

Vol. LIII. No. 3.

Early Spring Number.

MARCH, 1899.

The Delineator



A
JOURNAL
OF
FASHION,
CULTURE
AND
FINE ARTS:
CANADIAN EDITION.

PRINTED AND PUBLISHED IN

TORONTO

BY

The Delineator Publishing Co.

OF TORONTO (Limited),

33 Richmond Street West.



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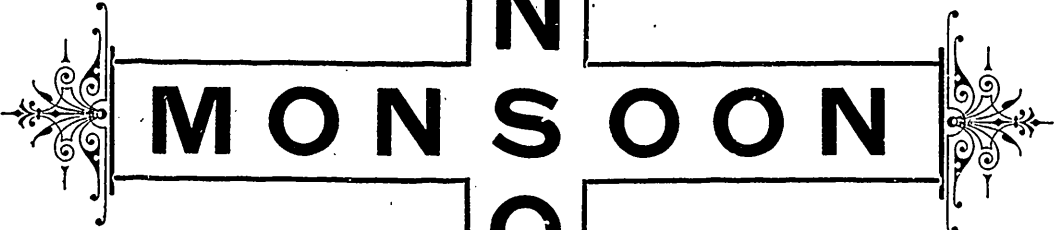


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THE DELINEATOR FOR MARCH.

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HOUSE FURNISHING AND DECORATION.



New ideas and odd conceits for home decoration are always welcome, and the few suggestions here offered possess the charm of artistic simplicity as well as practicality.

At the top of the page is shown a dainty little hall or dining-room ornament in the shape of a musical Japanese bell, which will be sure to attract interested attention. It is made of brass effectively enamelled with bright Oriental colorings in fantastic designs. Holding the three portions together and fastened in graceful festoons is a heavy gilt cord and tassels.

In the lower corner is portrayed a cosy sitting or living room. A room of this description adds greatly to the comfort and general elegance of a home and is always particularly enjoyable, as it reflects more or less the individuality and good taste of the occupants. A cool green carpet covers the floor, and a large cabinet rather Oriental in character is one of the most ornamental articles. This cabinet may be utilized to give a variety of decorative results. Upon the top shelf are tastefully disposed a few pieces of favorite bric-à-brac, and in the small curtained recesses just below are bookshelves divided by



covered oak frame gives a finish to the lower part. Just in front of the cabinet is artistically placed a sofa, uniquely designed and covered in a pretty Empire stripe of green and white. A small side cabinet with doors of leaded glass and a gilt mirror are effective wall decorations, as is also a handsome plaque of heavy hammered brass. A mahogany stand with a swinging mirror is tastefully placed beside the open sliding door, which is gracefully draped with rich green velours. In the foreground a comfortable Morris chair stands invitingly, and placed conveniently near is a unique paper-rack in which may be arranged conveniently periodicals and newspapers.

Where space is of great importance nothing can be of greater service than the economical closet here pictured. This will be greatly appreciated by the orderly man, as in it can be conveniently placed every article of attire. At one side is a deep recess having a brass rod across the top upon which may be hung any number of coats compactly arranged upon wire frames. Above are shelves for hats and below spaces for boots and shoes. In the other half of the closet provision is made for collars, cuffs, ties and other numerous and necessary small articles. Below are shelves that are neatly filled with shirts, although it is an admirable arrangement to have a shelf for putting away vests, which can be carefully folded and so better retain their shape and style. Extending across the entire lower part of the wardrobe or closet is a long folding drawer with swinging sides and front, which open conveniently, thus permitting easy access to any portion. In this drawer trousers are laid, care being used to fold them smoothly and correctly.

a small box effect having a door of ornamental scroll work in handsomely carved wood. A row of photographs in a long

closet by finishing the long door with a mirror panel, which would also add considerably to its general utility.

DRESSY AND PLAIN CAPES

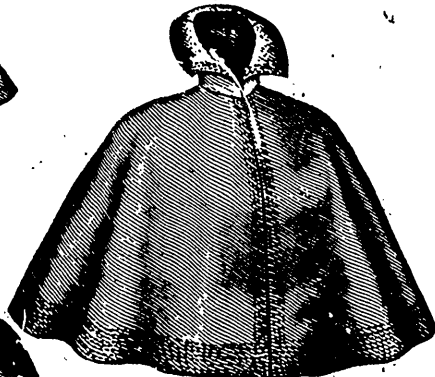
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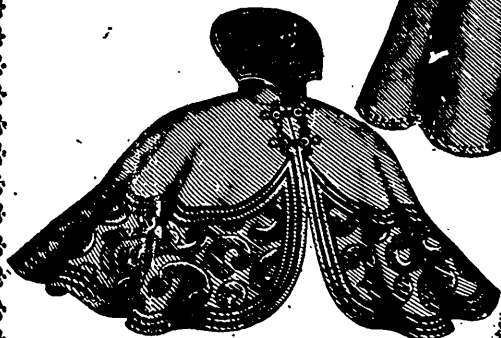
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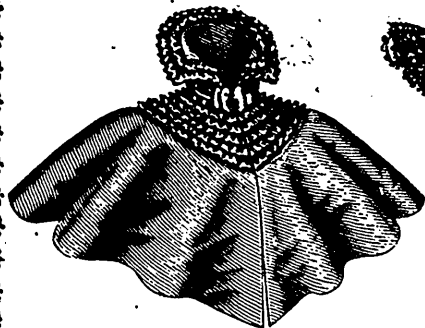
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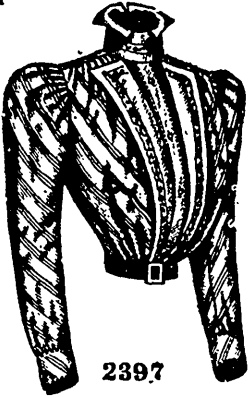


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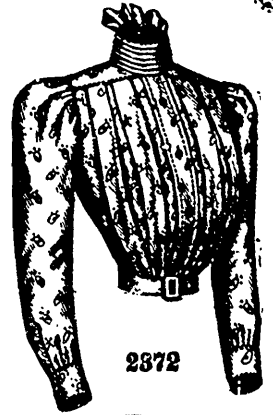
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SHIRT WAISTS.

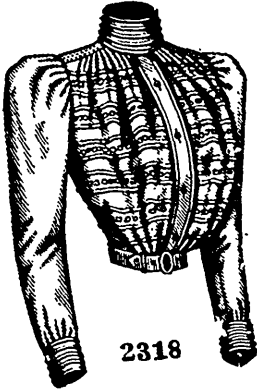
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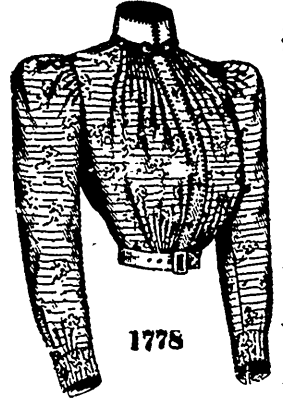
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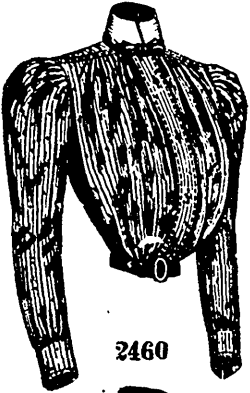
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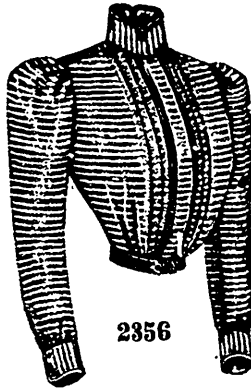
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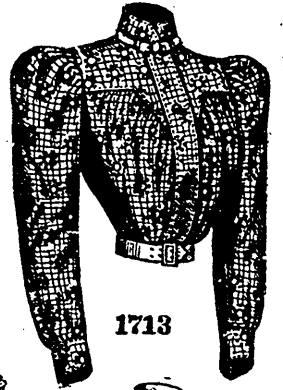
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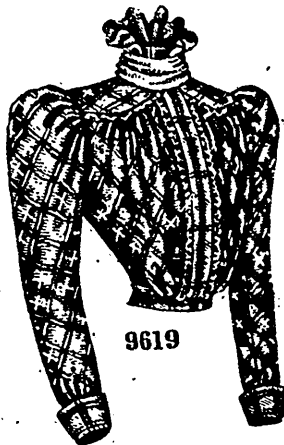
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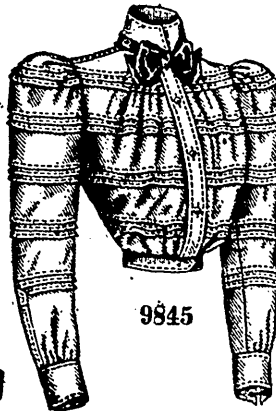
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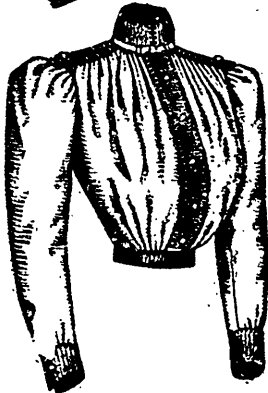
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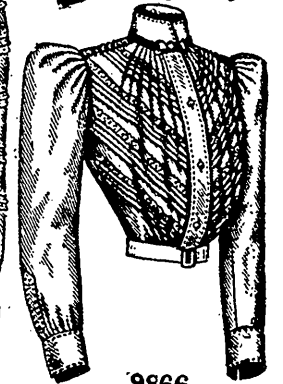
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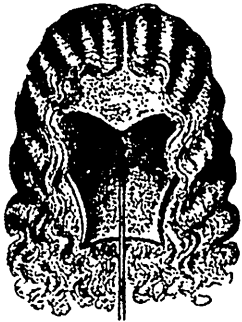
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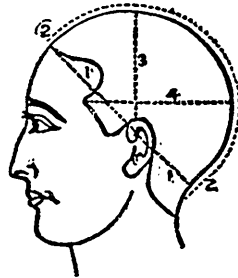
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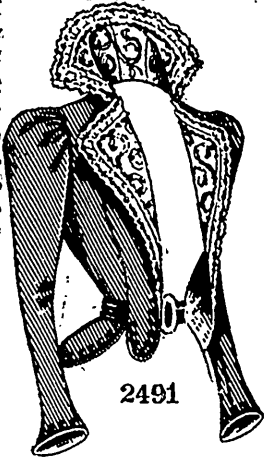
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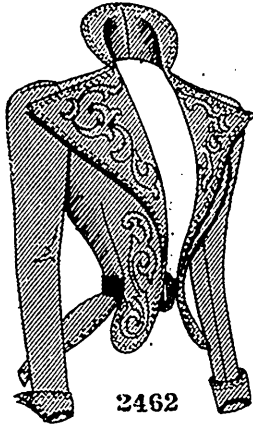
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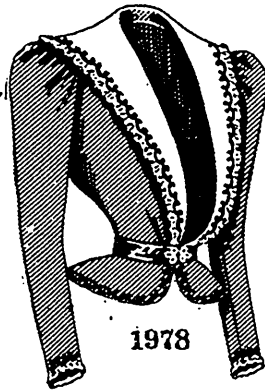
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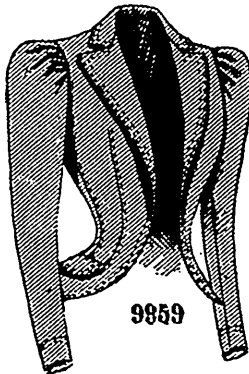
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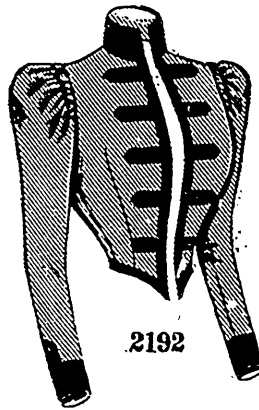
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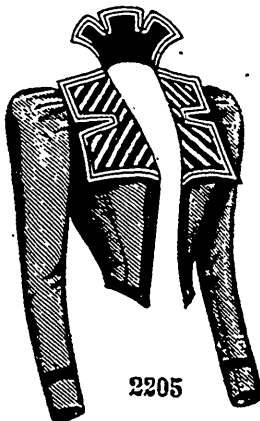
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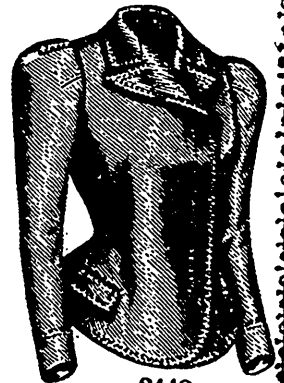
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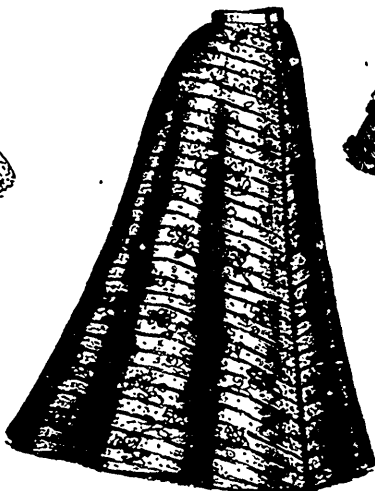
GRACEFUL SKIRTS FOR EARLY SPRING.



