will have a women's college, and Pasadena is the place for it; and it would soon become the greatest women's college in the United States." A committee of influential men and women has already been appointed to start the enterprise, and several gifts have been received, the largest one from a woman, Mrs. Clara P. Baker. It is intended to make it the most advanced college for the gentle sex in the country, where courses suited to women only will form part of the curriculum; it is to be the focus of the modern thought in the subject of feminine college training.

The University of Pennsylvania, in Philadelphia, has for some time been contemplating a separate college for women, the students of which will receive instructions from the University professors. Many classes for graduate work at the University have been open to women for a few years back, and a number of fellowships are annually awarded to feminine candidates, including those in American history, sociology, zoology and chemistry.

With the opening to women of the new medical college in New York as a department of Cornell University, for the first time in history are the women of the great metropolis enabled to secure a medical education in the same classes, under the same faculty and with the same clinical opportunities as men. This is one of the most notable steps in liberal education and in the progress of science taken in many a day. Because of the innovation the Woman's Medical College of the New York Infirmary for Women and Children, which has stood for forty years as New York's leading medical school for women, has not opened its doors this season and never will again in its old capacity, but it is turning its forces toward the enlargement of its hospital for women and children so that it may offer more and better clinical opportunities to women who intend to follow the profession of medicine.

Another branch of medicine gaining in favor with woman-kind is that of pharmacy, a following well suited to the qualifications of the gentler half of humanity. The Cincinnati College of Pharmacy is one of the best of its kind, and six years ago it opened its doors to women, a number of whom have already gained the degree of Bachelor of Pharmacy and are now registered as pharmacists. At its last commencement Miss Norma L. Stoner won first honors, outstripping her masculine competitors.

CROCHETING.

ABBREVIATIONS USED IN CROCHETING.

l.—Loop. s. c.—Single crochet. h. d. c.—Half-double crochet. p.—Picot.
 ch. st.—Chain stitch. d. c.—Double crochet. tr. c.—Treble crochet. sl. st.—Slip stitch.
 Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more from * (or last *), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

CHILD'S COLLAR, MADE OF NOVELTY-BRAID AND CROCHET.

FIGURES NOS. 1 AND 2.—This collar is worked on a foundation of novelty-braid with fine linen thread as follows:

First round.—Work on one side of an end of braid, which

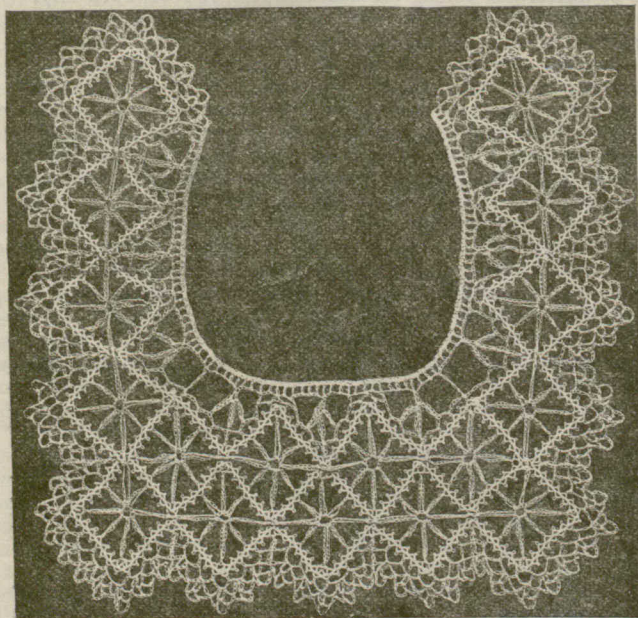


FIGURE NO. 1.—CHILD'S COLLAR MADE OF NOVELTY-BRAID AND CROCHET.

will come at the front point of the collar (see No. 2), 1 s. c. in the first loop, * 15 ch., 1 s. c. in following 3rd loop, 14 ch., connecting the 5th of them to the 10th of the previous 15-ch.; catch together with 1 s. c. in the next 3rd and 5th loops; then 14 ch., connecting the 9th of them to the 5th of the preceding 14-ch., 1 s. c. in the next 3rd loop, 15 ch., connecting the 5th to the 9th of preceding 14-ch., 1 s. c. in next 3rd loop; fold the braid so as to form a right angle, 2 ch., 1 s. c. in the loop opposite to the one last used; repeat 12 times more from *, but at the 4th and 8th repetitions, to form the squares at the corners, repeat the 2nd and 3rd ch. loops before working the last 15 ch., and at the 12th repetition instead of 2 s. c. separated by 2 ch. at a fold, catch together with 1 s. c. the following 3rd and 5th loops.

Second round.—Work as in the 1st round along the same side of the braid, omitting the 1st s. c., and connecting the 10th of the 1st 15-ch., the 5th of the last 15-ch., and the s. c. on each side of the fold, to the corresponding stitch in the 1st round. At the close of this round cut and fasten the working thread, and join the ends of the braid.

Third round.—On the other side of the braid, beginning in the 2nd of the middle 2 loops on the 4th point crochet 4 pattern figures as in the 1st round.

Fourth round.—Without cutting the thread take up a 2nd

end of braid to complete the 4 squares, and work as in the 2nd round. Fasten the ends of this braid on the braid in the 2nd round.

Fifth round.—Begin at the point formed by the 1st pattern figure in the 2nd round, and work entirely around the outer edge thus: 1 s. c. in the 2nd of the middle 2 loops on the point, alternately 5 ch., 1 s. c. in the following 2nd loop; in the hollows catching together with sl. st. the 2 adjoining loops, and at the outer corners of each figure work the 2 loops with 5-ch. between, leaving no intervening loop.

Sixth round.—The front and outer edges of collar; 5 ch., * 1 s. c. around next 5-ch. in previous round, 5 ch., 1 s. c. around same 5-ch., 5 ch., and repeat from * in the hollows joining the middle stitches of the 2nd 5-ch. with 1 s. c.; then about the neck begin at the middle of the top 5-ch. of 13th pattern figure, 1 s. c., * 3 ch., 1 tr. c. in middle of next 5-ch., 14 ch., 1 s. c. in the middle of the next 5-ch., 11 ch., connecting the 5th to the 9th of the 14-ch., 7 ch., catch together with 1 s. c. the middle ch. and that of the following 5-ch., 11 ch., connecting the 6th to the 5th of the preceding 11-ch., 1 s. c. in the middle of the following 5-ch., 5 ch., connect to the 5th of the preceding 11-ch., 2 ch., connect to the 8th of the 1st 14-ch., 8 ch., 1 tr. c. in the middle of the next 5-ch., 3 ch., 1 s. c. in middle of next 5-ch.; repeat 8 times from *, but between the 2nd and 3rd, and also between the 5th and 6th repetitions, make 9 ch., 1 long tr. (thread over 3 times), in loop between the 2 corner pattern-figures, 9 ch.

Seventh round.—Around the front and outer edges of collar,

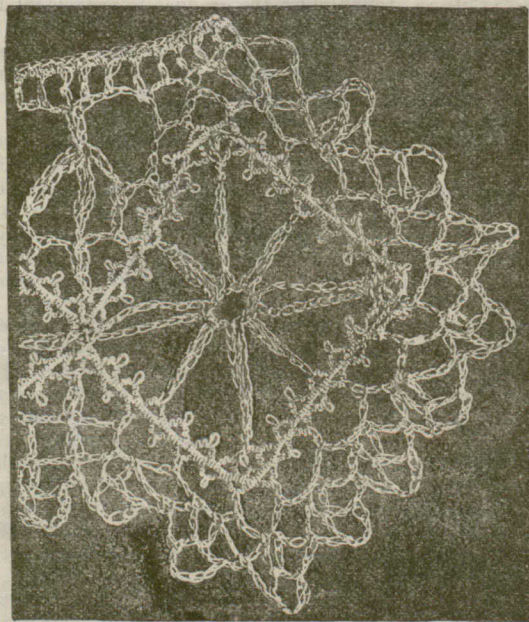


FIGURE NO. 2.—END OF COLLAR. (NEARLY FULL SIZE.)

3 sl. sts. on next 3rd stitch in preceding round, * 2 ch., 2 d. c. separated by 5 ch. around the next 5-ch., 2 ch., 1 s. c. in middle of next 5-ch., repeat from * and in each hollow catch

together with 1 s. c., the middle ch. of the 5 on each side.

Eighth round.—1 d. c. alternately 1 ch., 1 d. c. in every 3rd stitch about the neck.

Ninth round.—1 d. c. in every stitch in preceding round.

DOILY OF HAIR-PIN OR MALTESE LACE.

FIGURE No. 3.—This doily consists of three rows of hair-pin work, made on an inch and a half hair-pin, with 1 d. c. to each wind-over, being careful to keep in the middle of hair-pin. Two kinds of No. 50 crochet cotton were used, one being shaded pink, white and green, and the other pink; but they were used together as if there were but one thread.

The first row will require a strip of 40 loops on each prong.

The 2nd and 3rd rows are made the same except that the 2nd consists of 120 loops and the 3rd of 240 loops.

Draw a thread through all the loops on one side of 1st row and tie tightly, fastening ends of work to form circle.

Now fasten a single thread in a loop of 1st row; * ch. 1,

put hook through three loops of 2nd row from under side, th. o. and draw through all loops on hook; ch. 1, put hook through next loop of 1st row from under side, th. o., draw through all loops on hook. Repeat from * until all are fastened together. It will be found that putting the hook through from under side twists the loop, and gives the effect shown in the illustration.

The 2nd and 3rd rows are fastened in the same way except that but one loop from the 2nd row is taken, and two from the 3rd row; which causes the last row of work to curve on the inside, exactly fitting the circle just made, and allowing the outside to set flat. This is very necessary to the work, as the beauty is greatly impaired if the doily looks the least bit puckered or drawn; having the edge full is preferable to being too tight.

This doily is very pretty made of fine linen, using a single thread. Any width hair-pin may be used, but these proportions must be preserved. The length of the 1st row must be six times its width. The 2nd row must be three times as long as the 1st, and the 3rd row twice the length of the 2nd.

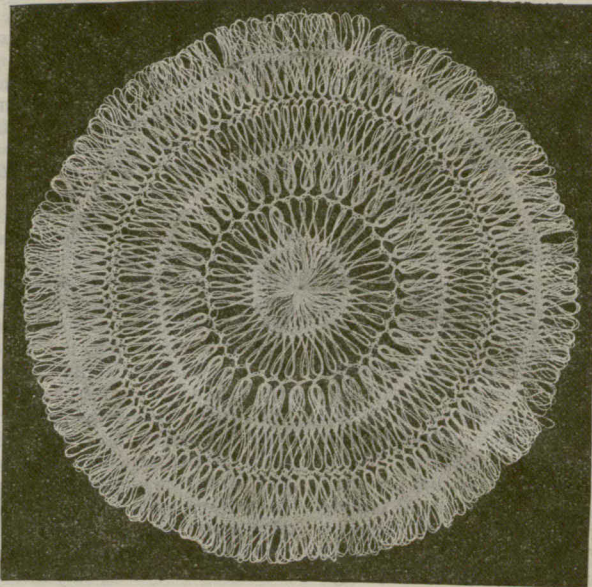


FIGURE No. 3.—DOILY OF HAIR-PIN OR MALTESE LACE.

NEW KINDERGARTEN PAPERS.

BY SARA MILLER KIRBY, AUTHOR OF "KINDERGARTEN PAPERS."*

No. 9.—HOME WORK AND PLAY IN NOVEMBER.