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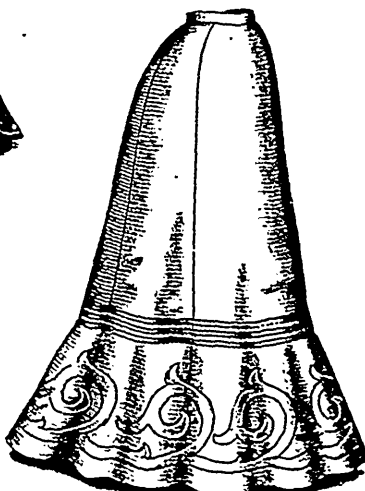
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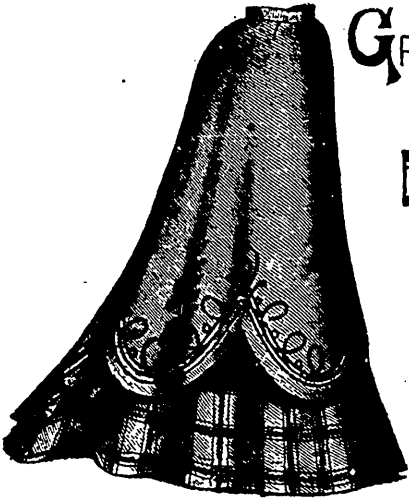


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DRESSY SKIRTS.

(Described on Pages 314 and 315.)

GRACEFUL SKIRTS FOR EARLY SPRING.



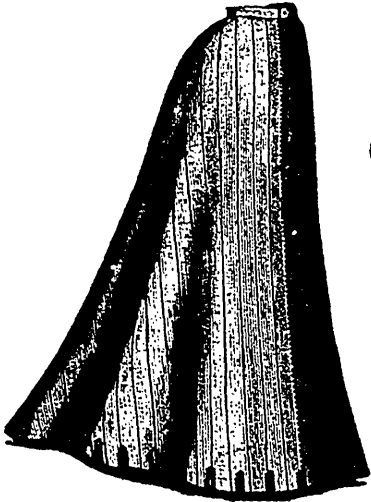
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(Described on Pages 315 and 316.)

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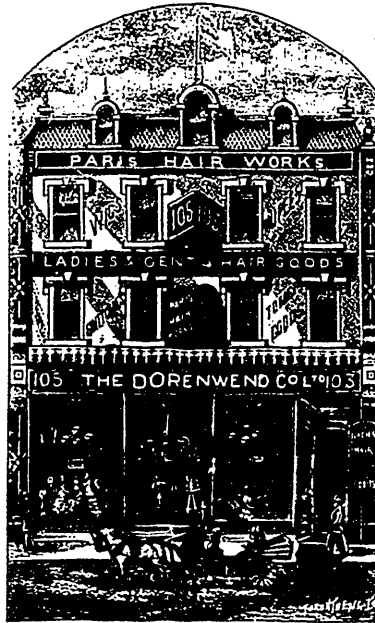
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The EDIBLEATOR

VOL. LIII.

March, 1899.

No. 3.

PRINTED AND PUBLISHED IN TORONTO.

DESCRIPTION AND ILLUSTRATION OF A PRETTY PINAFORE WAIST FOR LADIES' WEAR.

FIGURE No. 79 L.—This illustrates a Ladies' waist. The pattern, which is No. 2507 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 310.

The contrasts offered between light silk and dark cloth are among the prettiest effects shown this season in fancy waists. An effective illustration of this blending of light and dark colors in thin and heavy fabrics is to be found in this charming waist, which is here pictured developed in dark lustrous green satin-faced cloth, with the yoke and sleeve puffs of maize Bengaline, which also forms the crush stock, while cut jet trimming provides stylish decoration for the mode. The strap effect over the shoulders that the pinafore is extended to form is the distinguishing feature of this attractive design, which is a variation of the universally becoming pinafore waist. Over the fitted lining, topped by a stylish standing collar, is arranged the low-necked pinafore, that is laid in box-plaits both at the back and front, the plaits being extended and



their ends meeting on the shoulders. At the waist-line there is gathered fulness which is allowed to blouse stylishly at the front. The full puffs and flaring turn-over cuffs are notable features of the sleeves. A soft crush belt of ribbon encircles the waist and is decorated with a bow at the side.

A handsome costume for a matron will result if the waist be developed in *aubergine* velvet and the yoke, collar and puffs made of water-blue taffeta and decorated with cream lace appliqué. The velvet skirt may be either circular or fashioned in the sheath flare style. For the fair young *débutante* dull, silvery-pink *crêpe de Chine* combined with heavy guipure all-over lace for the yoke and sleeve-puffs will daintily develop the design, which might be ornamented with pearl trimming. Such a waist will be appropriate for wear when receiving at formal receptions. This design is susceptible of many pleasing color schemes.

The odd but becoming hat is worn well back from the face and is garnished with a large bow of white satin ribbon and quills.

FIGURE No. 79 L.—This illustrates LADIES' PINAFORE WAIST.—The pattern is No. 2507, price 10d. or 20 cents.—(For Description see this Page.)

All rights reserved.

DESCRIPTIONS OF FIGURES IN COLORS, TINTS, ETC., SHOWN ON PAGES 261, 263 AND 279, AND FROM 281 TO 290 INCLUSIVE.

FIGURES NOS. 75 L. AND 76 L.—PROMENADE TOILETTES FOR EARLY SPRING.

FIGURE No. 75 L.—This consists of a Ladies' jacket and skirt. The jacket pattern, which is No. 2529 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is differently represented on page 304. The skirt pattern, which is No. 2533 and costs 10d. or 20 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and may be again seen on page 319.

The remarkably beautiful toilette here shown consists of a velvet jacket and a skirt of fine cloth. The jacket follows closely the lines of the figure and is fitted by the customary seams and single bust darts. The fronts are rolled back in large revers that are broad at the top but tapering to a becoming point at the waist-line, below which the front edges flare attractively; lining fronts are secured at the center to form a fly closing. At the back the jacket forms a short ripple skirt. A rich trimming of jet is added, and a soft ruche of cloth on edges the flaring collar, around which a ribbon ornamented with jaunty bows is arranged. The sleeve has the dart-fitted top that still retains its high place in feminine favor. A quilting of ribbon beneath the lower edge of the jacket gives a stylish finish.

The skirt, a circular mode, is made with triple hip darts and a shallow under-box-plait. Below the hips it falls in soft folds to the bottom, where a deep appliqué of white cloth gives elaborate decoration.

In checked kersey trimmed with strappings of plain cloth, which is one of the season's most popular fancies for tailor gowns, this mode will be exceedingly stylish. Velvet may also be utilized for the design. The skirt will be an attractive mode by which to fashion separate skirts of silk.

The velvet hat is ornamented with plumes, aigrettes and a chon of black satin antique.

FIGURE No. 76 L.—This comprises a Ladies' jacket and skirt. The jacket pattern, which is No. 2570 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be again seen on page 302. The skirt pattern, which is No. 2562 and costs 1s. or 25 cents, is in nine sizes, from twenty to thirty-six inches, waist measure, and is differently pictured on page 314.

There is a quiet elegance about the severe simplicity of this toilette that is very attractive. The jacket, here shown made of light and dark cloth, is snugly adjusted and has the fashionable spade fronts, a style which is pushing to the fore as a claimant for the approval of the fair sex. Fanciful revers, below which the jacket closes with loops and olives, and the scalloped skirt that lengthens the sides and back are becoming features of the mode. The face is framed by a sectional storm-collar which flares jauntily at the front. The sleeves, of the two-seam coat variety, have dart-fitted tops that stand out broadly. With the jacket, which is ornamented with jet and ribbon ruchings, is worn a soft crush ribbon belt ornamented at the back with an antique silver buckle.

An original feature of the five-gored sheath skirt, which is made of cloth with a fanciful arrangement of narrow braid for decoration, is the fan like sweep that the back-gores are extended to form. It is snugly adjusted about the hips but flares decidedly below the knee.

If wood-brown velvet be selected for the jacket, with the revers and collar faced with white poplin and decorated with *écru* lace appliqué, a very dressy affair will result. Silk, cheviot, satin-faced cloth and similar materials will be suitable for the mode, for which any desired ornamentation may be used.

Feathers and ribbon adorn the jaunty velvet hat.

FIGURES NOS. 77 L. AND 78 L.—SEASONABLE TOILETTES.

FIGURE No. 77 L.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 2555 and costs 10d. or 20 cents, is in ten sizes for ladies from thirty-four to forty-eight inches, bust measure, and is shown again on page 308.

The skirt pattern, which is No. 2488 and costs 1s. or 25 cents, is in seven sizes from twenty to thirty-two inches, waist measure.

This stylish toilette is handsome as here portrayed developed in cloth, with velvet overlaid with lace for the vest and braid for the elaborate decoration. The basque is desirable for stout ladies, being adjusted with two under-arm gores. The fanciful shaping of the fronts is particularly pleasing, and the flare cuffs give a graceful touch to the sleeves. The lower edge of the basque is completed with a fitted belt.

The skirt, which is known as the double skirt, consists of a seven-gored portion which extends to the foot and a circular over-skirt or polonoise drapery that is dart-fitted at the top and ripples stylishly below the hips. Encircling the skirt at the bottom is a circular flounce over which the drapery falls.

Camel's-hair, fine serge, cheviot and cloth in any of the fashionable shades will develop the toilette stylishly, with satin, tuckered silk or all-over lace for the vest and milliners' folds or appliqué trimming for a completion. If preferred, a simple finish of machine-stitching may be used.

A handsome wing and spangled silk give stylish ornamentation to the velvet toque.

FIGURE No. 78 L.—This illustrates a Ladies' seven-gored skirt and a basque-waist. The skirt pattern, which is No. 2585 and costs 1s. or 25 cents, is in seven sizes for ladies from twenty to thirty-two inches, waist measure, and is also pictured on page 318. The basque-waist pattern, which is No. 2587 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be seen again on page 309.

This toilette possesses many charming features. It is here shown made of light silk, with an effective decoration of lace and ribbon. The seven-gored skirt introduces a novelty in the over-drapery, which is dart-fitted at the top and shapes a series of points at the bottom. A circular flounce is arranged on the skirt and ripples attractively all round, showing between and below the points of the over-drapery.

The basque-waist has a gracefully draped front and full back below a smooth pointed yoke. The mousquetaire sleeves have abundant fullness which will prove becoming to slender arms.

Silk, cashmere, nun's-veiling, poplin and fine cloth are appropriate materials, and ribbon, lace, chenille bands or passementerie will supply pleasing garniture. A charming toilette for evening wear might be developed in organdy or soft silk and decorated with frills of the material or lace, the frills being arranged in rows on the flounces of the skirt.

Flowers and ribbon adorn the stylish hat.

FIGURE No. 80 L.—LADIES' DOUBLE-BREADED JACKET.

FIGURE No. 80 L.—This pictures a Ladies' jacket. The pattern, which is No. 2535 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be again seen on page 305.

This attractive jacket, here shown developed in fancy cheviot and finished with machine-stitching, is in severe tailor style and is accurately conformed to the figure, the correct adjustment being obtained by single bust darts, under-arm and side-back gores and a center seam which terminates above coat-laps, and coat-plaits are formed at the side-back seams. At the top the fronts are reversed in small lapels that extend in points beyond the ends of the rolling collar, and below the lapels the jacket closes in double-breasted style with buttons and button-holes, the lower front corners rounding away becomingly. The two-seam sleeves are small and show the dart-fitted tops that are now so much admired.

Broadcloth will successfully develop the mode, which may be elaborately decorated with braid and closed with frogs and olives. Serge, cheviot, English Oxford or Venetian cloth in tan, blue or black will also be appropriate.

The felt hat flares becomingly in front, where it is ornamented with plumage and a bow of white ribbon having a black velvet edge.

FIGURE No. 81 L.—LADIES' RECEPTION TOILETTE.

FIGURE No. 81 L.—This illustrates a Ladies' waist and skirt. The waist pattern, which is No. 2602 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 309. The skirt pattern, which is No. 2606 and costs 1s. or 25 cents, is in seven sizes from twenty to thirty-two inches, waist measure, and is differently portrayed on page 317.

Light-heliotrope silk was employed in developing this charming toilette, which is ornamented with insertion and satin ribbon arranged in rows and in a scroll design. The waist adjusted over a fitted lining by under-arm and shoulder seams, has gathered fulness at the waist-line, which pouches out attractively at the front. Two scalloped circular Berthas fastened under a jaunty bow at the left side are effectively arranged on the bodice below a round yoke-facing of silk overlaid with insertion and ribbon. A trim standing collar covered by a stock completes the neck and a soft crush belt is worn. The two-seam sleeve is quite small and is finished by a fanciful cuff that falls well over the hand.

Over the seven-gored skirt are arranged three circular flounces, which ripple gracefully all round. A becoming sweep is formed at the lower edge of the stylish skirt, which is snugly adjusted about the hips by single darts and laid in an under box-plait at the back.

Crêpe de Chine, soft woollens and novelty goods will develop this toilette handsomely, and desirable ornamentation may be provided by lace appliqué, iridescent steel trimming or jewelled passementerie.

Ostrich plumes, velvet and jet were employed in embellishing the picturesque felt hat.

FIGURE No. 82 L.—LADIES' TAILOR-MADE SUIT.

FIGURE No. 82 L.—This represents a Ladies' basque and skirt. The basque pattern, which is No. 2550 and costs 10d. or 20 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and may be again seen on page 308. The skirt pattern, which is No. 2533 and costs 10d. or 20 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is differently portrayed on page 319.