Nature has now completed her seed time and harvest and soon enters upon her season of rest. Much of this preparation we talked about last month, and also considered some of the helpers who assist in making our homes pleasant abiding places for the Winter. In leading to the special subject, Thanksgiving Day, of this month we desire to continue and deepen the child's impressions of gratitude to God for the bountiful harvest and the preservation of life; to cultivate patriotic feelings; and to instill respect and reverence for the great institution of the family, the Christian family which may be considered the great foundation of our national prosperity and advancement. We are to take all the different phases of life, and finding therein the good, the central truth, use it as a means to the end of the child's development. Place him in the lines of Froebel's whole thought, *i. e.*, "In all things works one creative life, because all things proceed from one God."

Before taking up other familiar helpers not spoken of last month we may prevent monotony by drawing attention to the divisions of time, what month of the year is it now, and what season. It is a long time since we began our calendar, so long that the sheets of each week, if we have kept them, will make a large book. Each one of these sheets, with its different colored squares which represented the weather, stands for seven days. Each of the seven days has been divided into hours and minutes, a very necessary arrangement by which we can tell when to do certain things, when to meet trains and when to visit friends or to keep business appointments. We do not realize how convenient it is to have good clocks and watches, and how much we depend upon them, until some accident stops the wheels and we are obliged to guess at the time. In olden times people were obliged to tell time by the position of the sun in the

heavens, by the sun-dial and the hour-glass. It was a long time before the excellent timepiece of to-day was perfected, and thus clocks and watches may be added to the long list of conveniences belonging to our present day and civilization for which we should be thankful. Children enjoy watching the pendulum swing and listening to the watch tick. There is a mystery about both that attracts and holds their attention. Froebel suggests a kinship between the rhythmic swing of the pendulum and the form of our soul-activity. The movement which the clock or hour-glass numbers for us conveys to them the instinctive presentment of the onward force of life of which they themselves are a part. The clock may be the point of departure for educating children in the importance and right use of time, than which there is no more practical lesson for human beings to learn. Froebel's Mother-play of the "Tick-Tack" says in its introductory poem—

"The clock is not a master hard,
Ruling with iron hand;
It is a happy household sprite,
Helping all things to move aright,
With gentle guiding wand.

"Its quiet tick still seems to say,
Though time pass velvet shod,
It guides the universal round
Of worlds and souls—for it is found
Deep in the thought of God."

From the clock we point out the minutes and hours it numbers to mark the day and night, the time for work and rest, the days numbered into weeks, the weeks into months and the months into years. Then we have the seasons, the time of Nature's work and rest, day and night, seed time and harvest all recurring in orderly procession. No jar, all moving in per-

* "Kindergarten Papers," by Mrs. Sara Miller Kirby, a Clear and Comprehensive Manual, for use in Public and Private Schools and the Home, sent postpaid to any address for 4s. or \$1.00 per copy.

fect rhythm. Everything in Nature and the heavenly bodies moving quietly in its place and doing its work. So must it be with the individual if the life would be orderly and fruitful. As Froebel's first stanza to the "Tick-Tack" says,

"Oh, teach your child that those who move,
By order's kindly law,
Find all their lives to music set;
While those who this same law forget,
Find only fret and jar."

Then whenever opportunity offers let us teach the children songs of the clock; let us call their attention to regular times for doing certain things; inculcate orderly habits; show them how Nature undertakes and completes wonderful tasks (for instance, the growth of the oak from the little acorn) by a systematic, orderly process; and at this time of approaching Thanksgiving season point out that the Heavenly Father never forgets His children or neglects their needs; His sunshine and showers never fail to provide enough for the necessities of life. We should learn Longfellow's "Clock on the Stairs" and read Mrs. Gatty's "Active and Passive."

One helper which has always played a part in all stories the grandmothers tell of Thanksgiving is the horse. His usefulness is probably to be absorbed by other means of locomotion, but he is, nevertheless, worthy of respect and affection and has certainly played his part in history. We can tell of Alexander's famous horse, the white horse Washington loved to ride, beside reading Longfellow's poem of "Paul Revere," Thomas Buchanan Read's "Sheridan's Ride," Cowper's "John Gilpin," Robert Browning's "How They Brought the Good News from Ghent to Aix," extracts from Arabella Buckley's *Winners in Life's Race*, George Macdonald's *At the Back of the North Wind*, Mrs. Gatty's story called *Kicking* and by all means Anna Sewall's *Black Beauty*. There are so many ways in which the horse has been useful to man both in country and city life and in peace and war. Anyone who has ever had the use or care of horses can tell instances of their faithfulness and sagacity. To many a lonely man his horse has become as dear to him as a friend. The Arab of the desert would sooner starve than part with his glossy and fleet companion.

Closely associated with the horse comes the blacksmith and his shop. He is one of the helpers always of interest to the children and, therefore, an excellent means of teaching respect for labor. Froebel would have us inculcate a respect for the work of the hand which furthers the good of mankind. If a blacksmith shop is near, let the children visit it, watch the blacksmith at his work, notice his strong muscles and his sure and steady strokes. There is always something attractive in a blacksmith's shop, especially when the fire flames up in the forge. Call attention to the fire, the chimney, the bellows, the anvil, the tongs, the hammer, nails, the blacksmith's apron made of leather and the shape of the horse's hoof. Let the children watch the shoe as it is heated red hot, then hammered to fit, cooled and nailed carefully to the hard hoof of the horse. With blocks represent the chimney and with sticks the fire. Blocks will also build the shop, and truly to represent the country blacksmith shop there should be a large tree before the door where the horses that are waiting their turn are tied. This can be made of sticks or small flat seeds. Paper will make the bellows and the blacksmith's apron, and sticks and rings the hammer and tongs, while the anvil and nails may be modelled in clay. The anvil chorus set to the stanza's "Strike, boys; strike, boys, strike while the iron is hot," is both a song and game much liked by the children. They also enjoy Longfellow's "Village Blacksmith" and George Macdonald's "Gutta Percha Willie." The story of Vulcan is appropriate. Froebel says, "Waken the child's gratitude toward and consideration for those through whose labor he is blessed with material things. Teach him to honor each toil-worn craftsman, however humble his calling, who wards off danger from individuals and communities and whose labor directly furthers the welfare of mankind."

One very necessary preparation for Winter which will tell a marvellous story to the children is the making of their own shoes, and it will do the older persons good to review the long process by which the animal's skin is converted into leather and then made into shoes and boots. At the shoe factory you will first be shown the different kinds of skins that are used for shoes. Then they will take you through the rooms where the uppers and soles are cut, and on to the sewing, trimming, soling, polishing and finishing, and finally to the packing rooms, where the boxes of

shoes are ready to be sent away. One will be astonished at the great number of machines and the many pairs of hands through which a shoe must pass to get all the touches that make it perfect. From the shoe factory call on the cobbler who makes shoes by hand, the way shoes were made in olden times, and let the children see his last, awl, pegs, waxed-end, hammer, lapstone and other tools. All the kindergarten song and story books give pretty songs, games and stories about the cobbler and his work, while for interesting literature we may read George Macdonald's "Sir Gibbie," Lucy Larcom's story of "Hannah Binding Shoes," "The Shoemakers," from Whittier, and Tolstoi's *Where Love Is God Is*.

When the children handle the tools used by the blacksmith, the cobbler and other workers their curiosity will be aroused as to the material of which many of them are made. This leads to a talk about iron as one of the most important metals we use, and to the miner who digs it out of the ground. They will be surprised to find how many of the every-day things about the house and of the materials used in building the house are either iron or steel. Then, too, it is almost impossible to go anywhere or do anything without finding iron used in some form. Gold and silver and coal are other metals which the miners dig out of the earth. Gather pictures of mines and miners at work and talk of how the miner works in a hole dug in the side of a mountain, or, perhaps, when he goes to work must be let down in a car through a shaft cut straight down in the earth. From there he follows and digs along a vein of the ore, thus making a passage-way; or sometimes it is like a large, dark room. The only light is from the little lamp fastened to his hat, and there he works all day and day after day with his pick, getting out the ore or the coal. Great care must be taken, too, with the lights for fear of explosions. Then tell of the villages where the miners live and how glad the mothers and children are when all is going well and there is no danger from gas in the mine. Some children may have seen, too, the lonely cabin on the mountain side in which some man lives while he travels over the mountain prospecting for the ore he thinks may be there.

For the work with kindergarten materials a mountainous country may be represented on the sand table, then the mining village, with the miners' cottages and their meagre furniture, the village store, church and school. Collect pictures of the various kinds of mining, of miners at work, the machinery used and the miner's lamp. With tablets, rings and sticks make the ore cars and the tracks on which they run. Find a miner's lamp, if possible, and let the children draw pictures of it and cut one out of paper. Talk of the transportation of ore, especially of coal, and build a locomotive; lay one in parquetry, make the coal elevators and sheds and cut out pictures of the coal carts and horses. Find pictures of things made of iron or partly of iron, garden tools, farmers' machinery and common things about the house. Paste them all together in a book. Use sticks, rings and peas, clay and paper folding to represent the most familiar articles. From these draw out the qualities of iron—soft when heated, dark and hard when cold, heavy and will ring when struck. Show pieces of ore and also of magnetite and let the children hold it over iron filings and small articles made of iron, thus attracting them to itself. It is interesting to review a day, making a list of all the things used that came from mines and were dug out by miners. It will open one's eyes to the importance of the miner's work and our dependence upon his hard labor. Tell the story of King Midas, and "The History of a Piece of Coal" from Arabella Buckley's *Fairyland of Science*. As a review make a list of all the helpers talked about this Autumn and the work they do for us. Sing the trade songs and play the games of as many kinds of workers as possible, and above all, let a feeling of respect and kinship be instilled in the children's minds for all honest workers.

From the trades, with their sequences of gift work and occupation, songs and games, we can easily show how the workers all over the world are becoming more and more united in helping each other. The great railroads and the fast steamers have made us like one great family. Even at our breakfast tables everything we have to eat illustrates this, for we enjoy oranges, grapes, bananas and other fruits that have come from Italy, California or the South; bread from wheat that has grown on the western plains, meat from cattle that were raised in Texas, coffee that grew in South America, Africa or the islands of the sea, and thus through the entire breakfast menu. One of the best little books to illustrate the brotherhood of man is Jane Andrews's *Seven Little Sisters Who Live on the Round Ball that Floats in the Air*. Read the book through, and then read or tell the stories to the children. First they will hear of the ball itself. Then comes

the story of Agoonack, the Esquimau sister. How the children will enjoy making the little round house where she lives, dressing up to look like Agoonack, fold a paper sled, cutting out pictures of the Esquimau dogs and hearing about the long Winter and short Summer! With Gemila, "the child of the desert," they can make tents, play with cracker camels, make stuffed dates, draw date and palm trees, arrange the sand table or sand pan to resemble a desert with mountains in the distance, tents and an oasis near by; weave bright scarfs and mats, make water bottles, play at moving the tents, talk about ostriches, caravans, the handsome horses, the goats and the way Gemila dresses and lives. After Gemila comes Jeanette, the little Swiss girl, who lives in a country of high, snow-capped mountains, chamois, pine trees, goats and cows, beautiful scenery and strange wild-flowers. She is called the little mountain sister. Pen-se is the sister who lives in China. She lives in the land of the setting sun, and when we sail to this far-off land we see strange-looking pagodas, bamboo houses with bamboo furniture, people who dress in flowing gowns, drink quantities of tea, queer shops and still stranger things to eat, the land of the silk-worm and high-walled gardens. Here are many odd things and ways of living to represent in kindergarten ways. In some of the larger cities we may visit the Chinese quarters and see for ourselves many of the things mentioned.

Manenko is a little wild black girl who lives in Africa. Her story is a strange and interesting one. After Manenko Miss Andrews takes us to visit Louise, the little German girl who lives in a large house with piazzas and pleasant gardens, near the beautiful river Rhine. Her toys, games, studies, knitting and visits to the poor are described. She goes on a picnic to the vineyards, sees the wine made, sees an old castle; and, best of all, they all keep a loving Christmas together. Afterward Louise comes to America with her parents, brothers and sisters. They travel toward the West in a great wagon and settle in a log house on the edge of a forest. Although they live far apart and are not in many ways at all alike, they are really all sisters, because God is their Heavenly Father. He gave them the earth for their dwelling place and sends the sun and rain for their benefit. His tender love made the sky, the stars, the sea, the wind, all the fruits and flowers and trees, and the iron and coal and gold and silver. I trust all the little kindergarten ones will love Him and love all the little children who live on the beautiful earth He has made. I am sure at this Thanksgiving time the little children will be glad to learn all they can about these other brothers and sisters; they may find pictures of them in missionary magazines, and will watch for some opportunity to do them a kind act.

From the one great family universal we return to the individual family and the happy home circle. "The sanctuary of humanity," as Froebel calls it.

Show in Nature, too, how the law of the family is carried out in the ant colony, the rabbit family, the ducks, the mother cat and kittens, the nest and the young birds in it watched by the faithful old ones. Study in this connection Froebel's Mother-Play songs of "The Flower-Basket," "The Nest," "The Family" and "Happy Brothers and Sisters." Froebel says of the family, "Thou art greater than all the institutions which necessity has called into being for the protection of life and property." And to the mother he says, "Strive to awaken in the soul of your child even in infancy some premonition of the nature of a living whole, and particularly some glimpse into the meaning of the family whole. So doing you will lay the foundation for true and vigorous and harmonious life.

We ought to be ready now for the hearty keeping of Thanksgiving day. All the work of Autumn has been cultivating a

spirit of appreciation and thankfulness. Without this the mere keeping of the Thanksgiving Day will mean but little. We older people cannot be too careful about the ideals we set before them, for what we are they will surely voice. If the right spirit has pervaded every-day occurrences and the special kindergarten work talked about for the entire Autumn, the children will anticipate rendering thanks to the Source of all things. Let us look into our own lives and in the world at large for the special occurrences for which to be thankful, and let this spirit be so fully awakened in us that this Thanksgiving will be the beginning of an attitude of habitual thankfulness.

"All good gifts around us,
Are sent from heaven above.
Then thank our Father,
Thank our Father for his love."

We may give the children the story of the first Thanksgiving as told in Miss Smith's *Story Hour*, or as we can picture it ourselves from the historical records. At this feast the Indians were guests, and there was a portion of everything raised, all the bounteous harvest given the settlers, on the table. Tell of the landing of the Pilgrims and learn Mrs. Hemans' famous poem. The children can build the ship and also fold it in paper, represent with stones the rock-bound coast, build log houses; let the kindergarten balls be different vegetables and gather them, cut paper Indians and Indian caps and also draw them. They can sing patriotic songs and review life in the colonial times. The blackboard pictures may be of corn-fields, Indians and their wigwams, piles of vegetables, flocks of turkeys, grandmother's house with its huge fireplace and tall clock, sleighing parties and the national flag. The songs will be of the sunshine, the rain, the busy fingers, the sailor boy and all the trade songs, "Little Boy Blue," "The Cows Are in the Corn," "To Grandmother's House We Go," songs of Nature and patriotic songs. While for games there will be marching, visits to grandmother in her cap, kerchief and apron, pop-corn parties, the stringing of cranberries, and all the games that have been especially enjoyed during the Autumn.

As a harvest-home march the children are fond of this one, from the *Kindergarten Magazine* of October, 1891—

"Children, gather in the furrows;
Form a line, form a line.
When the corn is waving yellow,
Form a line, form a line.

"Let us sing the song of Harvest,
As we go, as we go;
And see the loaded wagons,
In a row, in a row.

"Let us thank the loving farmer
With our praise, with our praise;
For he labored hard and faithful,
Many days, many days.

"And his plows and scythes and horses
Helped along, helped along;
Don't forget the rain and sunshine,
In our song, in our song.

"As we march among the furrows,
Let us sing, let us sing;
For the golden fruits of Harvest,
Home we bring, home we bring."

SARA MILLER KIRBY.

THE WINTER HOLIDAY SOUVENIR for 1899-1900 illustrates hundreds of articles suitable for holiday presents for persons of both sexes and all ages which may be readily and cheaply made up at home from the patterns we supply. In addition, it includes much reading matter of a general and literary character, suggestions in the preparation of entertainments appropriate to the time and hints as to the effective novelties that may be introduced, Christmas stories and poems, menus for the Christmas dinner, formulas for making seasonable beverages, selections for recitation, a calendar for 1900 and a thousand and one other things worth mentioning that have a particular interest at this time for all members of the household. The Winter Holiday Souvenir will be sent by mail by ourselves or any of our agents on receipt of FIVE CENTS to prepay charges.

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There is a great difference in the way the study clubs take up their work. Some are as thorough as if studying under a college professor for a degree, while it is to be feared that others are more superficial. It has even been whispered that some women join so-called study clubs under the impression that they will not have to work, but will have ideas ladled out to them ready for bottling, so to speak, and which they can draw from—keep on tap as though they were literally the wine of knowledge.

Certain it is that some of the clubs are doing excellent work as study clubs. Take such a club, for instance, as the Modern Novel Club of St. Louis. This was started fourteen years ago by Mrs. C. H. Stone, who is still its president. Her idea was at first the establishment of a course of reading for the practical purpose of creating public opinion and arousing an interest in the humanity of our own time. It differs in its work from other clubs, and a look at the weekly digests prepared by the members will convince the most skeptical that here is a club doing genuine, earnest work with a purpose. For the sake of argument let us glance at its line of study for last year.

The subjects taken up through the programme were: The Russian Character and Situation; Injustice and the Struggle between Mother Love and the Puritan Conscience; Unjust Criticism and the Evolution of the Animal Soul; Intemperance and Three Methods of Reform; The American Attitude toward Work, and Some Phases of Society; Heroism and Lack of Cultured Environment.

Books and literary topics taken up were: *The Sowers*, by Henry Seton Merriman; *Jane Field*, by Mary E. Wilkins; *Bob, Son of Battle*, by Alfred Ollivant; *Our New Crusade*, by Edward Everett Hale; *Ashenbroedel*, of the "No-Name Series"; *The Damnation of Theron Ware*, by Harold Frederic; The Component Parts of a Work of Fiction; Some Questionable Traditions which Govern the Criticism of Fiction.

The Modern Novel Club makes a study of the human nature of to-day, its problems and environment, in the modern purposive novels. That is, it studies "the forces which drive us; the way we are driven, and the thing that has to be done." The two evenings given to the discussion of questions in literature are for the purpose of arousing the reader's recognition of the many things beside style to be considered in criticizing fiction. Digests are made out yearly for this club which give an exhaustive list of the points for discussion in each book, with pages and paragraphs where each is to be found. One of the good points of this work is that the club insists that the term "good literature" shall not be applied to commend a book of doubtful influence, simply because of its beautiful style.

Another club which pursues its studies along similar lines is the Book Review Club of Dorchester, Mass. Mrs. Caroline Dupee started this club about ten years ago, and the object is to review not only novels but even books of a more ambitious character; they also do a very good work by keeping lists of new books that may be recommended to families which are invaluable

to young mothers who cannot find time to examine all the new books and know for themselves what ought to be placed in the hands of their children and what should be excluded from the family table. As many questions are liable to be asked us about the conduct of these two clubs, it may be well to give the addresses of these two presidents, so that communications from those who desire further knowledge regarding the work of the clubs themselves or the books reviewed may be addressed directly to them. The president of the Modern Novel Club of St. Louis is Mrs. C.

H. Stone, 5562 Clemens Avenue, St. Louis, Mo.; and the president of the Book Review Club of Dorchester, Mass., is Mrs. Caroline T. Dupee, 28 Maple Avenue, Elm Hill, Roxbury, Mass.

The Chicago Woman's Club has a department known as the "United Study Class," which has for its special work the study of municipal problems. In a city like that where women are active in city affairs such a course of study is invaluable and is doing much to convince that women, as a rule, are not anxious to take a hand in public affairs before they know something about them. The subjects considered by the Chicago club women last year included: The Development of Public Spirit; Some Fundamental Problems of Municipal Organization; The Enforcement of Law and Ordinances; The Equalization of Economic Opportunities; Public Health, etc.; and beside having

the help of such club members as Dr. Julia Holmes Smith, Miss Jane Addams, Dr. Sarah Hackett Stevenson and Mrs. Florence Kelley, they had as speakers also such men as Mayor Harrison, ex-Comptroller Jas. H. Eckles, ex-Assistant-Postmaster-General Frank H. Jones, Judge Joseph E. Gary, Dr. Reynolds, Health Commissioner, and several professors from the University of Chicago. They had talks also from Mrs. A. E. Paul, who is a ward superintendent of street cleaning, and Miss Amanda Johnson, a former street-inspector. It is certainly noteworthy and significant that all these busy and influential men should think it worth their while to go before this class; and it proves that they appreciate the significance of the club movement among the most serious-minded women of our time.

It has been the fashion since Artemas Ward's day to think of Skowhegan, Maine, as being

the very end of the backwoods region. This has not been true for many years, as Skowhegan is a large and beautiful town with several flourishing women's clubs. The Skowhegan Woman's Club is a leading organization, and word comes from there of the "club conversations," which have been found so helpful. To begin with, the club has a different topic chosen for each meeting; on this subject several papers are read by club members, and the music is selected with a view to the same subject. Following this is a "club conversation" on some phase of the day's work, led by some one who comes prepared and is a fluent and easy speaker. Then the meeting is pronounced open for all members and any one is at liberty to express her ideas. When the custom was first introduced there were comparatively few members who dared trust themselves in this open arena of conversation; now they all participate, and the "club conversation" is found the best and often the most helpful part of the programme. It has proved an excellent practice for developing the diffident woman and for gaining fluency of speech.

The meetings of many clubs are kept in the hands of too few members, and often these are the same who have conducted them for years; a change is beneficial to the club in general, while each new member who comes on the programme committee reaps a direct benefit not easily estimated.

HELEN M. WINSLOW.



MRS. C. H. STONE, PRESIDENT MODERN NOVEL CLUB, ST. LOUIS.

THE NEWEST BOOKS.

From Herbert S. Stone and Company, Chicago:

Successful Houses, by Oliver Coleman.

Eve's Glossary, by the Marquise de Fontenoy.

The Bushwhackers, by Charles Egbert Craddock.

Successful Houses is a collection of articles published serially in *The House Beautiful*. The illustrations are all photographs of private houses, some inexpensive, some comparatively costly, but all artistic and practical. To any one about to face the problem of furnishing and decorating a house—or even a flat—this book will be invaluable. Every room in the house is treated separately and so sensibly that the information and suggestions given will be of service to both rich and poor. Mr. Coleman's book is a step in the right direction; anything that tends to break the rule of uniformity with which the majority of middle-class houses, at least, are furnished will be welcomed. A home should be individual, showing the personality of the owner, and the more unlike its neighbor it is, providing it is artistic and well built, the better; monotony in anything is deadly. The homes pictured in Mr. Coleman's book are successful ones, and there is no reason, save ignorance, why all homes should not be such.