For this attractive suit checked chevrot was selected, stylish decoration being provided by narrow velvet ribbon. The basque, which is cut on the most approved lines, is adjusted by double bust darts, under-arm and side-back gores and a center seam that shape the basque to the figure in a very effective manner. The back may be made without the center seam. The fronts are reversed at the top in jaunty lapels that form wide notches with the ends of the velvet turn-over collar to reveal a linen chemisette and satin four-in-hand tie. Buttons and button-holes close the basque down the front to the lower edge, which is gracefully scalloped. The sleeve is comfortably close and has a cuff-facing of velvet.

The one-piece sheath skirt is a graceful circular mode and is snugly fitted about the hips by three darts and a shallow under box-plait. It falls in soft folds at the sides and back, where a becoming sweep is seen.

The costume will be very effective developed in green serge and ornamented with wide and narrow Hercules braid. Cloth or camel's-hair will also be desirable for the mode.

Long plumes, a fancy pin and satin ribbon decorate the picturesque hat.

FIGURE No. 83 L.—LADIES' AFTERNOON TOILETTE.

FIGURE No. 83 L.—This consists of a Ladies' jacket-basque and skirt. The jacket-basque pattern, which is No. 2504 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is differently portrayed on page 307. The skirt pattern, which is No. 2562 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is again pictured on page 314.

The toilette is suitable for calling or the promenade. In this instance dark-gray cloth was selected for the jacket-basque, with black satin for facing the lapels and cream-white silk for the vest, while the skirt is of lighter gray cloth trimmed with black braid. The jacket-basque is closely fitted at the back and sides, but the fronts are turned back by a rolling collar in long lapels from full vest-fronts that close at the center under a double ruffle of satin-edged chiffon. Ribbon belt-sections bowed at the center cover the lower edge of the vest, and a

stock of similar ribbon is drawn about the standing collar. A braid appliqué trims the lower part of the jacket and the wrists of the sleeves, which are finished with chiffon ruffles.

The name of this stylish skirt—the lily-bell—accurately describes its shape. It is in five-gored sheath style and flares gracefully below the knees at the front and sides, and a pretty fan sweep is formed at the back, due solely to the original shaping.

If blue velvet associated with spangled chiffon over satin be employed for the jacket, the design will be attractively elaborate. Any woollen material or silk will be suitable for the skirt, which may be trimmed in any preferred way.

The velvet hat of fanciful shape is adorned with plumes and ribbon choux.

FIGURE No. 84 L.—LADIES' CARRIAGE TOILETTE.

FIGURE No. 84 L.—This illustrates a Ladies' polonaise and skirt. The polonaise pattern, which is No. 2530 and costs 1s. or 25 cents, is in six sizes for ladies from thirty-two to forty-two inches, bust measure, and is again shown on page 296. The skirt pattern, which is No. 2533 and costs 10d. or 20 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is also pictured on page 319.

Redingotes are decidedly popular this season both for street and indoor wear. This example of the graceful mode is here shown developed in satin-faced cloth combined with velvet and decorated with lace appliqué. Attractive features of the redingote, which is adjusted without a wrinkle, are the tab extensions on the fronts and the oddly designed collar, which extends down the front in revers effect and relieves the absolute severity of the mode. Between the flaring fronts is effectively revealed the smooth vest, which closes to the throat with button-holes and small buttons. The dart-fitted sleeve is characterized by a fanciful circular cuff that falls well over the hand.

Brocade was chosen for the circular sheath skirt that shows a becoming under box-plait at the back, below which the skirt falls in deep flutes.

Any firmly woven material will be suitable for the skirt and redingote, both of which may be ornamented with braid, ribbon or passementerie. A dressy touch may be given the collar of the redingote by appliquéd bow-knots of ribbon.

Plumes and rosettes of silk stylishly adorn the velvet-faced walking hat.

FIGURE No. 85 L.—LADIES' WALKING COSTUME.

FIGURE No. 85 L.—This illustrates a Ladies' jacket and skirt. The pattern, which is No. 2556 and costs 1s. or 25 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is differently portrayed on page 280.

An exceedingly graceful costume of the admired English tailor cut is here depicted made of Oxford cloth and finished with machine-stitching. The jacket is in cutaway style, a mode which becomes more and more popular as the season advances, and is correctly adjusted by single bust darts, under-arm and side-back gores, and a center seam which terminates above deep coat-laps. At the top the fronts are reversed in lapels that form notches with the ends of the turn-over collar, and below the lapels the fronts close in double-breasted fashion with buttons and button-holes. The top of the two-seam sleeve shows five darts that cause it to stand out becomingly from the shoulder.

The graceful skirt consists of a narrow front-gore and two wide circular portions and is conveniently fastened at the left side. Snug adjustment is given the skirt about the hips by single darts, and the fulness at the back is laid in a shallow under box-plait; the skirt ripples attractively below the hips at the back and sides and falls in a becoming sweep.

Tweed, cloth or camel's-hair will successfully develop the mode, which may be ornamented with self-strappings or Hercules braid. The collar and revers may be velvet-faced with pleasing effect.

The hat shows a soft velvet crown and is stylishly adorned with ribbon, chiffon rosettes and quills.

FIGURE No. 86 L.—LADIES' TOILETTE.

FIGURE No. 86 L.—This comprises a Ladies' shirt-waist and skirt. The shirt-waist pattern, which is No. 2623 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-

six inches, bust measure, and is again illustrated on page 311. The skirt pattern, which is No. 2572 and costs 10d. or 20 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is differently portrayed on page 315.

This stylish shirt-waist, which is here shown made of green taffeta and finished with machine-stitching, possesses features that are decided novelties this season. Tucks at each side of a broad box-plait arranged at the back and an oddly curved yoke that extends well over the shoulders characterize this becoming mode, with which are worn a leather belt and a stock collar made of a tucked section of the silk and ornamented with a bow at the front; the sleeves are the correct size for Spring waists and are finished in the usual manner.

The modish skirt, developed in figured silk and decorated with lace ruffles and velvet ribbon, is in four-gored style and has becoming gathered fulness at the back.

In burnt-orange taffeta this shirt-waist will be very becoming to a pronounced brunette. Serge, cloth, foulard, peau de soie or Liberty satin, as well as dimity, lawn, cheviot and gingham, will also be appropriate for the mode. Crystal buttons are frequently used for closing silk shirt-waists, with which are worn lace, Liberty silk or net scarfs. Linen collars and string or Ascot ties still retain their popularity as stylish neck accessories for washable shirt-waists. The skirt may be developed in silk, cloth or washable materials, and desirable decoration may be provided by ribbon, braid, insertion, passementerie or self-strappings.

The jaunty hat is attractively adorned with plumes, ribbon and a fancy buckle.

FIGURE No. 87 L.—LADIES' CALLING TOILETTE.

FIGURE No. 87 L.—This portrays a Ladies' waist and skirt. The waist pattern, which is No. 2524 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 309. The skirt pattern, which is No. 2600 and costs 10d. or 20 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is also shown on page 316.

Cloth in a rich shade of red—markedly stylish in every tone this season—combined with maize taffeta, which is tucked for the collar and yoke, was selected for this originally designed waist, with frills of black satin ribbon for decoration. The waist, made over a fitted lining, is fashioned with a smooth yoke topped by a trim standing collar ornamented with two oddly shaped tabs, both the collar and yoke being fastened at the left side. The outside portions are cut in fancifully low outline at the top and extended to form shoulder caps that induce the becoming broad effect so much desired this year. The fronts, which close a little to the left of the center, have gathered fulness at the waist-line and pouch out attractively. A touch of individuality is given the sleeve, which is finished at the wrist by a flaring circular cuff, by seven small tucks taken up in the top. The belt is of black satin ribbon.

The skirt, which is developed in novelty goods, is in three-piece style and has slight fulness at the back underfolded in a box-plait below which it ripples gracefully.

Silk associated with chiffon or velvet combined with silk will also be desirable for the mode, which may be decorated with lace appliqué, jet or passementerie. The skirt may be successfully developed in cloth, serge, cheviot or silk, and trimmed with braid or passementerie as preferred.

The jaunty hat is adorned with flowers and ribbon.

FIGURE No. 88 L.—LADIES' STREET TOILETTE.

FIGURE No. 88 L.—This shows a Ladies' cape and skirt. The cape pattern, which is No. 2583 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 300. The skirt pattern, which is No. 2568 and costs 10d. or 20 cents, is in ten sizes from twenty to thirty-eight inches, waist measure, and is again pictured on page 320.

The grace of this becoming cape cannot fail to win feminine approval. The garment is here shown developed in double-faced cloth and finished in trim tailor style with a strap of the material. The cape, the circular shaping of which causes it to ripple symmetrically, is lengthened by a circular ruffle that extends up the front in odd revers, these being attractive features of the mode. About the shoulders, where the cape is adjusted by darts, is arranged a Capuchin hood, the reversed center edge effectively revealing the plaid side of the cloth. A sec-

tional collar flaring becomingly at each side of the chin completes the neck.

Basket cloth in an open weave was selected for the modish skirt, which is decorated with rows of braid that extend well up the front. It is in seven-gored style and has scanty fulness at the back which is disposed of by an under box-plait that falls in rolling folds.

Cloth is the material most suitable for the cape, which may be lined with flannel or silk and trimmed with braid. The skirt is a particularly desirable mode by which to fashion skirts of silk, though woollens may also be employed with very stylish results.

The large hat of braided felt is ornamented with sweeping plumes separated by a bunch of violets.

FIGURE No. 89 L.—LADIES' CALLING TOILETTE.

FIGURE No. 89 L.—This pictures a Ladies' jacket and skirt. The jacket pattern, which is No. 2615 and costs 10d. or 20 cents, is in nine-sizes for ladies from thirty to forty-six inches, bust measure, and is again shown on page 306. The skirt pattern, which is No. 2562 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is also illustrated on page 314.

This charming toilette, appropriate for dressy occasions, combines elegance of appearance with simplicity of design. Velvet associated with white satin was here utilized for the jacket, which is trimmed with frills of white ribbon. It is fitted perfectly at the sides and back but has bloused fulness at the front, and is fastened at the left side by frogs, the fronts lapping in double-breasted style. Above the closing the fronts, which are arranged over fitted under-fronts, are reversed in fanciful lapels. The flaring sectional collar is an attractive feature of the mode. Two circular peplums narrow at the front but widening gradually toward the back, where pretty backward-turning plaits are seen, are sewed to the jacket, the joining being concealed by a folded belt fastened with a fancy gold buckle. The two-seam sleeves are fancifully shaped at the wrist and have desirable gathered fulness at the top.

An odd feature of the five-gored sheath flare skirt, which is made of cheviot and finished with machine-stitching, is the graceful fan sweep that the back-gores are extended to form. A decided flare below the knee is another distinctive element. The jacket will be decidedly effective if developed in tan cloth combined with white satin and ornamented with black lace appliqué. For the skirt cloth, serge or silk in any fashionable color may be employed with satisfactory results.

The becoming cloth toque is finished a full velvet edge and is stylishly decorated with a large bow of ribbon and a chou of lace.

FIGURE No. 90 L.—LADIES' PRINCESS DINNER GOWN.

FIGURE No. 90 L.—This illustrates a Ladies' Princess dress. The pattern, which is No. 2566 and costs 1s. or 25 cents, is in ten sizes for ladies from thirty-two to forty-four inches, bust measure, and may be again seen on page 294 where it is differently portrayed.

The grace and picturesqueness of the Princess gown have carried the inclinations of the fair sex by storm, and now this type of gown is much affected by both the débutante and the matron. A captivating example of this mode is here shown developed in cactus-green peau de soie, with lace edging for the short frill sleeves, and decorated with a lace frill about the neck, heavy lace appliqué and pearl trimming. The graceful lines of the figure are accentuated by the perfect adjustment of the dress, the front of which extends to the foot at the center, while the sides and back are lengthened by a circular flounce that ripples prettily. An attractive feature of the design is the circular ruffle, which is arranged on the front, where it induces a panel effect and outlines the circular flounce. The dress is closed invisibly to a convenient depth at the back.

A remarkably handsome evening gown will result if a combination of plain and striped taffeta or satin associated with spangled net be employed for the design; in this case it may be handsomely decorated with paillettes of steel or dainty jewelled passementerie. Innumerable rich and effective combinations of materials and colors will readily suggest themselves to the tasteful modiste.

Fashions of To-Day.

Box-plaits form straps over the shoulders in a very youthful waist in pinafore outline. The mode is appropriate for a combination of materials.

The outside portions of a stylish basque-waist extend to form shoulder caps, the loose edges being characterized by a fanciful outline.

An extra long-waisted basque is particularly emphasized by curved closing edges and extra-long two-seam sleeves; the neck may be finished with a standing military collar or with a U, round or square neck, as preferred.

Especially attractive is a basque-waist with a whole back and having a circular Bertha that lies perfectly smooth. The fronts open over a full vest.

In a new and approved jacket-basque the noticeable feature is the full vest-front.

Pleasing results are attained in a basque which may be made with or without a center-back seam. The fronts open at the neck to reveal a chemisette which will be worn with it, and the bottom of the basque is cut out in scollops.

A basque-waist of newest shaping may be made with or without the yoke, with equally pleasing results.

A basque admirably suited for stout figures is fitted with two under-arm gores.

Extremely stylish is a new shirt-waist, which may be corded or tucked, as preferred. There is a removable stock. The mode is adaptable for developing silks, soft wools and wash fabrics.