Eve's Glossary, by the Marquise de Fontenoy, has an attractive cover, is printed on vellum paper and all the pages are decorated with a dainty green border. The text from which this clever woman preaches her valuable sermons is that women need never cease to be attractive. The sermons are valuable because the author deals with all the so-called "aids to beauty" in a sensible, practical manner that should convince every reader that there is no royal road to beauty; that to be beautiful one must do something beside swallow a pill over night or cover one's face with cold cream or other unguent. To be beautiful, a woman must be well; to be well, she must eat properly cooked food, at regular intervals; she must exercise moderately; must use tepid baths to keep the pores of her skin open, and take a cold sponge every day to tone up her system; she must not keep late hours, nor wrinkle her forehead. Every subject in which the modern woman is interested is discussed in *Eve's Glossary* with more or less minuteness. Accessories of the toilet, housekeeping, servants and etiquette are admirably treated.

"The Bushwhackers," the tale which gives title to the book of three stories, is one of rugged mountaineering, illicit stilling and bushwhacking. "Baby Bunting," the long, lean Tennessean—"small-sized and spindling," Captain Baker called him—was a soldier every inch of him. He was full of pluck and rude strength, had a cool head and a ready hand—a fine type of the men of his section. His youth, ignorance and energy carried him through many a tight place where older and more cautious people would have been caught. The sympathy of the reader is with him from the moment of his enlistment to the day of his discharge, when he returned home, maimed and helpless, having lost his right arm through the meanness of a comrade who stole his parole. Incidentally there are some fine descriptions of the Tennessee mountains which Charles Egbert Craddock loves so well and writes of so graphically. "The Exploit of Choolat, the Chickasaw," is a short tale of Indian fighting during the Cherokee war, in 1761, told with the minuteness and great painstaking characteristic of the author. Although it is an Indian story apparently, it really preaches a sermon on the text *noblesse oblige*. Col. Grant, to whom were entrusted some of the arrangements of the last incident of the war, declared: "Certainly, as a gentleman and a soldier, a man cannot require of an enemy more than he himself would be justified in yielding if the circumstances were reversed, or grant to an enemy less favor than he himself could rightfully ask at his hands."

From Frederick A. Stokes Company, New York:

Pabo, the Priest, by S. Baring Gould.

Our Conquests in the Pacific, by Oscar King Davis.

Pabo, the Priest, is an interesting story of the early days of Wales, when Henry of Beauderk, son of the conqueror of England, sat on the English throne and tried by every means in his power to subjugate the hardy people of Wales. Pabo, the Archpriest, with the Church and all its traditions behind was the strongest power with which the Normans and Flemish had to deal. The patriotism and loyalty of the people, encouraged by Pabo and strengthened by the influence of Princess Nest, who worked upon the sensibilities of King Henry in the hour of his

greatest trial—when the news of the death of his children came to him—gained for Welshmen what they lost: the right to be governed by their own laws, while acknowledging the suzerainty of England. It is a tale of rapine and murder, with pictures that are made cruelly clear by the keen descriptive powers of the author. There are detailed and interesting accounts of the daily life and habits of the people of Wales at that time, many of which are the same to-day, for the Welsh are wedded to the ways of their ancestors. A striking evidence of the ignorance and superstition of the time is given in the story of Henry and the salamander. Henry supposedly was a sufferer from dyspepsia, of which the doctors of that time were ignorant. A keen sense of the ridiculous makes one imagine a sitting army of dyspeptics of to-day, dipping and pouring water, waiting for the salamander to fly out of their mouths. Perhaps after all that is not more absurd than many things done at the present time; superstition is not dead and suffering men and women will do almost anything with the hope of relief from pain.

Our Conquests in the Pacific, the title of the very interesting book written by Oscar King Davis, seems rather a misnomer in view of present conditions in the Philippines, but the book is so well and graphically written that no reader need criticise the title. As Mr. Davis was special correspondent of the *New York Sun* in Manila with the army of occupation from May, 1898, to December of the same year, he had exceptional opportunities for seeing and hearing. The record of this time is here set down, a plain, unvarnished tale which it makes one's heart ache to read. Mr. Davis seems an unprejudiced observer who hesitates not to tell the truth, even though it be not as he would have it. The most pathetic chapter in the book is the description of the opening of the prison doors. First on the prisoners' roll were the names of twenty-eight women, the majority of whom were committed without trial for resisting the Spanish forces; others for minor offences had been in Bilibid prison since 1890. The particulars of each case are told with a minuteness not possible here; but altogether it is a most pitiable picture. In addition to the material for newspaper articles Mr. Davis has gathered a quantity of information about the country, the people and their mode of life. He gives an unbiased report of Aguinaldo, crediting him with courage and honesty, even though these qualities are more or less relegated to the background by his supreme ambition. The book is illustrated from photographs which give the reader a fair idea of some of the native customs and costumes.

From Houghton, Mifflin and Company, Boston:

The Wise Woman, by Clara Louise Burnham.

The story *The Wise Woman*, published in the "Riverside Paper Series," is one of the best of Clara Louise Burnham's novels. The wise woman is a pleasing personage, but the interest of the book does not center in her, for all women of her age are wise,—that is, if ever—but in the good and sensible young people who refuse to be aught but good and sensible and thereby happy, even though circumstances at times seem too much for them. Two of the young people have a mother who is far from wise, and the other two are more or less afraid of Society, with a big S—two causes which work against their happiness, but fail to ruin it entirely. The characters are live personages who move through the book with lively steps. The reader feels that the author has known Marguerite and sympathized with her in her struggle to help her brother, and in her fight with Society in which she came off victor. It is one of the cleanest, sweetest love-stories printed this year. It is no problem book; the sex question is not alluded to except in the ordinary relations of men and women who are not given to introspection. The people in the book are "nice people," according to Sidney Smith's definition, and just the sort one would like to know. The wise woman is not too wise, and the foolish ones are not altogether foolish.

From J. B. Lippincott Company, Philadelphia:

Nigel Ferrard, by G. M. Robins.

In *Nigel Ferrard*, Mrs. L. Baillie Reynolds, otherwise known as G. M. Robins, has given us an old-fashioned melodramatic novel, with sleep-walking scenes and hairbreadth escapes by night and day, each wrought up to the proper climax, until the reader is troubled with fear lest the guilty will not be

punished and the good rewarded. Fears are groundless, however, for everything comes out as it should in novels but seldom in real life. Hypnotism, reincarnation, scientific surgery are introduced incidentally into the love-story, mingled with fiendish intriguing and dark plotting. A slender thread of religion runs through the book; that is to say, the reader is shown the various mental processes through which the hero went before coming to the belief that there is a God. The heroine walks in her sleep at fourteen years of age, and one dark night tumbles through a trap-door into an operating room where a man is dying under the knife. When she recovered from the unconsciousness which followed her descent into the room she had entirely forgotten her name and every event connected with her previous life. How her memory was finally restored to her after many years and many tragic incidents is interesting reading.

From The Macmillan Company, New York:

Richard Carvel, by Winston Churchill.

In *Richard Carvel* Mr. Winston Churchill has produced one of the most delightful novels of the season. The book is given in the shape of memoirs written by the author's grandfather. The period is the latter half of the eighteenth century, when the American colonies were struggling for their independence. So well has Mr. Churchill caught the spirit of the time and so accurately has he pictured the life, manners, costumes, and the very speech of the period, the reader at once bridges the century and lives with those who were fighting for what their descendants are enjoying to-day. Annapolis has the center of the stage during a greater portion of the time, but when pretty Dorothy Manners was taken to London by her soft-headed, foolish old father, who had decided that his daughter's beauty should win her a titled husband, we are given a most entertaining picture of London society of that day. We are shown the betting books at White's and Brooke's. We are told of Charles Fox, his debts and his Jerusalem Chamber, where his creditors waited with the patience of Job, his kindness of heart and admirable personal qualities; we are given something of the early history of Paul Jones, who was the first to raise the new flag of the Stars and Stripes over a man-of-war; and we catch several views of Selwyn, Chesterfield and Walpole, with rather high lights, to be sure, but most interesting withal. Mr. Churchill has a delightful way of putting the pith of a story in few words, which makes the reader see so much that has not been written. He makes one see that Dr. Johnson not only excelled in drinking tea but in eating oysters, and tells how one of the men at Almack's set down a mark for each oyster the sage had eaten and then enraged him by showing him the tally. The life of pretty Dorothy did not differ materially from that led by the pretty American girls who visit London to-day. Society met her with open arms, although she had not the bank accounts of the girls of this period. Richard Carvel's ride through the Serpentine on the fiery Pollux is an exciting adventure and most graphically told. The description of Bloomsbury, over which the trail of the American petticoat spreads itself to-day, is interesting; though no one would be able to recognize a corner of it were some of the street names changed.

From D. Appleton and Company, New York:

Equality, by Edward Bellamy.

The Kingdom of Hate, by T. Gallon.

Snow on the Headlight, by Cy Warman.

The Game and the Candle, by Rhoda Broughton.

Dr. Nikola's Experiment, by Guy Boothby.

Equality, written by the late Edward Bellamy, has recently been published in a cheaper edition, and in the preface the author says: "*Looking Backward* was a small book, and I was not able to get into it all I wished to say on the subject. Since it was published what was left out of it has loomed up as so much more important than what it contained that I have been constrained to write another book. I have taken the date of *Looking Backward*, the year 2000, as that of *Equality*, and have utilized the frame-work of the former story as a starting point for this which I now offer." In these days when strikes are so frequent and trusts so much in evidence one reads *Equality* with widening eyes and vaguely wonders if it were possible not only to "reason out but to work out a method of economic organization by which the Government might guarantee the livelihood and material welfare of its citizens on a basis of equality corresponding to and supplementing their political equality." "Let not any one falsely suppose that I am dreaming of a happiness without toil, of abundance without labor. Labor is the necessary condition, not only of abundance but of existence

upon earth. I only ask that none labor beyond measure that others may be idle, that there may be no more masters, and no more slaves among men."

The Kingdom of Hate, by T. Gallon, is a wildly imaginative, romantic story of the Anthony Hope school. It is an interesting book to read when one wishes to be taken away from the worries and "carking cares" of life. It is so fascinating that the reader's entire attention is absorbed. The man who acts a bridegroom in a midnight ceremony marries the woman he loves, albeit unwittingly, and one follows him in his despairing search for the Princess with the Sorrowful Eyes with interest and rejoices with him when he has found her. The book is charmingly written and a good companion during an afternoon of leisure. *The Kingdom of Hate* far exceeds Mr. Gallon's previous books in dramatic incidents and proves without question his imaginative qualities.

Snow on the Headlight, by Cy Warman, is a story of the great Burlington strike. In view of the present prevalence of strikes, this book will be read with interest, although the author offers no remedy for the state of affairs existing at that time and which is worse now. There is a modicum of love in the story, enough to give it cohesive power, but in the main the author sticks to hard facts, which are hard enough to make the heart of any reader ache. The suffering of innocent women and children while waiting for husbands and fathers to gain their rights is a concomitant of every strike. Mr. Warman tells their story with a directness and a pathos that bears witness to the truth of it. In his preface he says: "Here is a decoy duck stuffed with oysters. The duck is mere fiction; the oysters are facts." The want and the misery which come to every striker's family are stubborn facts, and no settlement of the vexed question can be made without weighing them most carefully. The story of the engineer who turned "scab" to save his starving family and who was "drowned in the air" because of his inability to breathe with his head out of the window, at the speed of ninety miles an hour, is an interesting one as well as painfully pathetic. Patsey, honest, faithful, loyal creature, who suffers wrong for friend and enemy, is a delightful character and a man whom any railway president might rejoice to have in his employ. In him Mr. Warman has depicted a character that helps to keep alive one's waning faith in human nature and makes one feel that in spite of strikes and rumors of strikes the world has not quite gone to the bad.

Although Rhoda Broughton does not put an interrogation mark after the title of her book, *The Game and the Candle*, it is plain to be seen that the answer to the implied question would be, in the words of the old adage, this "game is not worth the candle." The game in this case is a handsome, fascinating, irresponsible young Englishman who falls in love with his neighbor's wife. Unfortunately for them, the lady's husband hears their parting words when the man is given his *congé*. For five years he makes no sign, then on his death-bed endeavors to extract a promise from his wife that she will never marry the man whom she has sent away, offering to leave all his money to her if she will give him her word that she will not. Honest to the heart's core and hating a lie, she refuses the promise and is left with the pittance which she owns in her own right. After her mourning has expired her lover returns, and for the space of a few days they are both blissfully happy, then doubts of his integrity begin to creep into her mind and she presently finds that it is the idealized man whom she has been loving; that the handsome, debonair outer man conceals a real one with whom she could never be happy even though she loves him wildly, madly. All that she has given up and suffered for love of him goes for naught, and she sends him from her with the words: "I bought you very dear—very dear; and now I have thrown you away." The game was not worth the candle.

Dr. Nikola's Experiment is a weirdly fascinating tale, albeit it abounds in gruesome details. Dr. Nikola has all of Monte Cristo's attractions—health, wealth and good looks, with the added one of a curious power which to the uninitiated seems supernatural, but which is only a singular knowledge of certain sciences. He is a dramatic personage, and the reader is the more surprised at his situations and climaxes, because the Doctor keeps the machinery by which he works so cleverly hidden. The Doctor's "experiment" was for the purpose of proving that mankind has a heritage of perpetual youth if men only knew how to find it. He was firm in his belief that old age could be prevented and the grave defied. How he succeeded must be discovered by the reader, for it would be manifestly unfair for the reviewer to betray the Doctor's secret.

LAURA B. STARR.

THE OLD PEOPLE

have a terrible siege of pain and distress in the cheerless month of November. The cold, damp weather brings on that deadly foe of the aged—Rheumatism—and many is the family that mourns the loss of an aged father or mother at this season of the year. If those who have the caring for those who cared for them would remember that

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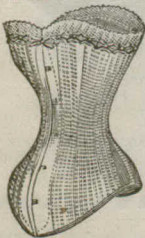
not only prevent, but cure, Rheumatism; ease the pain at once; fortify the system against colds, and are the source of comfort and relief to thousands of old people every year, they could be the means of blessing the old age of those dear to them.

Dodd's Kidney Pills are for sale at all Druggists at fifty cents a box; six boxes for \$2.50; or will be sent on receipt of price by the DODD'S MEDICINE Co., Limited, Toronto, Ont.

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ALICIA:—As you are so indifferent to the man as not to wish him to call upon you, we think you should have little difficulty in refusing his attentions, and under the circumstances a plain "No" is better than an evasion.

MERRY:—A year book, which contains a blank page for each day of the year together with much general information will make a useful Christmas present for your physician. This book may be purchased of any stationer.

MISS M.:—The influence which indigestion caused by errors in diet exercises upon the complexion is universally appreciated. The flushing of the cheeks after a heavy meal or after eating some indigestible food, the appearance of cutaneous affections after partaking of sea fish, shell fish (such as oysters which are not fresh), crabs, smoked and preserved meats, salted and fermented cheese, certain acid fruits, berries, nuts, almonds, truffles, sweets, pastry, etc., all go far to show that a proper alimentary regimen is of great importance to those who desire a good complexion. Make a study of your own susceptibilities, and abstain from the use of all substances found harmful to you. A certain consolation lies in the fact that individual susceptibilities become modified with age.

JOSEPHUS:—The Minerva Press was a printing establishment in Leadenhall Street, London, famous about a century ago for its trashy, ultra-sentimental novels. These novels were remarkable for their complicated plots and especially for the labyrinthine difficulties through which the hero and heroine pass.

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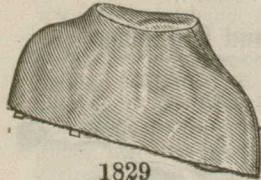
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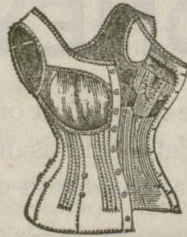
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(Continued.)

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H. A. O.:—It will be advisable for you to consult a leather dealer regarding the stains.

L. B.:—It is not necessary to send a present to a bride if you are only invited to the church, nor are you obliged to do so if you are asked to the reception. Hats or other head covering should always be worn in church by women. The custom is a very old one and now again universal in good society.

YEARLY SUBSCRIBER:—Vaseline applied to the brows and lashes will render them glossy and at the same time stimulate their growth. In using peroxide of hydrogen for a hair bleach wash the hair thoroughly in order to remove all grease or oil, and put a little bi-carbonate of soda in the rinsing water. With a small tooth-brush wet the hair with the peroxide for several successive days, using an ounce at a time, until it shows the tint desired; and after this touch it up only as its growth compels. The change is not immediate, but usually appears about the third day.

A. E. D.:—You may purchase ladies' long gold watch-chains in link or rope designs, or black enamelled chains if you prefer them. Some jewellers send on request cuts showing sizes and styles.

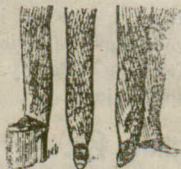
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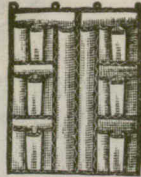
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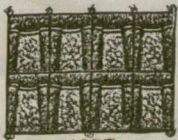
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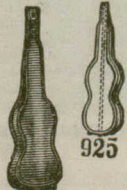
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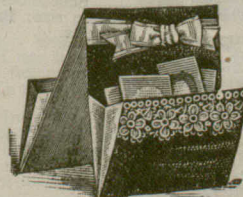
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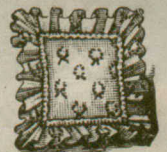


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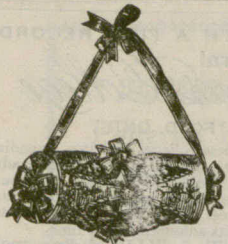
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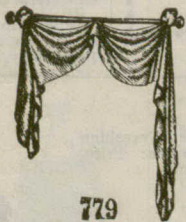
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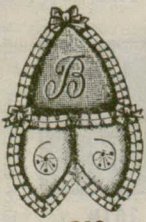
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Refuse all other Powders which are liable to do harm. Sold everywhere, or mailed for 25 cents. (Sample free.)

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Cures Without Medicine.

THE HUMAN BODY is a machine of fine parts skilfully put together by a master hand. When we feel indisposed, some part of that machine is not performing its function. When we take medicine it often simply clogs the wheels still more. What the body needs is oxygen. Oxygen to the body is like oil to an engine. It cannot run without it.

The Electropoise is a remedy which cures without medicine, placing the body in such condition that it will take directly into the circulation all oxygen required, thus throwing off all the impurities and leaving the system as nature intended it.

The Electropoise, conscientiously used, will cure Catarrh, Neuralgia, Asthma, Hay Fever and Insomnia.



THE ELECTROPOISE APPLIED.

A DOCTOR WRITES OF IT:

"Without a doubt the Electropoise has the gift and power to cure multitudes who without it must surely die, and that, too, in early life or in the very maturity of strength, when their untimely death is most difficult of solution."

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The Electropoise cures without medicine, lasts a lifetime, can be used on any member of the family, and for any disease.

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The Electropoise is delivered free of duty. Address

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AGENTS WANTED in every city, county and province to sell the ELECTROPOISE. Agents already making \$15 to \$100 a month, and some of the best territory open to applicants. Many of our best agents are women.

CANADA'S VOICE.

RHEUMATISM.

St. JOHN'S, QUE., CAN., Feb. 21, 1898.

GENTLEMEN,—The wonderful properties of your Electropoise having been brought to my notice, I was induced to give it a trial on a member of my family who suffered from inflammatory rheumatism, and for the short time I have used it I think it has afforded much relief to the patient.

Yours very truly,

JAMES O'CAIN,
Mayor of St. John's.

UNEQUALLED AS A PHYSICIAN.

SUSSEX, N.B., Sept. 21, 1898.

Many months have passed since there has been any communication between us. As it is nearly a year since I purchased a 'Poise from you, I ought to be able to give some idea of the value I place upon it. I know your time is valuable, and I will sum up the whole matter in the following words: If anyone would offer me a thousand dollars I would not part with it, if the conditions were that I could not get or use another. As a family physician, in my opinion, there is none equal to it. I have been telling my friends of the almost miracles it has done in my family.

Yours truly, MRS. E. W. STOCKTON.

HEART TROUBLE.

MAXWELL, ONT., CAN., Jan. 6, 1897.

I commenced using one of your Electropoises in June, 1895, for valvular heart trouble and neuralgia of the same organ. I realized improvement from the first, and in several letters to you my sister stated the great benefit derived from its use. My heart does not trouble me now except when I over-exert myself, then I feel a slight pain in it. I only wish we had heard of it sooner, as it would have saved us a great deal of useless expense. We would not part with it for any amount of money if we could not replace it.

Very truly,

J. D. STERLING.

PARALYSIS.

MINNEDOSA, MAN., CAN., Jan. 28, 1899.

I commenced using the Electropoise last November for rheumatism and paralysis. My experience with it since then enables me to say now that the Electropoise is the one only remedy worth trying for the above maladies. I have tried everything else and find that the Electropoise is the only genuine and grand success. Gratefully yours,

ALFRED H. RACEY.

BROOKLYN, Queen's Co., N.S., June 17, 1898.

EDWIN MCLEOD, Esq., Brooklyn, N.S.

DEAR SIR,—I now return the Electropoise you so kindly lent me a year last September. I was almost helpless then, my trouble being an injury in the muscles of the left side. The doctors pronounced me incurable, but, encouraged by you, I followed up the treatment as directed, and to-day I am able to go about my work as usual. Just imagine, for four and a half years I was unable to do a day's work. In fact, I had much difficulty in getting in and out of bed. I am very grateful to you for the Electropoise, and would advise any invalid to use it.

Yours truly,

THOMAS NICKERSON.

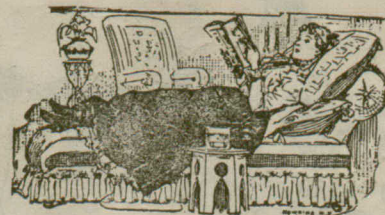
Mr. McLeod is an ink manufacturer in Brooklyn, and has had wide experience with the Electropoise. He loaned one of his instruments to Mr. Nickerson with the result stated above.

The Electropoise conscientiously used will cure Catarrh, Neuralgia, Asthma, Hay-Fever, Rheumatism, Dyspepsia, Insomnia and all nervous troubles.

The Electropoise makes well and keeps well, prevents as well as cures—used every day will keep the doctor away. It lasts a lifetime, can be used on every member of the family, and for any disease.

ELECTROPOISE CO., Dept. 60,

1122 Broadway, New York City, U.S.A.



The Electropoise as applied.

On this and the Succeeding page are Illustrated some

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FOR LADIES' WEAR

which our patrons will be pleased to inspect. The patterns can be had from Ourselves or from Agents for the Sale of our Goods. In ordering, please specify the Numbers and Sizes desired.

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OF TORONTO (Limited),
33 Richmond St. W., Toronto, Ont.



Ladies' Evening Waist, with Elbow Sleeves. 30 to 44 inches bust, 8 sizes. Price, 10d. or 20 cents.

Ladies' Waist. (To be made with a Low or High Neck.) 30 to 44 inches bust, 8 sizes. Price, 10d. or 20 cents.

Ladies' Evening Waist, with Drop Sleeve. (Closed at the Back.) 30 to 42 inches bust, 7 sizes. Price, 10d. or 20 cents.

Ladies' Waist, with Bolero Jacket. 30 to 42 inches bust, 7 sizes. Price, 10d. or 20 cents.