A shirt-waist shaped upon the newest and most approved lines has an oddly curved yoke extended over the shoulders and pointed in the back; the fronts are becomingly bloused.

A stylish jacket may have the lower front corners square or round, and the closing may be made in a fly or with hooks and eyes. It is known as the Wilhelmina jacket.

Another jacket of the Wilhelmina type may be made with or without a center-back seam and may be lapped in double-

breasted style, turned back in rovers and closed at the waistline or left open, as individual taste suggests. A high flare collar is an additional attraction.

A smart double-breasted jacket is also emphasized by dip fronts, a feature of the season.

Dip fly-fronts characterize a new jacket of single-breasted shaping.

Suggesting comfort and good style is a double-breasted military cape with a removable hood; it may be made with or without the shoulder straps, as preferred.

A shallow under box-plait at the back gives the required fullness in a new circular sheath skirt, which may be made with a sweep or in round length.

A five-gored sheath flare skirt of admirable grace has the back-gores extended in a fan sweep; it is known as the eel-skin or lily-bell skirt.

In a new seven-gored skirt to be made with a shallow box-plait or gathered at the back the features are the circular founce and pointed over-drapery.

A skirt shaped with four gores is particularly desirable for wash materials.

A two-piece costume consists of a jacket closing with a fly and a five-gored skirt with a shallow, under box-plait at the back; the bottom of the jacket at the back is shaped in three scollops.

Another stylish two-piece costume combines a double-breasted cutaway jacket and a three-piece skirt,

which is fastened at the left side and may be made with a sweep or in round length, as preferred.

The polonaise or redingote is extremely fashionable. One of most approved design has a long Princess back and oddly shaped collar and rovers; the sleeves may be dart-fitted or gathered.

The Priscilla hood or Empire mob cap is designed especially for evening or opera wear and possesses many charms.



FIGURE NO. 80 L.—This illustrates LADIES' DOUBLE-BREASTED JACKET.—The pattern is No. 2535, price 10d. or 20 cents.

(For Description see Page 276.)

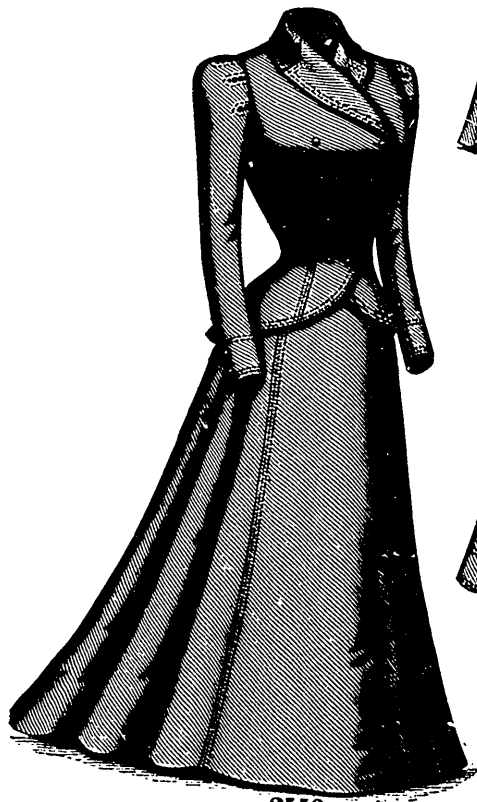
LADIES' TWO-PIECE COSTUME, CONSISTING OF A DOUBLE-BREADED CUTAWAY JACKET AND A THREE-PIECE SKIRT FASTENED AT THE LEFT SIDE (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH).
(For Illustrations see this Page.)

No. 2556.—At figure No. 85 L this costume is again shown. A modish costume fashioned in severe tailor style is here illustrated made of Southern-gray cloth finished with machine-stitching and buttons. The jacket is cut on most approved lines, being fitted by single bust darts, under-arm and side-back gores, and a center seam which terminates above broad coat-laps. At the top the fronts are reversed in small lapels

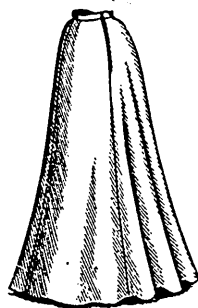
sizes about four yards and a fourth at the lower edge. When the figure is slight the appearance of the design will be greatly improved if hip conformers or pads be worn.

Cloth in poppy or Venetian red or blue of any tint will be decidedly effective for the mode, these two colors being very popular at present. Braid or strappings of the material will add a dressy touch to both the skirt and jacket, and the closing of both garments may be made with fancy pearl buttons.

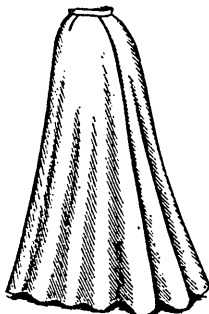
We have pattern No. 2556 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the costume for a lady of medium size, requires four yards and three-fourths of goods fifty-four inches wide, with a quarter of a yard of velvet twenty inches wide cut bias for the collar. Price of pattern, 1s. or 25 cents.



2556
Front View.



2556



2556



2556

Back View.

LADIES' TWO-PIECE COSTUME, CONSISTING OF A DOUBLE-BREADED CUTAWAY JACKET AND A THREE-PIECE SKIRT FASTENED AT THE LEFT SIDE (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH).

(For Description see this Page.)

that form notches with the ends of a velvet turn-over collar; below the lapels the jacket closes diagonally in double-breasted fashion with buttons and button-holes to the waistline, below which it rounds gracefully away toward the back. The top of the two-seam sleeve, which is the correct size for Spring jackets, is fitted by five darts that cause it to stand out from the shoulder in the style so much admired this season. The skirt consists of a front-gore and two circular sections; it is plain at the front and sides, where it is adjusted by single hip darts, but the back has slight fullness that is disposed of by an underfolded box-plait the outer folds of which meet at the top but spread in folds below into the slight sweep. The closing is made at the left side-front seam, and the round-length skirt measures in the medium

LADIES' TWO-PIECE COSTUME, CONSISTING OF A JACKET (HAVING TWO UNDER-ARM GORES AND SLEEVES THAT MAY BE DART-FITTED OR GATHERED) AND A FIVE-GORED SKIRT WITH SHALLOW UNDER BOX-PLAIT AT THE BACK (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH).

(For Illustrations see Page 293.)

No. 2581.—Severely plain tailor suits are most convenient at all seasons, but for early Spring wear they are absolute necessities. An exceptionally unique and jaunty example is here portrayed made of brown serge finished with machine-stitching. The jacket is made with two under-arm gores at each side. Beside these gores side-back gores and a center-back seam are introduced in the adjustment of the back and sides, the front being in box style. Lapels in which the fronts are reversed at the top form deep notches with the ends of the turn-over collar. The jacket laps widely and is closed with a fly, the lower front corners being rounded and the lower edge forming deep scoops at the sides and back. The small two-seam sleeves

may be made with dart-fitted tops or may be gathered. The five-gored skirt is smoothly adjusted at the front and sides by single hip darts, and at the back it is fashioned with a shallow under box-plait, the outer folds of which meet for a short distance but flare in deep flutes below. The skirt, which measures about four yards at the lower edge in the medium sizes, falls in a graceful sweep at the back. The placket is made above the center seam. Hip conformers or

(Descriptions Continued on Page 293.)



FIGURE No. 81 L.—This illustrates Ladies' Reception Toilette.—The patterns are Ladies' Basque-Waist No. 2602, price 10d. or 20 cents; and Skirt No. 2606, price 1s. or 25 cents. (Described on page 277.)



FIGURE No. 82 L.—This illustrates Ladies' Tailor-Made Suit.—The patterns are Ladies' Basque No. 2550, price 10d. or 20 cents; and Skirt No. 2533, price 10d. or 20 cents. (Described on page 277.)

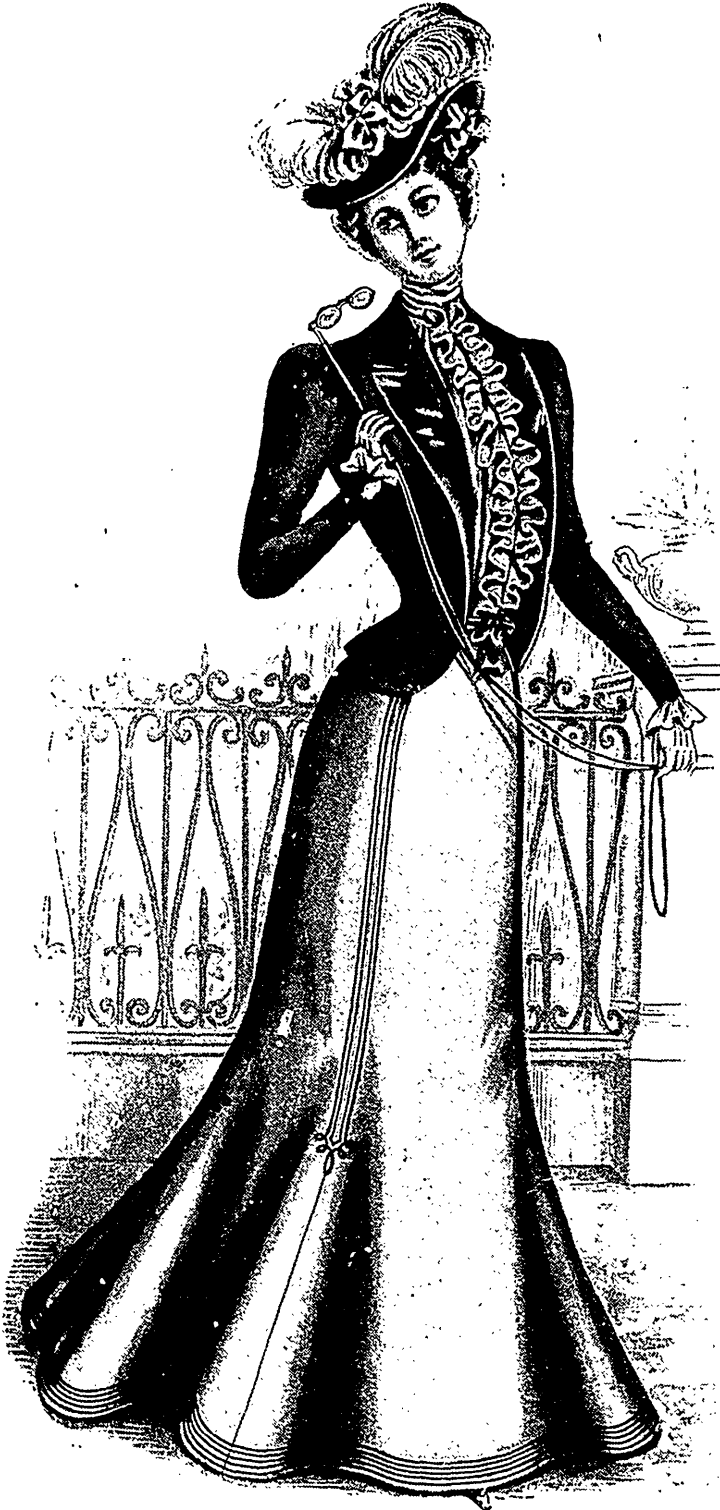


FIGURE No. 83 L.—This illustrates Ladies' Afternoon Toilette.—The patterns are Ladies' Jacket-Basque No. 2504, price 10d. or 20 cents; and Skirt No. 2562, price 1s. or 25 cents. (Described on page 277.)



FIGURE No. 84 L.—This illustrates Ladies' Carriage Toilette.—The patterns are Ladies' Polonaise No. 2530, price 1s. or 25 cents; and Skirt No. 2533, price 10d. or 20 cents. (Described on page 277.)



FIGURE No. 85 L.—This illustrates Ladies' Walking Costume.—The pattern is No. 2556, price 1s. or 25 cents.
(Described on page 277.)



FIGURE No. 86 L.—This illustrates Ladies' Toilette.—The patterns are Ladies' Shirt-Waist No. 2523, price 10d. or 20 cents; and Skirt No. 2572, price 10d. or 20 cents. (Described on page 278.)



FIGURE No. 87 L.—This illustrates Ladies' Calling Toilette.—The patterns are Ladies' Basque-Waist No. 2524, price 10d. or 20 cents; and Skirt No. 2600, price 10d. or 20 cents. (Described on page 278.)



FIGURE No. 88 L.—This illustrates Ladies' Street Toilette.—The patterns are Ladies' Cape No. 2583, price 10d. or 20 cents; and Skirt No. 2568, price 10d. or 20 cents. (Described on page 278.)



FIGURE No. 89 L.—This illustrates Ladies' Calling Toilette.—The patterns are Ladies' Blouse-Jacket No. 2615, price 10d. or 20 cents; and Skirt No. 2562, price 1s. or 25 cents. (Described on page 278.)