Ladies' Basque-Waist. 30 to 44 inches bust, 8 sizes. Price, 10d. or 20 cents.

Ladies' Evening Waist. (To be made with a Draped or Plain Center-Front.) 30 to 42 inches bust, 7 sizes. Price, 10d. or 20 cents.

Ladies' Basque-Waist. (To be made with High or Low Neck.) 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents.

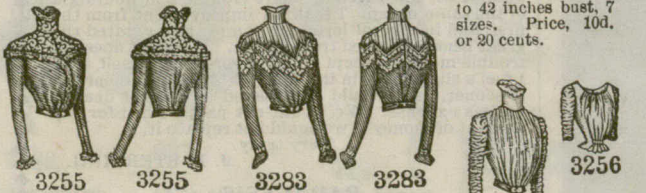
Ladies' Evening Waist, with Puff Guimpe-Yoke. 7 sizes. Price, 10d. or 20 cents.



Ladies' Evening Waist. 30 to 42 inches bust, 7 sizes. Price, 10d. or 20 cents.

Ladies' Evening Waist. 30 to 42 inches bust, 7 sizes. Price, 10d. or 20 cents.

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Ladies' Basque-Waist, with Drop Yoke. 30 to 44 inches bust, 8 sizes. Price, 10d. or 20 cents.

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Ladies' Evening or Opera Hood. (Known as the "Mercedes Nubia.") One size. Price, 5d. or 10 cents.



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Ladies' Evening Waist. 30 to 44 inches bust, 8 sizes. Price, 10d. or 20 cents.



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2067

2067

Ladies' Empire Long Coat. 30 to 46 inches bust, 5 sizes. Price, 1s. 3d. or 30 cents.



9748

9748

Ladies' Double-Breasted Long Wrap. 30 to 46 inches bust, 9 sizes. Price, 1s. 3d. or 30 cents.



2362



2362

Ladies' Circular Cape. 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents.

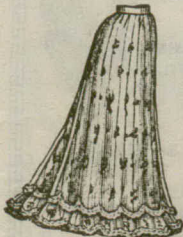


3060



3060

Ladies' 5-Gored Skirt with Scalloped Over-Skirt. 20 to 32 inches waist, or 36 to 51½ inches hip, 7 sizes. Price, 1s. or 25 cts.



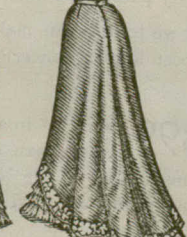
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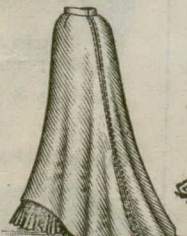
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Ladies' 5-Gored Skirt, with Circular Over-Skirt. 20 to 32 inches waist, or 36 to 51½ inches hip, 7 sizes. Price, 1s. or 25 cents.

Ladies' 5-Gored Skirt, with Tunic Over-Skirt. 20 to 36 inches waist, or 36 to 57½ inches hip, 9 sizes. Price, 1s. or 25 cents.



3170



3170



2739



2739

Ladies' 5-Gored Skirt, with Circular Over-Skirt. 20 to 32 inches waist, or 36 to 51½ inches hip, 7 sizes. Price, 1s. or 25 cents.

Ladies' Skirt, Consisting of a 5-Gored Upper Portion Lengthened by a Circular Flounce and having an Under Box-Plait at the Back. 20 to 36 inches waist, or 36 to 57½ inches hip, 9 sizes. Price, 1s. or 25 cents.



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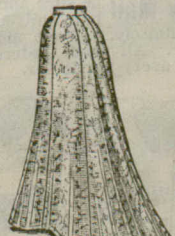


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Ladies' 5-Gored Skirt. 20 to 32 inches waist, or 36 to 51½ inches hip, 7 sizes. Price, 1s. or 25 cents.

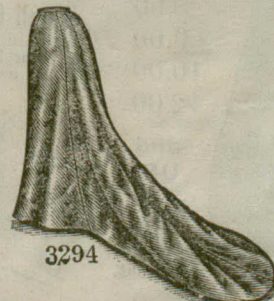


2778



2778

Ladies' 7-Gored Skirt, with 7-Gored Foundation-Skirt. (To be made with a Sweep or in Round Length.) 20 to 36 inches waist, or 36 to 57½ inches hip, 9 sizes. Price, 1s. or 25 cents.



3294

Ladies' 5-Gored Trained Skirt, without Fulness at the Top. (To be made in Either of two Lengths.) 20 to 32 inches waist, or 36 to 51½ inches hip, 7 sizes. Price, 1s. or 25 cts.



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FOR
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The Cardigan Overshoe

is a heavy black over-stocking with the foot vulcanized into a rubber shoe. The stocking is complete to the toe of the rubber and makes the warmest, lightest and neatest rubber in the market. No buttons, no buckles. Made to fit all shoe shapes. Sold by all dealers.

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When Ordering by Mail be sure and cut a good sample of your hair, full length, between ear and crown. Explain your case definitely. Remit money per Registered Letter, P.O. or Express Order. All goods ordered will be exchanged if not found as described in every particular.



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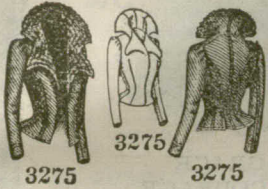
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103-105 YONGE STREET.

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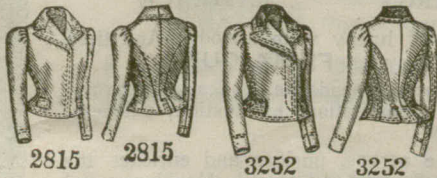
COATS and JACKETS

for Ladies' and Misses' Wear, which our Patrons will, no doubt, be pleased to inspect. The Patterns can be had from ourselves or from Agents for the Sale of our Goods. In ordering, please specify the Numbers and Sizes or Ages required.

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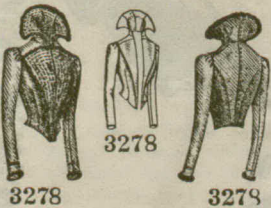
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Ladies' Jacket. 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents. Ladies' Coat or Jacket, with Fly Closing. 30 to 46 ins. bust, 9 sizes. Price, 10d. or 20 cts.



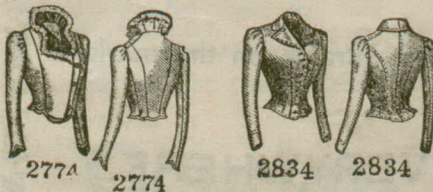
Ladies' Eton Jacket. 30 to 42 inches bust, 7 sizes. Price, 10d. or 20 cents. Ladies' Eton Jacket, with Coat Back. 30 to 46 ins. bust, 9 sizes. Price, 10d. or 20 cts.



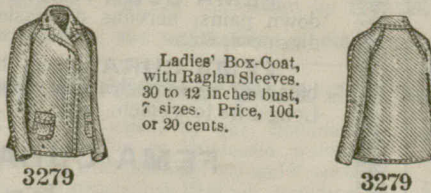
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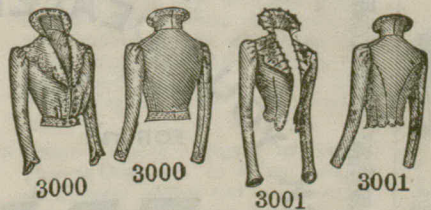
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Ladies' Box-Coat, with Raglan Sleeves. 30 to 42 inches bust, 7 sizes. Price, 10d. or 20 cents.



Ladies' Jacket. 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents. Ladies' Jacket, with Fly Closing. 30 to 46 ins. bust, 9 sizes. Price, 10d. or 20 cts.



Ladies' Eton Blouse-Jacket. 30 to 42 ins. bust, 7 sizes. Price, 10d. or 20 cts. Ladies' Eton Jacket. 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents.



Ladies' Double Breasted Jacket. 30 to 44 ins. bust, 8 sizes. Price, 10d. or 20 cts. Ladies' Box-Coat. 30 to 42 inches bust, 7 sizes. Price, 10d. or 20 cents.



Ladies' Eton Jacket (To be worn Open or Closed): 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents. Ladies' Coat, Gored to the Shoulders. 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents.

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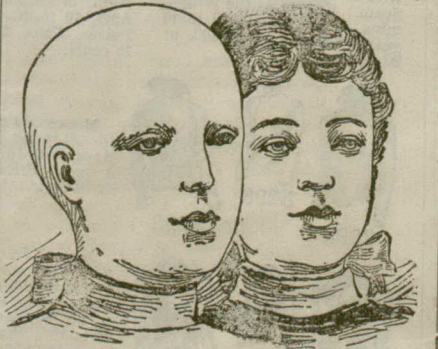
Prevents Hair Falling Out, Removes Dandruff, Stops Itching and Restores Luxuriant Growth to Shining Scalps, Eyebrows and Eyelashes.

People who need more hair, or are anxious to save what they have, or from sickness, dandruff or other causes have lost their hair should at once send their name and address to the Altenheim Medical Dispensary, 188 Butterfield Building, Cincinnati, Ohio, and they will forward prepaid, by mail, a sufficient free trial package of their remedy to fully prove its remarkable action in quickly removing all trace of dandruff and scalp disease— and forcing a new growth of hair. It also quickly restores premature grey hair to natural color, produces lustrous eyebrows and eyelashes.

The remedy has cured thousands, and no one need fear that it is harmful.

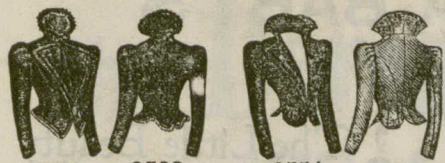
Write to-day for a free trial package. It will be mailed securely sealed in a plain wrapper, so that it may be tried privately at home.

Miss Emond was totally bald, the hair follicles, not only upon her head, but upon her eyebrows, being completely contracted, not the



MISS EMMA EMOND.

sign of a hair being found. Of course she was the object of many experiments, all of which failed, and the offer of a well-known dispensary to send a free trial of their remedy was peculiarly alluring to her. She sent for the free trial, followed all directions faithfully, and soon she was rewarded by a growth of hair which for thickness, quality and luxuriance, was as remarkable as the result was gratifying. Miss Emond lives in St. Sauveur, Quebec, Canada, at 24 Chateauguay Street, and naturally feels very much elated to recover from total baldness.



2529

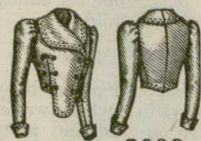
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2554

2554

Ladies' Jacket. (Known as the Wilhelmina Jacket.) 30 to 44 inches bust, 8 sizes. Price, 10d. or 20 cents.

Ladies' Jacket. (Known as the Wilhelmina Jacket.) 30 to 44 inches bust, 8 sizes. Price, 10d. or 20 cents.



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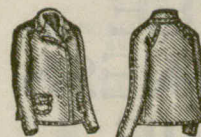


2158

2158

Ladies' Double-Breast- et Eton Jacket, with Shawl Collar and Spade Front. 30 to 42 inches bust, 7 sizes. Price, 10d. or 20 cents.

Ladies' Sack Coat, in Three-Quarter Length. 30 to 48 inches bust, 10 sizes. Price, 10d. or 20 cents.



3282

3282



3284

3284

Misses' Box-Coat. Ages, 10 to 16 years, 7 sizes. Price, 10d. or 20 cents.

Misses' Jacket. Ages, 12 to 16 years, 5 sizes. Price, 10d. or 20 cents.



3159

3159



3134

3134

Misses' Double-Breasted Box-Coat. Ages, 10 to 16 years, 7 sizes. Price, 10d. or 20 cents.

Misses' Double-Breasted Box-Coat. Ages, 10 to 16 years, 7 sizes. Price, 10d. or 20 cents.



2563

2563



3019

3019

Misses' Jacket. (To be made with or without a Center-Back Seam.) Known as the Wilhelmina Jacket. Ages, 12 to 16 years, 5 sizes. Price, 10d. or 20 cents.

Misses' Eton Jacket. (To have the Edges Plain or Scalloped.) Ages, 10 to 16 years, 7 sizes. Price, 7d. or 15 cents.



3293

3293



2997

Misses' Jacket. Closed to the Neck. Ages, 12 to 16 years, 5 sizes. Price, 10d. or 20 cents.



2997

2997

Misses' Jacket, with Fly Closing. (To have the Collar and Lapels made with Square or Rounding Corners.) Ages, 10 to 16 years, 7 sizes. Price, 10d. or 20 cents.



2814

2814



2814

Misses' Jacket. (To be Closed with a Fly or Visibly, and Finished with Square or Rounding Corners.) Ages, 10 to 16 years, 7 sizes. Price, 10d. or 20 cents.

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| <p>Small 5-Octave Organ, by R. S. Williams, in plain carved walnut case, with flat top and fret-cut music desk, has 2 knee swells, original price, \$45.00; reduced to \$17.00</p> <p>Small 5-Octave Organ, by R. S. Williams, in plain carved walnut case, with flat top and fret-cut music desk, has 2 full sets of reeds, 6 stops, including vox humana and knee swell, original price, \$55.00; reduced to 23.00</p> <p>5-Octave small Walnut Organ, in attractive case without extended top, has 2 full sets of reeds, 5 stops and knee swell, height 3 ft. 2 in., by J. F. Dales, original price, \$65.00; reduced to 27.00</p> <p>One 5-Octave Organ, by the Dominion Organ Co., in nicely decorated case, with 2 full sets of reeds, 8 stops, knee swell and grand organ, height 5 ft. 8 in., original price, \$100.00, reduced to 42.00</p> <p>One 5-Octave Organ, by D. W. Karn & Co., in solid walnut case, with extended top, has 10 stops, including octave coupler, 2½ full sets of reeds, grand organ and knee swell, height 6 feet 1 inch, original price, \$110.00, reduced to 44.00</p> <p>5-Octave Walnut Organ, by Mason & Hamlin, has 8 stops, 2 full sets of reeds, in addition to sub-bass, octave coupler, grand organ and knee swell, height 3 ft. 7 in., original price, \$190.00; reduced to 47.00</p> <p>5-Octave Walnut Organ, by the Dominion Organ Co., in handsome solid walnut case, with extended top and ends, has 9 stops, 2 full sets of reeds and sub-bass, octave coupler, grand organ and knee swell, height 6 ft., original price, \$125.00; reduced to 49.00</p> | <p>5-Octave Organ, by the Dominion Organ Co., in handsome walnut case, with extended top and French burl panels, has 12 stops, including couplers and vox humana, 2 full sets of reeds, grand organ and knee swell, height 6 ft. 2 in., original price, \$115.00; reduced to \$53.00</p> <p>One 5-Octave Organ, by W. Bell & Co., in solid walnut case with extended top and decorated panels, has 11 stops, including couplers, 2 full sets of reeds, knee swell and grand organ, height 6 ft. 6 in., original price, \$125.00; reduced to 56.00</p> <p>5-Octave Organ, by J. Estey & Co., in neat walnut case with rail top, has 10 stops including vox humana and couplers, 2 full sets of reeds, grand organ and knee swell, less than 6 months in use, height 4 ft. 2 in., original price, \$90.00; reduced to 57.00</p> <p>5-Octave "Daisy" Organ, by the Thomas Organ Co., in walnut case, attractively carved and decorated, has extended top with bevel-edge mirror, 9 stops including couplers, two full sets of reeds, grand organ and knee swell, height 6 ft., less than 6 months in use, original price, \$105.00; reduced to 59.00</p> <p>5-Octave Organ, by J. Estey & Co., Brattleboro, Vt., in carved solid walnut case with folding top, has 3½ full sets of reeds together with one octave of sub-bass, 9 stops including vox humana, height when open 4 ft., a fine large organ, for a hall, church or musician, original price, \$200.00; reduced to 62.00</p> <p>5-Octave Walnut Organ, by the Dominion Organ Co., in handsome solid walnut case, with French burl panels and imitation pipe top, has</p> | <p>13 stops including couplers, 3 full sets of reeds, grand organ and knee swell, height 7 ft. 6 in., original price, \$185.00; reduced to. \$67 00</p> <p>6-Octave Walnut Organ, by G. O. Windsor & Co., with attractive panelled case and handsome imitation pipe top, has 13 stops including bass and treble couplers, 2½ full sets of reeds in addition to sub-bass set, grand organ and knee swell, height 8 ft., original price, \$190.00; reduced to 73.00</p> <p>6-Octave Piano Case Organ, by the Uxbridge Piano and Organ Co., in mahogany finished case, with handsomely carved full swing music desk, 11 stops, 2 full sets of reeds, 2 couplers and 2 knee swells, height 4 ft. 10 in., less than a year in use, original price, \$130.00; reduced to 78.00</p> <p>5-Octave Organ, by Mason & Hamlin, in handsome solid walnut case, with extended top and bevel-edge mirror, has 10 stops, including couplers and vox humana, 2 full sets of reeds, grand organ and knee swell, height 6 ft. 3 in., less than 6 months in use, original price, \$150.00; reduced to 84.00</p> <p>6-Octave Organ (piano case), by the Berlin Piano and Organ Co., rose-wood finish, with neat carved panels, 11 stops, 2 full sets of reeds, bass and treble couplers, grand organ and knee swell, used less than 8 months, original price, \$145.00; reduced to 85.00</p> <p>6-Octave Piano Case Organ, by the Thomas Organ & Piano Co., in handsome mahogany finish case, with neat mirror back, 11 stops, 2 full sets of reeds, bass and treble couplers, grand organ and knee swell, used less than five months, original price, \$150.00; reduced to 88.00</p> |
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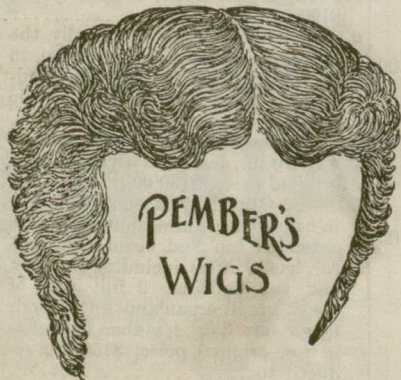
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ANSWERS TO CORRESPONDENTS.
(Continued.)

BROWNIE:—Dessert is pronounced dez-zert'. To remove a grease spot, take benzine, gasoline, turpentine or, best of all, ether and moisten a large ring around the grease spot, working gradually toward the center; when this is reached immediately saturate two pieces of blotting paper with the spirit, place one beneath and the other on top and press with a weight. By this means the grease will be absorbed as soon as dissolved.

ROSEBUD:—To can pumpkin, cook as if for pies, then fill the cans and seal them hermetically; surround them with straw and put them in a boiler over the fire with cold water to cover them. Heat the water gradually and let it boil for an hour. Puncture the tops of the cans to allow the escape of the gases, then seal them immediately while they are still hot, and boil for from three-quarters of an hour to an hour longer.

JACK AND OTHERS:—In dress goods pastel shades are stylish, and gray, brown and blue will be popular. Castor, black and blue are fashionable shades for coats. See the special article on dress goods in the current number of THE DELINEATOR for further information.

AN OLD SUBSCRIBER AND OTHERS:—Among the articles suitable for gifts for physicians would be a silver pencil, silver-mounted notebook, tape measure, year book, prescription pad, sealing lamp and taper stand, steel library shears, physician's thermometer in silver or gold tube, etc.

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Mrs. John M. Hatton of Lebanon, Ohio, said to our reporter a short time ago, "I rescued my husband from a terrible liquor habit by a remedy known as Golden Specific. I used it without his knowing anything about it and cured him against his will. It is a marvellous result and only goes to show that drunkenness, when considered as a disease, can be cured; but when it is handled as an immoral craving susceptible to sentiment, it cannot be cured. The remedy is put up by Dr. J. W. Haines, 830 Glenn Bldg., Cincinnati, Ohio, and to every woman who writes him he will send a free trial package of Golden Specific so she can see what it is and how easily it can be used in tea, coffee, milk, chocolate or food, without the knowledge of the patient. I sent for the free trial of Golden Specific because it suggested that I might use

it secretly in my husband's food. He had been a hard drinker for years. I tried all sorts of schemes and made every effort I could to reform him, but he seemed to be entirely lost to the influence of liquor, and I turned to Golden Specific more out of hope than anything else. The results were all I could have prayed for and I honestly believe this remedy will cure any drunkard, no matter how depraved he may be. I am firmly convinced that if other women will send to Dr. Haines for a free trial of this noble remedy they will succeed in their efforts just as I did, and thus have the dollars for the home, food, clothing and the children's education instead of their going into the till of the saloonkeeper. It's certainly enough to interest every woman who in any way suffers by this horrible liquor curse to write for the free trial package and give it a test."



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Feathers and Ospreys.

Black, single mounts, large full feathers, in seven qualities, from 25c to \$1.50 each.

Black, single mounts, extra quality, rich glossy fibre, in nine qualities, from 25c to \$2.75 each.

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Black, flat plumes, in ten different grades, from \$1.25 to \$5.00 each.

Black tips, three in a bunch, in ten grades, at 50c to \$3.25 a bunch.

Colored single mounts, in grey, castor, russe and brown, at 75c, \$1.00, \$1.50 and \$2.00 each.

Colored flat plumes, in grey, French blue, brown and russe, \$1.75 and \$2.25 each.

Colored tips, three in a bunch, in brown, green, navy, French blue and mauve, at 75c, \$1.00 and \$1.50 a bunch.

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Ostrich boas, 48 inches long, eighteen different prices, from \$4.00 to \$35.00 each.

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ANSWERS TO CORRESPONDENTS.

(Continued)

FLORENCE W.:—Have a black dotted tulle veil for best wear and for protection wear a chiffon veil loosely adjusted.

READER:—Why not have a black Eton jacket for wear with the plaid skirt? Tan dogskin gloves are suitable appointments.

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Pour on them a quart of boiling water and allow the mixture to cool; strain and bottle, and each morning before breakfast take a wine-glassful of it. This cools the blood, tones the stomach and prevents the eruptions and irritations which appear on the skin.

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Now, you want to get well. Catarrh is not a pleasant disease, and it's as unpleasant for one's friends as for the sufferer himself. It makes the breath impure—it's apt to upset the stomach—it dulls the eyes—it makes the head ache, it affects the sight, hearing and taste. In fact, there is almost no end to the amount of mischief catarrh can do.

Now, this Japanese Catarrh Cure puts a stop to all these things. It is a soothing ointment, which is inserted up the nostrils, where it quickly works its way up to the diseased membrane, and goes to work to make things lively for the deadly little microbe up there. It is an absolutely wonderful little remedy, and one that you ought to know about. 50 cents from all druggists. Send a 5c. stamp for a free sample to

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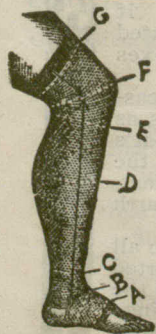
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ANSWERS TO CORRESPONDENTS.

(Concluded)

A. B. C.:—In a promenade or when entering a room with a man, a woman should walk at her escort's right; but on the street she will invariably take the inside of the walk. If a man is escorting two women, he should not walk between them, but on the outside.