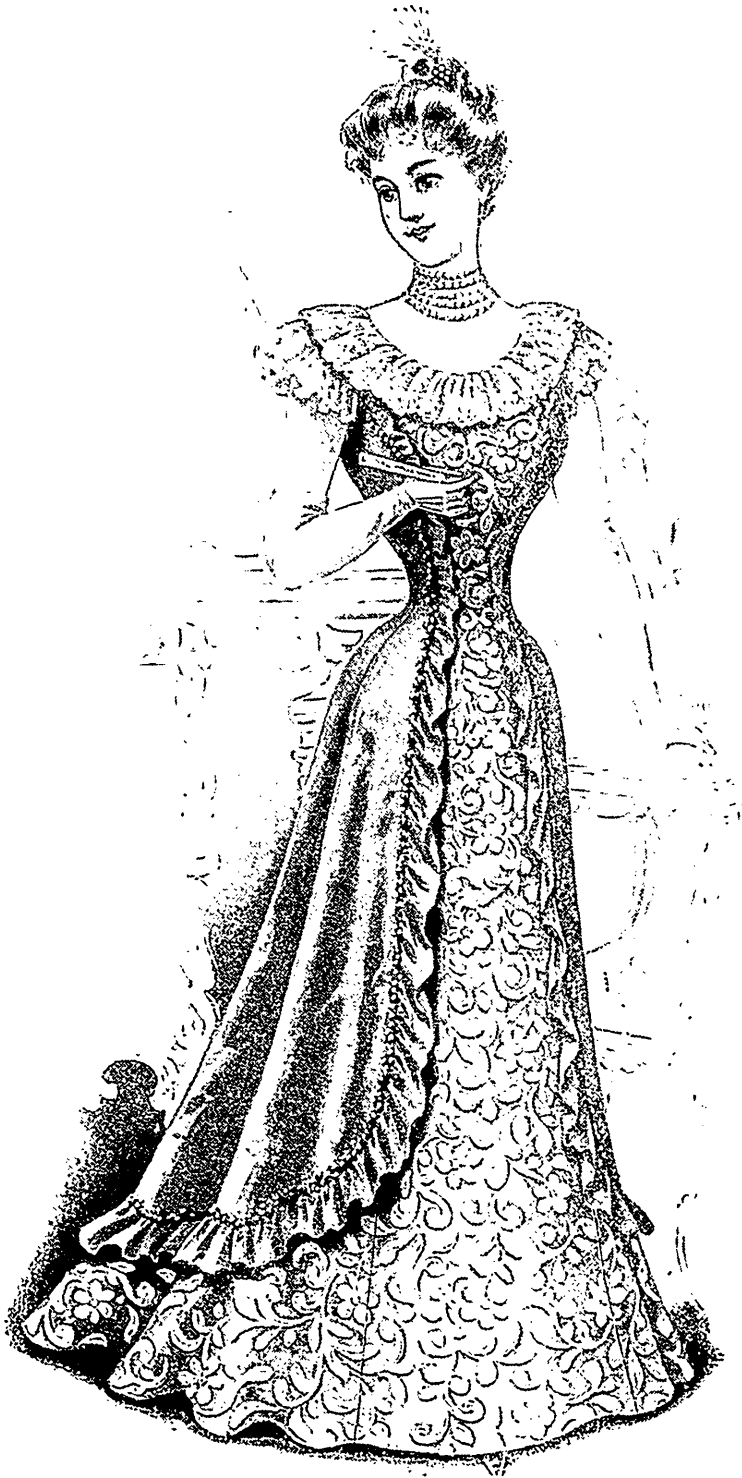
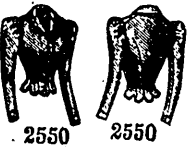


FIGURE No. 90 L.—This illustrates Ladies' Princess Dinner Gown.—The pattern is Ladies' Princess Dress No. 2566, price 1s. or 25 cents. (Described on page 278.)

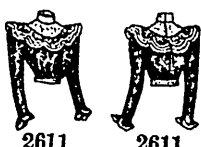
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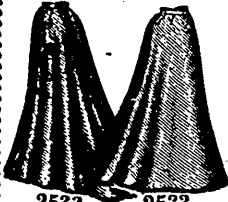
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(Descriptions Continued from Page 289.)

pads are worn with this style of skirt to give roundness to the hips if the figure is not sufficiently developed.

Serge, cheviot, Venetian cloth or English Oxford in blue, green, brown or gray will be appropriate for the mode, which lends itself well to decorative schemes in braiding or strapping.

We have pattern No. 2581 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 and five-eighths of goods forty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' PRINCESS DRESS, CLOSED AT THE BACK AND HAVING THE SIDES AND BACK LENGTHENED BY A CIRCULAR FLOUNCE. (TO BE MADE WITH HIGH NECK AND FULL-LENGTH SLEEVES OR WITH ROUND, V OR SQUARE NECK AND SHORT SLEEVES AND WITH A SWEEP OR IN ROUND LENGTH.)

(For Illustrations see Page 294.)

No. 2566.—Another view of this handsome dress may be obtained by referring to figure No. 90 L in this magazine.

A fine quality of satin-faced cloth was employed for the dress in this instance, with fancy braid for trimming. The front is perfectly fitted by single bust darts, in front of which it reaches to the foot, while back of the darts it is lengthened by a rippling circular flounce in two sections that extends around the sides and back of the dress. The adjustment at the back and sides is made by under-arm and side-back gores and a center seam above which the closing is made invisibly. The darts are defined by a silk-lined ruffle that is continued above them in curves to the arm-holes and carried along the top of the flounce. The high-necked dress is completed by a standing collar from which two tabs rise at the back, and flaring cuffs to match finish the two-seam gathered sleeves. When the neck is low short frill sleeves of lace edging falling over gathered puffs drawn on elastics at their lower edges will be used. The gown shows stylish fulness in the skirt, which results from the shaping and falls in symmetrical ripples at the back and sides. A bustle is needed to give roundness to the hips if the figure is very slight.

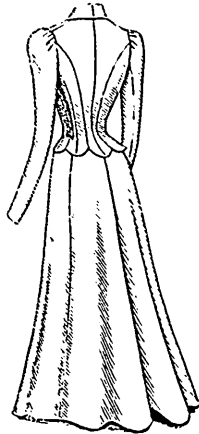
Handsome evening gowns may be made after this mode from velvet or rich silken textures, and a contrasting fabric might be introduced in the center-front. If woolen goods are used, a firm weave should be selected. Passementerie, ribbon ruchings and lace will provide appropriate decoration.

We have pattern No. 2566 in ten sizes for ladies from thirty-two to forty-four inches, bust measure. To make the dress for a lady of medium size, requires eight yards and five-eighths of goods forty inches wide, with a yard and seven-eighths of edging five and three-fourths inches wide for frills or the short sleeves and a yard and five-eighths of silk twenty inches wide to line the ruffle. Price of pattern, 1s. or 25 cents.

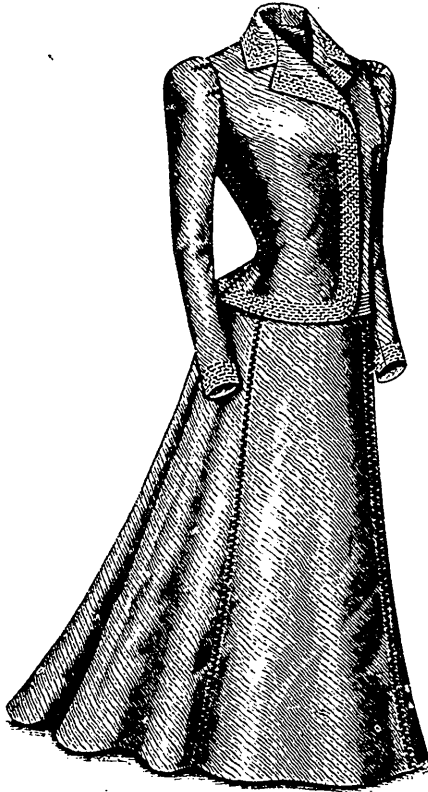
LADIES' LOW-NECKED POLONAISE (TO HAVE THE EDGES PLAIN OR SCOLLOPED), AND A GUMPE (THAT MAY BE OMITTED). FASTENED AT THE BACK.

(For Illustrations see Page 295.)

No. 2608.—This polonaise, which is designed in a charming style showing the graceful Princess lines, is here pictured made of blue cloth and blue velvet, with cream-white Liberty silk in combination with the velvet for the guimpe. The polonaise is fitted perfectly by single bust darts, under-arm and side-back gores, and a center seam above which the closing is made invisibly. The skilful shaping produces ripples at the back and sides below the hips, while a smooth effect is maintained at the front. The lower outline is very



2581



2581

Front View.



2581

Back View.

LADIES' TWO-PIECE COSTUME, CONSISTING OF A JACKET (HAVING TWO UNDER-ARM GORES AND SLEEVES THAT MAY BE DART-FITTED OR GATHERED) AND A FIVE-GORED SKIRT WITH SHALLOW UNDER BOY-PLAIT AT THE BACK (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH).

(For Description see Page 280.)

graceful, and the neck is shaped low and round; both the upper and lower edges are followed by a ribbon ruching. Short, scooped cap-sleeves of velvet, silk-lined, are joined smoothly to the arm-holes.

A fitted lining supports the guimpe, which also closes at the back invisibly. On the lining is placed a seamless yoke that has abundant gathered fulness all round. Scolloped flare sections of velvet lined with silk rise from the collar, which is covered by a ribbon stock with frilled ends, and cuffs to match complete the one-seam mousquetaire sleeves, which have smooth linings and are gathered at the top and along the seam.

The polonaise may be worn with a plain skirt for day or evening wear, and all materials of firm weave are suitable for it. A contrasting material could be selected for the polonaise—thus, for evening the skirt might be of plain satin and the over-dress of brocade, while for the street a polonaise of mode cloth could be worn over a brown cloth skirt. The guimpe may be of Liberty silk, chiffon or other flexible thin texture or of taffeta silk.

We have pattern No. 2608 in five sizes for ladies from thirty-two to forty inches, bust measure. To make the guimpe, except the collar ornaments and cuffs for a lady of medium size, requires two yards and an eighth of material thirty-six inches wide; for the polonaise, except the caps, three yards and three-eighths of material forty inches wide, with seven-eighths of velvet for

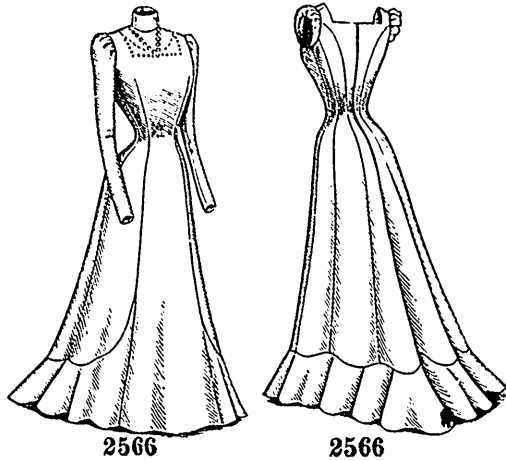
secured at the back and sides by a center seam, side-back gores and under-arm darts; and single bust darts are taken up in the fronts, which are reversed at the top by a rolling collar having odd rounding ends and form short rounding tabs at the lower edge in front of the darts. The fronts flare over a short pointed vest fitted by single bust darts and closed with buttons and button-holes at the center; back of the tabs they round gracefully toward the back, where the polonaise falls almost to the lower edge of the skirt in flutes that result entirely from the shaping. A standing collar gives a close neck-completion. Four darts fit the top of the two-seam sleeve, which is shaped in two scollops at the wrist, where it is completed with a circular cuff of similar outline. The sleeve may be plain at the wrist and gathered at the top, if preferred.

There is a prevailing admiration for redingotes of the same color as the skirt but a shade or two lighter, and if two shades of gray, brown or heliotrope are selected, the effect is particularly pleasing. Velvet or broad-tail may be used with stylish result to inlay the collar.

We have pattern No. 2530 in six sizes for ladies from thirty-two to forty-two inches, bust measure. To make the garment for a lady of medium size, requires five yards and a half of goods forty inches wide. Price of pattern, 1s. or 25 cents.

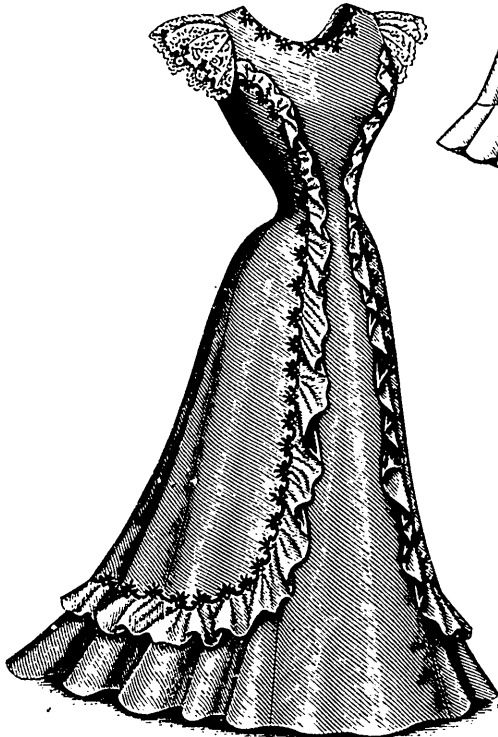
LADIES' WRAPPER, WITH SHIRT WAIST YOKE.
(For Illustrations see Page 297.)

No. 2549.—This convenient wrapper is here shown developed in striped cambric trimmed with lace and finished with machine-stitching. It is fashioned with a shirt-waist yoke that is cut bias and seamed at the center of the back, where it is pointed. The yoke is made over a plain lining and extends a short distance



2566

2566



2566

Front View.

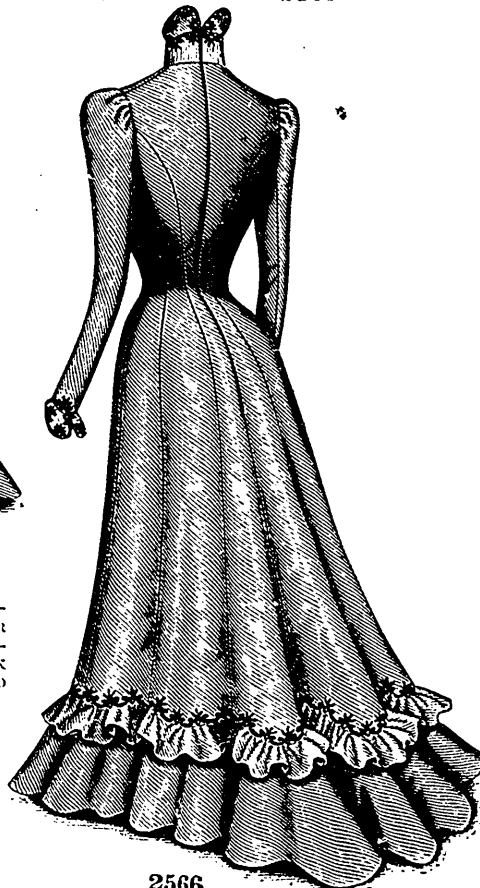
LADIES' PRINCESS DRESS CLOSED AT THE BACK AND HAVING THE SIDES AND BACK LENGTHENED BY A CIRCULAR FLOUNCE. (TO BE MADE WITH HIGH NECK AND FULL-LENGTH SLEEVES OR WITH ROUND, V OR SQUARE NECK AND SHORT SLEEVES, AND WITH A SWEEP OR IN ROUND LENGTH.)

(For Description see Page 293.)

the caps, cuffs and collar ornaments. Price of pattern, 1s. or 25 cents.

LADIES' POLONAISE OR REDINGOTE. (TO HAVE THE SLEEVES DART-FITTED OR GATHERED.)
(For Illustrations see Page 296.)

No. 2530.—At figure No. 84 L in this issue of THE DELINEATOR this polonaise is again illustrated. A strong fancy is expressed for the graceful redingote, which combines features of the Princess and over-skirt, both of which styles are now very much admired. For the polonaise or redingote here shown gray broadcloth was selected, stitching giving a tailor finish. A perfect adjustment is



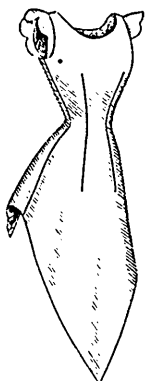
2566

Back View.

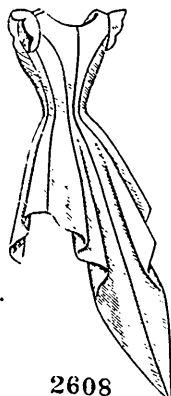
over the shoulders at the front; to it are joined the back and fronts, connected by under arm gores, the wrapper being smooth and plain at the sides. The back is gathered at the center along the upper edge, and the fullness at the waist-line is collected in shirrings that are tacked to a belt which passes about the waist underneath; below the shirrings the wrapper falls in deep flutes to the lower edge. The fronts are gathered at the top at each side of the closing, which is made with buttons and button-holes through a box-pleat formed in the right front. At the waist-line the fullness is held trimly to the figure by pointed belt-straps that are included in the under-arm seams and have pointed ends crossed and buttoned at the center. The neck is completed by a turn-over collar mounted on a band. The one-piece sleeve is comfortably loose and is gathered at the top and also at the lower edge, the latter being finished by a turn-over cuff.

The wrapper may be prettily developed in cashmere, French flannel, gingham, lawn or other washable materials, and lace or embroidered edging, insertion or ribbon may provide the decoration. Ribbon tie-strings may replace the straps at the front, if a more dressy effect be desired.

We have pattern No. 2549 in ten sizes for ladies from thirty to forty-eight inches, bust measure. For a lady of medium size, the wrapper requires six yards and three-fourths of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.



2608



2608

LADIES' HOME OR WORK DRESS, CONSISTING OF A SPENCER WAIST (TO BE MADE WITH A STANDING OR ROLLING COLLAR AND WITH OR WITHOUT THE FITTED LINING) AND A SIX-GORED SKIRT.

(For Illustrations see Page 298.)

No. 2605.—This trim, convenient dress was designed especially for business wear and to be worn when engaged in household duties, and also for shopping, marketing and other times when plainness and trimness are the chief requisites of the costume. It is pictured developed in dark-blue serge neatly trimmed with black braid. The waist, made over a fitted lining, shows a one-piece back slightly gathered at the waist-line and joined in under-arm and shoulder seams to fronts that have gathered fullness both at the neck and waist-line. A natty standing collar or a turn-over collar may complete the neck of the waist, which is closed invisibly down the center of the front. The sleeve, of medium size, has becoming gathered fullness at the top and is made over a plain lining.

The skirt is in six-gored style, the front and sides being plain; the back has fullness collected in gathers at each side of the placket, which is made at the center. The lower edge of the skirt measures three yards and three-fourths round in the medium sizes. With the dress is worn a narrow belt fastened invisibly at the left side.

Gray mohair ornamented with black Hercules braid will be desirable for developing the design, as mohair is easily freed from dust. Cheviot is also satisfactory.

We have pattern No. 2605 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the dress for a lady of medium size, needs five yards and five-eighths of goods forty inches wide. Price of pattern, 1s. or 25 cents.

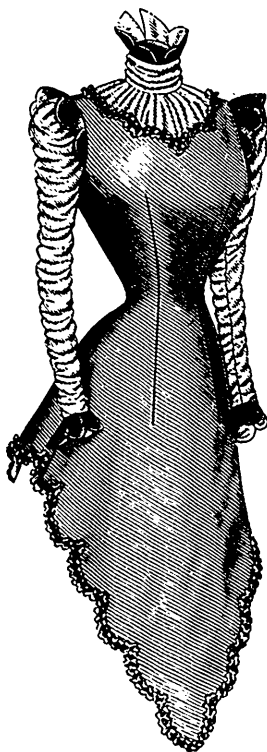
LADIES' SHORT CAPE.

(For Illustrations see Page 299.)

No. 2590.—This stylish and dressy cape is shown made of

blue brocaded silk, with the inside of the collar of white taffeta, which is also used for lining. Swan's-down decorates the edges and a pretty arrangement of ribbon encircles the collar. The cape is circular in shape and is simply fashioned with a center-back seam, the shaping producing a smooth effect at the top with becoming fullness below. The neck is effectively finished with a sectional collar, the front corners of which flare becomingly from the throat. The cape has a sweep of three yards in the medium sizes.

Purple velvet edged with ermine or gold-and-white brocaded satin ornamented with sable will develop a charming cape by the mode. A fine quality of heavy broadcloth in gray, brown, soft shades of green and blue, or in black decorated with braiding in any pretty design



2608

Front View.



2608

Back View.

LADIES' LOW-NECKED POLONAISE (TO HAVE THE EDGES PLAIN OR SCOLLOPED) AND A GUMPE (THAT MAY BE OMITTED), FASTENED AT THE BACK.

(For Description see Page 293.)

will be suitable for a stylish street cape; the edges might be finished with silk ruchings.

We have pattern No. 2590 in three sizes, small, medium and large. To make the cape in the medium size, needs two yards and a half of goods twenty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' DOUBLE-BREADED MILITARY CAPE, WITH REMOVABLE HOOD. (TO BE MADE WITH OR WITHOUT SHOULDER STRAPS.) (For Illustrations see Page 299.)

No. 2522.—This cape is distinctly military in style and is

here shown made of cloth, lined throughout with French flannel and finished with machine-stitching. The cape is circular in shape and fitted smoothly over the shoulders by short darts that are covered with pointed straps fastened to position under gilt buttons. It is lapped widely and closed in double-breasted fashion with button-holes and gilt buttons; at the sides and back it hangs in rolling folds, having a sweep of three yards and three-fourths in the medium sizes. A removable hood is attached to the cape beneath the rolling collar; it is fitted by a seam extending from the neck to the point and from the point to the outer edge, which turns over.

The double-breasted closing imparts a very smart air to the cape, which will be effective if made of gray, cadet-blue, brown or green cloth.

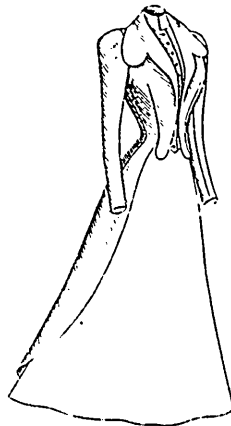
We have pattern No. 2522 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the cape needs two yards and a half of material fifty-four inches wide, with four yards and five-eighths of flannel twenty-seven inches wide to line the cape and hood. Price of pattern, 10d. or 20 cents.

LADIES' CIRCULAR CAPE, WITH CIRCULAR RUFFLE THAT EXTENDS UP THE FRONT IN REVERS AND A REMOVABLE HOOD. (KNOWN AS THE GOLF CAPE.)

(For Illustrations see Page 300.)

No. 2583.—This cape is shown differently made up at figure No. 881 in this number of THE DELINEATOR.

This golf cape, beside being a most convenient affair, has the additional merit of being decidedly becoming. As here pictured it is developed in double-faced cloth showing plaid on one side, trimly finished with machine-stitching. Single darts closely adjust



2530

LADIES' DOLMAN CAPE, WITH FRONTS FORMING CASCADE REVERS. (TO BE MADE WITH ROUND OR SQUARE CORNERS.) KNOWN AS THE LILY-BELL OR EELSKIN CAPE.

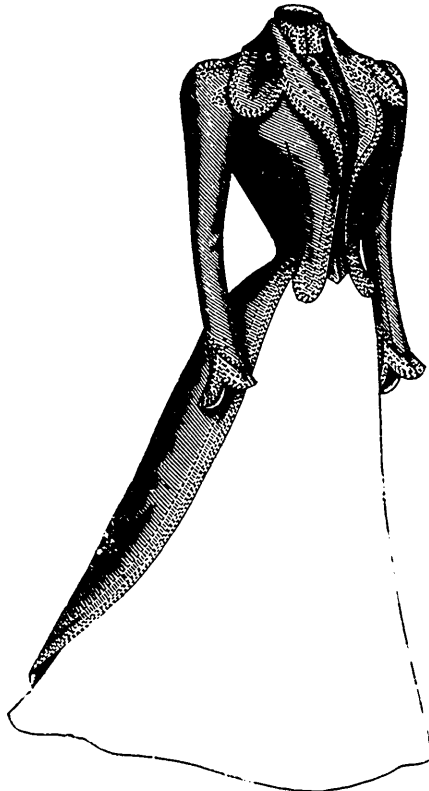
(For Illustrations see Page 300.)

No. 2613.—An entirely novel style is introduced in the dolman-cape

here shown, which is appropriately named the lily-bell or eelskin cape. It is pictured made of fawn broadcloth, with the seams and edges neatly finished with machine-stitching, a decoration of steel bead embroidery and feather trimming imparting an air of elaboration. The fronts are reversed from the neck to the waist-line in cascade revers and joined in side seams to the back, which is composed of four gores. The gores and fronts are extended to form a flare collar that stands high and rolls becomingly, and the shaping causes the garment to fit closely about the figure in dolman style above the waist-line, while below the portions are sprung at the seams to produce pronounced flutes. The cape is lined throughout with pink satin, which appears effectively in the revers and the inside of the collar, where the embroidery provides rich ornamentation.

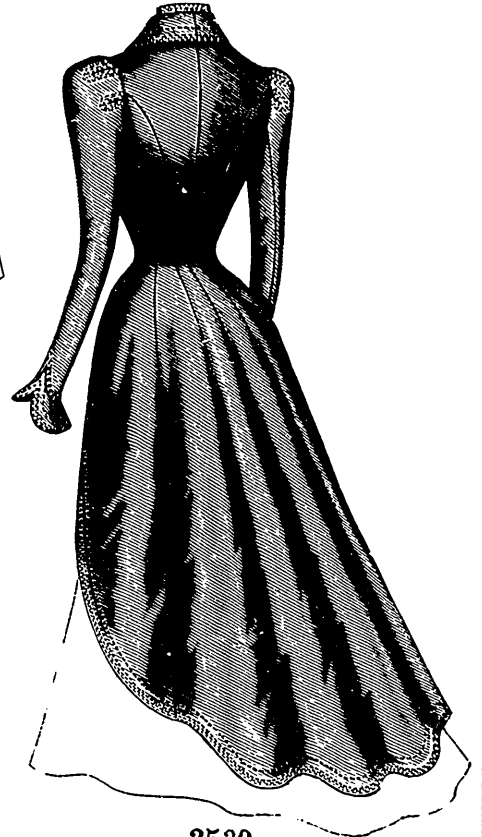
The garment is a desirable style for dressy wear and will be attractive made up in castor, light-brown or gray cloth lined with dainty-hued silk and trimmed with feather bands, fur of any sort or heavy lace or braid.

We have pattern No. 2613 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the cape for a lady of medium size, will require two yards and five-eighths of material fifty-four inches wide, with five yards and three-eighths of satin twenty inches wide for lining. Price of pattern, 10d. or 20 cents.



2530

Front View.



2530

Back View.

LADIES' POLONAISE OR REDINGOTE. (TO HAVE THE SLEEVES PART-FITTED OR GATHERED.)

(For Description see Page 294.)