A. M.:—To prepare a polishing wax for floors proceed as follows: In a pound of yellow wax melt over a slow fire a quarter of a pound of oil of turpentine and the same of rosin, stirring constantly. When the mixture is entirely fused remove it from the heat and continue stirring until cool. Apply to the floor with a woollen rag and rub vigorously and thoroughly. Many people use a bristle brush for polishing, but the cloth answers quite as well for most woods.

NATIE:—Knife-handles and other objects of use and ornament made of ivory may be cleansed when discolored by being rubbed with a paste made of prepared chalk and equal quantities of ammonia and olive oil. When the paste is dry upon the ivory brush it off, and if the article is not wholly free from stain make a second application.

AMERICA:—Any effort to reduce the size of the hips will necessitate considerable self-denial. Eat a great deal of fruit, exercise the muscles in that portion of the body and deny yourself all hearty dishes. If you wish to keep your health, you must consult a reputable physician, who will make out a list of foods that are suitable for you.

LIZZIE:—To remove bruises from furniture: Heat and moisture combined will raise dents that have not fractured the fibre of the wood. Lay several thicknesses of cloth wet with warm water upon a bruise and place upon or hold near the cloth a warm but not too hot iron, to maintain warmth in the wet cloth. A few applications of this kind will swell the wood to its natural condition. If the varnish is seared white, rub with oil and alcohol.

MISS M. P.:—1. An ounce of castor oil and two ounces of brandy will make, it is said, a good lotion for the hair. 2. Use blue silk in combination with goods like your sample.

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3187

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Ladies' Gored Collarette. Small, medium and large, 3 sizes. Price, 5d. or 10 cents.



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Ladies' Collarette. (To be made with One or Two Circular Ruffles.) Small, medium and large, 3 sizes. Price, 5d. or 10 cents.



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Ladies' Muff, with Circular Side Pieces. One size. Price, 5d. or 10 cents.



2428

Little Girls' Muff. One size. Price, 5d. or 10 cents.



2396

Ladies' Hood. One size. Price, 7d. or 15 cents.



1476



1476

Ladies', Misses' and Children's Bonnet or Hood. (To be made with or without the Revers and Cape.) Ladies', misses' and children's, 3 sizes. Price, 5d. or 10 cents.



1492



1492

Ladies', Misses and Children's Bonnet or Hood. (Known as the Klondyke Hood.) Ladies', misses' and children's, 3 sizes. Price, 5d. or 10 cents.



1033

Misses' and Girls' Hood. Ages, 2 to 16 years. 8 sizes. Price, 5d. or 10 cents.



1033



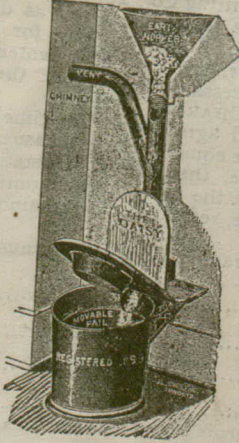
2989

Child's Cap. Ages, 1 to 7 years. 4 sizes. Price, 5d. or 10 cis.

The "Daisy" Sanitary Earth Closet.

MADE ENTIRELY OF METAL, AND VENTILATED.

Designed for Dwellings, Summer Resorts and all Places where Water Closets cannot be used.



A Sanitary Triumph, a Great Convenience, does not Gather Odor or become Unsanitary as Wood Closets do.

Price, Complete, \$15.00. Agents Wanted.

MANUFACTURED BY...

Toronto Furnace & Crematory Co., LIMITED.

14 & 16 Queen St. E., Toronto, Ont.

DRESSCUTTING

W. SPAULDING

200 Dundas St., TORONTO

Inventor, Manufacturer and Dealer in various kinds of Systems, Squares and Cutting-Machines. Wholesale and Retail.

SPECIALTIES—World's Fair Premium and New Century Tailor Systems. Large cut of system furnished free on application.

SEND FOR PRICE LIST.

Montreal Agency: Madame Corbett, 18 Reдинг St.

MORE HOME KNITTERS WANTED

To Work at Their Homes
Under the Direction

The Co-Operative Knitting Co.

To Fill Large Contracts.—Good
Wages Easily Earned.

CAN'T DOWN THE CO-OPERATIVE KNITTING CO.

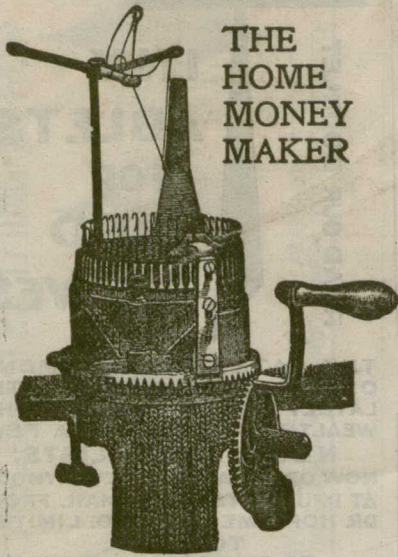
In these days of "trusts" or "combines" vast and unscrupulous methods are employed, which crush out competition and wreak dire hardship upon the citizens of Canada. It is a very infrequent occurrence that a company is so financially situated that they can repulse a large combination or trust. Capital is not only required; but the co-operation of employees, workers and citizens is necessary. These the Co-Operative Knitting Company, of Toronto, have to back them against the vicious and unprincipled attacks of the Hosiery Trust, capitalized for \$30,000,000. The method of employing home workers to knit socks and stockings, as explained in this advertisement of the Co-Operative Knitting Company, is so successful and is meeting with such hearty commendation by hundreds of honest families who are working or arranging to begin work, that the "Trusts" have thus far been unable to dislodge the company in its invulnerable position in the confidence of the public or impair its reputation for reliability, responsibility and honesty, or to impede its business operations in any manner. The Co-Operative Knitting Company is to-day stronger and better than ever.

A Pair in 30 Minutes

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THE
HOME
MONEY
MAKER

OUR METHOD OF DOING BUSINESS.

We wish to secure the services of families to do knitting for us in their homes. Our method is the same as adopted in England. We are the introducers of this plan and the largest knitting concern in Canada.

After long experimenting we have been able to produce an Automatic Machine by which all kinds of SEAMLESS knitting is now done by Our Family Machine, thereby enabling anyone of ordinary intelligence to quickly learn to do the work from the Instruction Guide. All we require is that you use the machine according to directions. The Machine being made expressly for this purpose, and the operation so simple, it cannot possibly make a mistake in its work.

The great demand now is for Bicycle Stockings, Woodmen's Socks and Motormen's Mittens; and as we are unable to supply the demand, have taken this method of advertising for more help.

The large export trade to Northwest Territories, B. Columbia, and the British Colonies furnishes an unlimited demand for our goods; and, with the combined co-operation of the many families we are employing, together with the large amount of knitting we are able to turn out, by which we save rents, insurance, interest on capital, etc., enable us to undersell any manufacturers of this class of goods, and we have sale for all the knitting we can have turned out.

The price we pay for finished bicycle stockings is \$10.00 per hundred, or at the rate of 10c. per pair; woodmen's socks, 5c.; and motormen's mittens, 12c. a pair. All other work in proportion to size.

The machine can be operated by any one of a family, and at our price any energetic family should be able to sustain themselves comfortably, and in time be a source of independent comfort.

Our plan is to send out each machine to beginners with a sock or stocking partially knitted, and remaining in the machine ready to be continued, and also enough yarn to knit one pair of sample socks or stockings, and a simple and complete Instruction Guide, showing how the work is to be done. When the samples have been finished and returned to us satisfactory, we send a quantity of yarn, which you knit and return likewise when finished. We prepay charges on all work one way, and our workers pay return charges. The work, as we have stated, is simple and rapidly done, the machine having a capacity of ten thousand stitches a minute. We have many persons now in our employ who can knit from twenty-five to thirty pairs of socks or stockings a day; and where the time of a family is devoted to the work, you can readily see that \$15.00 or \$20.00 per week can be easily earned.

We furnish our workers all the materials, yarn, etc., free, and everything that is necessary for the work. We are furnishing the machines only for the exclusive use of those desiring to take employment with us, who must, in order to become a member, send us this Contract Order Form, properly signed by them and at least one good reference, and remittance accordingly, to give us the necessary assurance that the quantities of valuable yarn we may send from time to time will not be wasted or misappropriated. Our interests are mutual and this confidence must be established if we are to succeed. We guarantee fair dealing and prompt payment for work, so do not ask us to deviate from our terms, as we cannot make a distinction with one and not another; besides we are doing an extensive business and must be governed by business principles.

The manufactured price of the machine is \$20 and positively will not be sold to any other than those who will agree to do knitting for us. To such we are giving a discount of 25 per cent., making the price net \$15.00, covering cost of manufacture, etc., expecting to derive a profit from the productions of the machines and labor of our employees.

If at any time after you commence and have done an amount of work equal to the purchase price, and wish to discontinue, we will take back machine, and refund the amount paid for same, after deducting cost of our expense only.

There is a Large Demand by the Trade for this class of work. Our workers can depend upon it year after year, and if you engage with us (whole or spare time) we will keep you supplied with work as long as you do it satisfactorily for us and return it promptly. We entrust our workers with large quantities of valuable yarn, and as we give references as to our honesty and integrity, we must ask you to do the same, in order that we may know with whom we are dealing.

We have, in as brief a manner as possible, endeavored to show you what our work is; and we simply say as to the machine, it is just what we represent it to be, and will positively do everything we claim for it, or refund the money. Each machine, securely packed with an outfit, is set up for work, thoroughly tested, and a sock or stocking partially knitted before boxing and shipping. Should you decide to engage with us, it will be necessary to send us Cash Contract Order Form, properly

signed by you and at least one good reference, together with the remittance accordingly, upon receipt of which we will forward machine and outfit ready to commence.

Respectfully yours,

Co-Operative Knitting Co.

C. O. HUNTER, Mgr. 15 Leader Lane, TORONTO.

Our References—Express Companies, Banks, or Toronto Business Houses.

If you wish to examine the machine and see the material before undertaking the work, you can do so by sending \$3.00 as a guarantee of good faith, and to defray expense of shipping and we will send everything to your nearest express company, leaving a balance of twelve dollars to pay the agent and 25 cents for the return charges on the money to us.

We are so frequently and unnecessarily asked if one can learn to knit without a teacher. We say, yes; it requires no teacher; any person of ordinary intelligence who can read the Instruction Guide can learn to knit at once.

ORDER FORM

\$15.00 CASH CONTRACT ORDER FORM.

To The Co-Operative Knitting Co., Toronto, Ont.

Gentlemen—I desire to do the work as described in this advt. and enclose \$15.00 to pay for one Automatic Knitting Machine, together with material, instructions and everything necessary for the work, the same to be sent to me by Express, CHARGES PREPAID.

It is understood and agreed that any time after I have done an amount of work equal to the purchase price, \$15.00, and wish to discontinue, that The Co-Operative Knitting Company will take back the machine and outfit and after deducting their expense, refund to me the amount paid for same.

Sender or head of family (if possible) must sign here:

Full name.....

P. O.....Street.....

County.....Prov.....

Nearest Express Office is at.....

Reference: I believe the above named is honorable and trustworthy.

Be sure to use this form when sending your remittance for the machine and outfit, which you must fill in and have signed by at least one good reference, in the proper place. Tear off and return to us and also state here how much time you can devote to the work and how you wish to be paid, weekly, monthly or as you send in.....

Don't send private check; it requires at least one week to verify same. You can send by Express Money Order by any Express Company and obtain a RECEIPT for your money, or Registered Letter or P. O. Order, and we will allow you to deduct the cost of Express Money Order, etc. from the \$15.00.

Machine weighs, boxed, 17 pounds and can be sent only by Express which we prepay. Mention THE DELINEATOR.

PAGES

MISSING