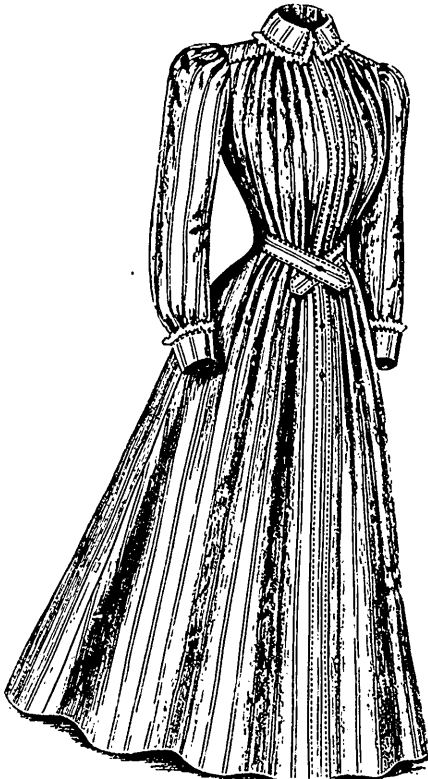
the cape about the shoulders, below which it falls with graceful fullness that is entirely the result of the circular shaping. The cape is made with a center seam and is lengthened by a circular flounce in four sections that extends up the front, where it is reversed in oddly shaped revers that are a distinguishing feature of the mode. At the back is arranged a removable Capuchin hood made with a seam from the neck to the point and one from the point to the outer edge, which is broadly reversed to show the plaid. A high sectional storm collar flaring becomingly at each side of the chin stylishly finishes the neck of the cape, which is closed invisibly at the center of the front.

If double-faced cloth be unobtainable, broadcloth lined with plaid or plain silk may be used. An effective cape in the military style so much admired this season may be developed if army-blue cloth lined with bright red cloth be employed.

We have pattern No. 2583 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the cape for a lady of medium size, needs two yards and three-eighths of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LADIES' DOUBLE-BREASTED JACKET, WITH DIP FRONT.
(For Illustrations see Page 301.)

No. 2552.—The becoming jacket here shown developed in red cloth finished with set^e strapplings and machine-stitching is characterized by a graceful and unique dip front. Single bust darts, under-arm and side-back gores and a center seam, that terminates



2549

Front View.

LADIES' WRAPPER, WITH SHIRT-WAIST YORE.
(For Description see Page 294.)

above a shallow vent secure, a perfect adjustment of the jacket, which is quite short at the back but noticeably deepened at the front, where a becoming point is formed. Stylish coat-plaits are formed below the waist-line of the side-back seams. At the top the fronts are reversed in lapels that extend beyond the ends of the turn-over collar, which is inlaid with velvet. The jacket closes in double-breasted fashion with button-holes and large bone buttons, and convenient hip-pockets are concealed by oblong pocket-laps. The two-seam sleeve is comfortably close, the fulness at the top being disposed of by five darts in the way considered particularly stylish this year. The outside seam of the sleeve terminates above a lap made to cuff depth, thus adding a touch of novelty to the design.

Any heavy, firmly woven woollen material such as serge, Venetian cloth or cheviot may be employed for developing the jacket, for which any desired decoration may be utilized.

We have pattern No. 2552 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the jacket for a lady of medium size, needs two yards and an eighth of material fifty-four inches wide, including strapplings, with a

fourth of a yard of velvet twenty inches wide (cut bias) for inlaying the collar. Price of pattern, 10d. or 20 cents.

LADIES' JACKET, WITH DIP FLY-FRONT. (TO HAVE THE SLEEVES DART-FITTED OR GATHERED.)
(For Illustrations see Page 301.)

No. 2601.—A stylish jacket for Spring wear is here illustrated made of tan cloth, with a trim tailor finish of machine-stitching. Under-arm gores smoothly adjust the jacket at the sides, the back being fitted with side-back gores and a center seam; and coat-plaits topped by small buttons and coat-laps are introduced at the side-back and center seams. The fronts, in box style, are correctly adjusted and at the top are reversed in stylish lapels that extend in points beyond the ends of the velvet collar. Below the lapels the jacket is closed in a fly and the dip fronts form a becoming point at the center. A breast pocket finished with a welt and two hip pockets covered by laps are inserted. The fulness at the top of the small two-seam sleeve is removed by four darts, this mode being particularly fashionable this season; gathers may collect the fulness instead, if desired.

Kersey, melton, camel's-hair and other similar materials will be desirable for this exceptionally becoming design, which may be decorated with braid and fastened with frogs and olives if a more ornamental jacket be desired.

We have pattern No. 2601 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the jacket for a lady of medium size, requires a yard and three-fourths of material fifty-four inches wide, with a fourth of a yard of velvet twenty inches wide (cut bias) for covering the collar. Price of pattern, 10d. or 20 cents.



2549

Back View.

LADIES' DOUBLE-BREASTED JACKET, WITH SPADE FRONT. (TO BE WORN OPEN OR CLOSED.)
(For Illustrations see Page 302.)

No. 2570.—By referring to figure No. 76 L in this magazine, this jacket may be again seen.

The jacket is a particularly pleasing mode of which different developments are shown, one being in black velvet with passementerie and ribbon for garniture, and the other in cloth machine-stitched and trimmed with ribbon and fancy braid. The garment is perfectly adjusted at the sides and back by under-arm and side-back gores and a center seam that ends above a vent, and is dart-fitted at the front. The lower edge is fancifully scalloped, and the fronts are extended below the waist in a unique way—from which the name spade front is derived—the effect being novel and becoming. The fronts may be turned back in re-

vers in any of the various ways illustrated, and the closing is made invisibly. A satin ribbon belt ornamented with a buckle at the back is wrinkled about the waist and passed through openings at the darts, being fastened under the fronts. The two-seam sleeves are dart-fitted at the top. The very high flare collar in six joined sections may be made lower, if desired.

Velvet or cloth will develop handsome jackets by the mode, and the decoration may consist of passementerie or braid.

We have pattern No. 2570 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the jacket for a lady of medium size, requires a yard and seven-eighths of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LADIES' JACKET. (TO BE MADE WITH OR WITHOUT A CENTER-BACK SEAM AND TO BE CLOSED AT THE WAIST-LINE OR LAPPED IN DOUBLE-BREADED STYLE OR LEFT OPEN.) KNOWN AS "THE WILHELMINA JACKET"
(For Illustrations see Page 303.)

No. 2554.—The engravings show the effect of the jacket when made up in black velvet trimmed with jet beading, and also when developed in hunter's-green cloth combined with green velvet and finished with machine-stitching. The jacket is adjusted by single bust darts and under-arm and side-back gores and may be made with or without a center seam. The fronts are shaped at the bottom to form deep scoallops, while shallower scoallops appear at the back. The fronts may be folded back in long, pointed revers and either closed at the waist or left open, or they may be lapped to the throat in double-breasted style. The collar is of the high flaring sort now admired and is in four sections. The two-seam sleeves are of medium size and are so fashioned that they stand out stylishly at the top, where gathered fulness appears.

Dark-blue velvet may be selected for the design, in which case the collar and revers may be faced with white satin. A pretty device is to outline the loose edges of the jacket with quillings of narrow satin ribbon. Cloth jackets will usually be finished with strappings of the material stitched to position or with a neat braiding design.

We have pattern No. 2554 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the jacket for a lady of medium size, calls for a yard and five-eighths of cloth fifty-four inches wide, with three-fourths of a yard of velvet twenty inches wide for the inside of the collar and for facing the revers. Price of pattern, 10d. or 20 cents.

LADIES' JACKET. (TO BE MADE WITH ROUND OR SQUARE CORNERS AND WITH FLY CLOSING OR FASTENED WITH HOOKS AND EYES.) KNOWN AS "THE WILHELMINA JACKET."
(For Illustrations see Page 304.)

No. 2529.—By referring to figure No. 75 L in this magazine this jacket may be again seen.

For this stylish jacket, one of the newest designs of the season, velvet and cloth are equally suitable. The jacket is pictured made of blue cloth finished with machine-stitching and with an inlay of velvet on the collar and revers, and also made up in velvet trimmed with jet, a chiffon ruche on the collar, wide ribbon and a quilling of narrow ribbon set underneath at the lower edge. It is fitted at the back and sides by the customary under-arm and side-back gores and a center seam that ends above a shallow vent; the shaping causes the skirt to ripple at the back. The fronts, which are adjusted by single bust darts, are arranged over lining-fronts similarly fitted and are turned back above the waist-line in pointed revers below which they flare becomingly. The lining fronts may be closed with button-holes and buttons to form the fly

closing, or their front edges may be sewed to the fronts and the closing made with hooks and eyes along the revers. A high sectional collar, the front corners of which roll away from the chin, effectively finishes the neck. The sleeve is in the two-seam coat style, the top being fitted by five darts.

In black velvet decorated with jet and quillings of white satin ribbon this design will be very attractive, black associated with white being much worn this season. Velvet is much used for dressy jackets, but it has a close rival in a fine quality of satin-finished cloth, which may be trimmed as velvet is with passementerie, jet gimp, and all-over lace in heavy patterns.



2605



2605

Back View.

LADIES' HOME OR WORK DRESS, CONSISTING OF A SPENCER WAIST (TO BE MADE WITH A STANDING OR ROLLING COLLAR AND WITH OR WITHOUT THE FITTED LINING) AND A SIX-GORED SKIRT.

(For Description see Page 295.)

2605

Front View.

We have pattern No. 2529 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the jacket for a lady of medium size, calls for two yards of material fifty-four inches wide, with three-fourths of a yard of velvet twenty inches wide for inlaying the collar and revers. Price of pattern, 10d. or 20 cents.

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

(For Illustrations see Page 305.)

No. 2535.—This jacket is again shown at figure No. 80 L in this magazine.

The natty jacket here illustrated is made of cloth finished with machine-stitching. The back and sides are smoothly fitted by a center seam and side-back and under-arm gores.

and laps and plaits are formed in coat style. The fronts are fitted by single bust darts and lap diagonally, the lower corners being rounded. The closing is made in double-breasted style with button-holes and bone

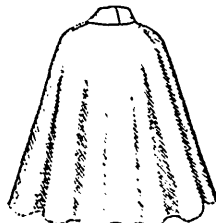
LADIES' BLOUSE-JACKET, WITH FITTED UNDER-FRONTS
(TO BE MADE WITH OR WITHOUT A CENTER-BACK SEAM AND WITH THE SLEEVES FANCY OR PLAIN AT THE WRISTS.)
(For Illustrations see Page 306.)

No. 2615.—By referring to figure No. 89 L in this publication this jacket may again be seen.

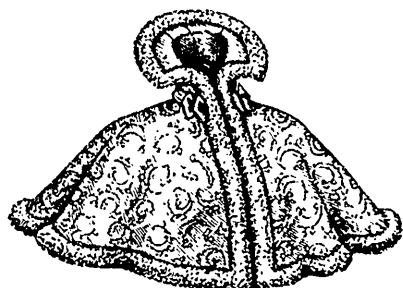
The jacket is here depicted developed in black velvet combined with white satin overlaid with black guipure lace and trimmed with frills of black satin ribbon. The mode is particularly becoming to a slender figure. The back may be made with or without a center seam, a snug adjustment at the back and sides being ensured by under-arm and side-back gores; the fronts, made over fitted under-fronts closed at the center, are quite full at the waist, the fullness being laid in small backward-turning plaits and blousing in a very effective manner. At the top the fronts are folded back in oddly shaped revers between which the under-fronts are disclosed, and below the revers the fronts lap broadly and are closed with frogs. At the neck is a high sectional collar, the rounding front corners of which flare away from the chin. A feature of the mode is shown in the circular coat-skirts, which flare slightly at the center of the back, where they are quite deep and pointed and are each laid in a backward-turning plait; they narrow gradually toward the front and the ends lap with the fronts of the jacket. The joining of the skirt and jacket is concealed by a crush ribbon belt fastened in front with an antique silver buckle. At the wrist the two-seam sleeve, which is slightly gathered at the top, is cut in becoming scollops that extend well over the hand.

Blue cloth will stylishly develop the design, and the revers and collar may be elaborately braided. Melton, kersey or Venetian cloth will also be appropriate.

We have pattern No. 2615 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the jacket for a lady of medium size, needs two yards of material fifty-four inches wide, with three-fourths of a yard of satin twenty inches wide for the in-



2522



2590

Front View.

LADIES' SHORT CAPE.

(For Description see Page 295.)



2590

Back View.

buttons, and above the closing the fronts are reversed to form lapels. A rolling collar is at the neck. The two-seam sleeve may be made with four darts at the top or may be gathered, as preferred.

Plain jackets such as this may be made of cloth matching the skirt or of coating in plain or mixed effects. An inlay of velvet on the collar and lapels would be a dressy addition, and the closing might be made invisibly.

We have pattern No. 2535 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, it requires a yard and three-fourths of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

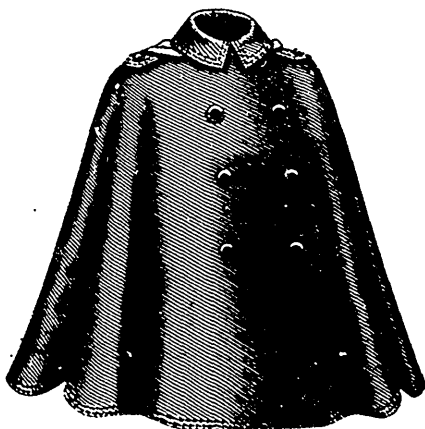
LADIES' JACKET, WITH DIP FLY-FRONT.

(For Illustrations see Page 305.)

No. 2548.—The stylish jacket here shown developed in tan cloth finished with machine-stitching is particularly desirable for wear during the chilly weather of early Spring. The coat is accurately fitted at the back and sides by under-arm and side-back gores and a center seam, below which coat-laps are formed, and coat-plaits are arranged at the side-back seams. The fronts are adjusted by single bust darts and are deepened in the new dip style at the center, where a becoming pointed effect is seen. At the top the fronts are reversed in small lapels that form deep notches with the ends of the turn-over collar, which is fashioned with a center-back seam; and below the lapels the jacket closes with a fly. The two-seam sleeve is modishly fitted at the top by four darts, which remove all fullness and make the sleeve stand out from the shoulder in the admired military style.

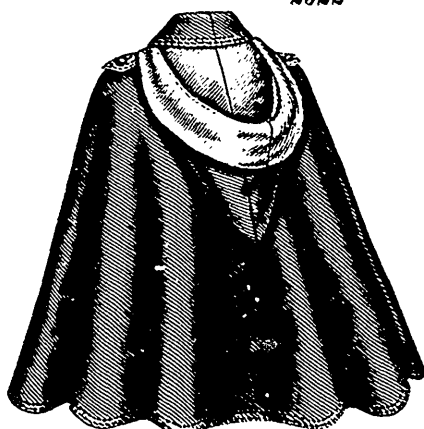
Venetian cloth, chevrot, sergo or camel's-hair in any preferred shade is appropriate for the jacket, which may be trimmed with braid or self-strappings. Blue serge jackets lined with red silk are exceedingly smart if accompanied by a skirt to match.

We have pattern No. 2548 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the jacket for a lady of medium size, needs a yard and three-fourths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.



2522

Front View.



2522

Back View.

LADIES' DOUBLE-BREADED MILITARY CAPE, WITH REMOVABLE HOOD. (TO BE MADE WITH OR WITHOUT SHOULDER STRAPS.)

(For Description see Page 295.)

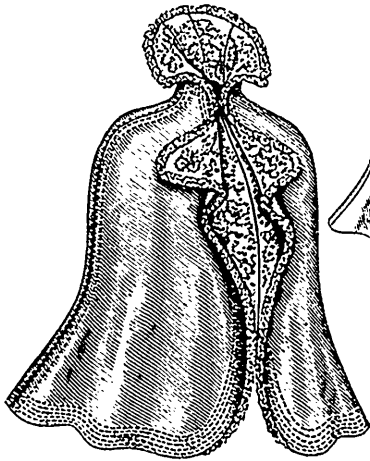
side of the collar and for facing the revers, and half a yard of lace net twenty-seven inches wide to cover the revers and for the inside of collar. Price of pattern, 10d. or 20 cents.

LADIES' ETON JACKET. (TO BE MADE WITH A WHOLE OR SEALED BACK, DART-FITTED OR GATHERED SLEEVES AND POINTED OR SQUARE LOWER FRONT CORNERS.)
(For Illustrations see Page 306.)

No. 2607.—The perennial popularity of the Eton jacket is

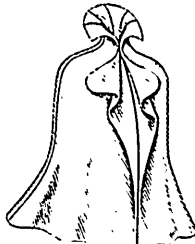
ployed. Jackets of this sort are often made up *en suite* with a skirt to form a trim tailor suit that may be finished plainly or with several rows of stitching or strappings of the material.

We have pattern No. 2607 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the jacket for a lady of medium size, calls for a yard and three-eighths of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

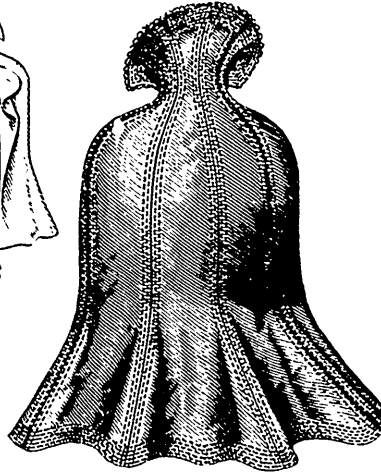


2613

Front View.



2613



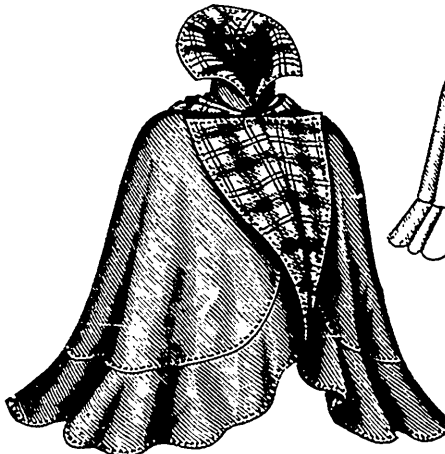
2613

Back View.

LADIES' DOLMAN CAPE, WITH FRONTS FORMING CASCADE REVERS. (TO BE MADE WITH ROUND OR SQUARE CORNERS.) KNOWN AS THE LILY BELL OR ELSKIN CAPE.

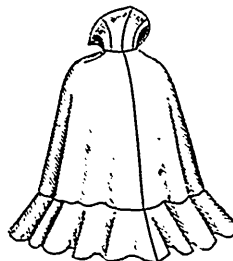
(For Description see Page 299.)

not surprising, as it is a singularly becoming mode; and it bids fair to distance all its rivals for feminine favor. *Aubergine* cloth decorated with black silk cord was selected for the stylish modification of the design here shown. The jacket may be made with a one-piece back or be adjusted at the back by side-back gores and a center seam, as fancy dictates. Under-arm gores connect the back and fronts, the latter being smoothly fitted by single bust darts and reversed at the top in small lapels that form notches with the ends of the rolling collar fashioned with a center seam. The jacket may be closed invisibly at the center below the lapels, or it may be worn open. The two-seam sleeves are the correct size for Spring jackets and may show the modish, dart-fitted tops or be gathered.

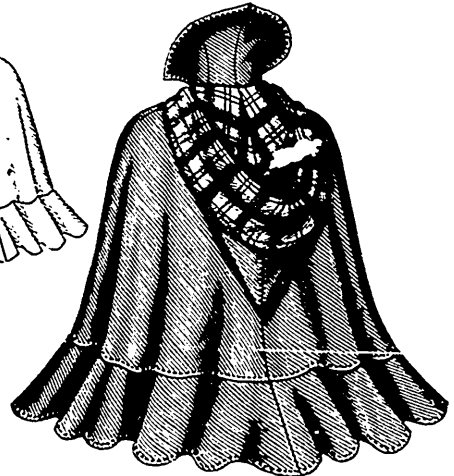


2583

Front View.



2583



2583

Back View.

LADIES' CIRCULAR CAPE, WITH CIRCULAR RUFFLE THAT EXTENDS UP THE FRONT IN REVERS AND A REMOVABLE HOOD. (KNOWN AS THE GOLF CAPE.)

(For Description see Page 296.)

Serge, cheviot, English-Oxford or Venetian cloth will be desirable for the style, which may be ornamented with Hercules or soutache braid or milliners' folds of satin. A very dressy affair may be made by the mode, if velvet trimmed with passementerie and closed with fancy frogs and olives be em-

made over a plain coat lining, is of medium size and has easiness at the top.

For this design satin-faced cloth, serge, cheviot or English Oxford may be associated with silk, velvet or plain cloth in some contrasting shade. If the jacket-basque, collar and belt-

LADIES' JACKET-BASQUE, WITH FULL VEST-FRONT.

(For Illustrations see Page 307.)

No. 2504.—This jacket-basque is again represented at figure No. 83 L in this publication.

The engravings show a decidedly becoming jacket-basque developed in black broadcloth finished with machine-stitching, the vest being of dotted violet taffeta. Under-arm and side-back gores, and a center seam which terminates at the top of coat-laps, were introduced in the adjustment of the basque, the jacket fronts of which are reversed in long lapels that form shallow notches with the ends of a rolling collar of black velvet. The flaring fronts reveal a dainty vest that is gathered at the neck and waist-line and arranged over a fitted lining, which, together with the vest, is closed down the center. A jabot of double

chiffon ruffling in a pale-violet tint conceals the closing of the vest, which is crossed at the lower edge by a crush belt-section of violet velvet ribbon ornamented with a jaunty bow at the left side. At the neck a crush stock matching the belt is arranged over a plain standing collar. The two-seam sleeve,

be developed in black satin, which is an extremely stylish material at present, a handsome effect may be obtained by making the vest of spangled white chiffon over white satin, the latter also lining the jacket fronts.

We have pattern No. 2504 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the jacket-basque needs a yard and three-fourths of cloth fifty inches wide, with a yard and three-eighths of dotted taffeta twenty inches wide for the full vest-front, and a fourth of a yard of velvet twenty inches wide (cut bias) for the rolling collar. Price of pattern, 10d. or 20 cents.

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

(For Illustrations see Page 307.)

No. 2588.—Army-blue cloth was employed in developing this severely plain but becoming waist, which is especially designed for ladies who are very long-waisted and for whom the regulation sleeve is too short. The waist is accurately fitted by double bust darts, under-arm and side-back gores and a center seam and is in a graceful, pointed effect at the center of the front and back. It is closed invisibly with hooks and eyes arranged along the straight front edges, and the neck is completed with a natty standing collar in military style. The small sleeve, of the newest shape, is in two pieces and slightly gathered at the top.

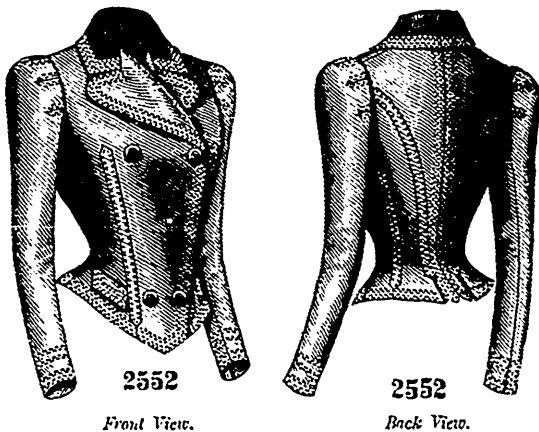
Velvet, cloth, serge, etc., will be appropriate for the design, which is well adapted for use as a lining over which to drape full silk blouses. The mode lends itself well to almost any style of decoration.

We have pattern No. 2588 in ten sizes for ladies from thirty to forty-two inches, bust measure. To make the basque for a lady of medium size, requires a yard and seven-eighths of goods forty inches wide. Price of pattern, 10d. or 20 cents.

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

(For Illustrations see Page 308.)

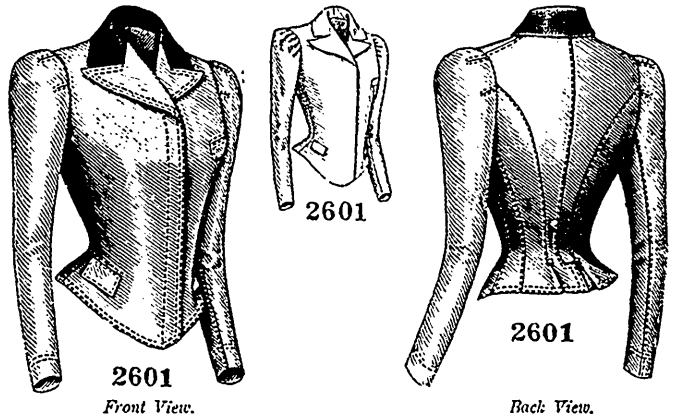
No. 2550.—At figure No. 82 L this basque is again shown.



LADIES' DOUBLE-BREADED JACKET, WITH DIP FRONT. (For Description see Page 297.)

There are few designs so universally liked as the stylish basque here pictured developed in black cloth and trimmed with narrow Hercules braid and buttons. Double bust darts and under-arm and side-back gores adjust the basque, which may be made with or without a center-back seam, the lower

edge being becomingly scooped. At the top the fronts are reversed in pointed lapels which form wide notches with the ends of a turn-over collar that is shaped with a seam at the back, and below the lapels the basque closes down the center with button-holes and cloth-covered buttons. The two-seam sleeve is small but not perfectly tight-fitting, slight



LADIES' JACKET, WITH DIP FLY-FRONT. (TO HAVE THE SLEEVES DART-FITTED OR GATHERED.) (For Description see Page 297.)

fulness being introduced at the top and collected in gathers.

With this design is worn a chemisette, which may be either a plain linen one topped by a standing collar or a fancy one of chiffon or silk finished at the neck by a large silk or lace tie. Serge, chevrot, camel's-hair, Venetian cloth or velvet may be employed for the basque, which may be trimmed with braid or passementerie or finished in tailor style with one or more rows of machine-stitching.

We have pattern No. 2550 in twelve sizes for ladies from thirty to forty-six inches, bust measure. To make the basque for a lady of medium size, requires two yards of material forty inches wide. The price of the pattern is 10d. or 20 cents. By using the Pattern Check in this issue of THE DELINEATOR the purchaser can get the pattern for 6d. or 10 cents.

LADIES' EXTRA LONG-WAISTED BASQUE, WITH CURVED CLOSING EDGES AND EXTRA-LONG TWO-SEAM SLEEVES. (TO BE MADE WITH A HIGH NECK AND STANDING MILITARY COLLAR OR WITH A ROUND, V OR SQUARE NECK.) (For Illustrations see Page 308.)

No. 2527.—Women whose figures are unusually long-waisted and whose arms are correspondingly long will appreciate this pattern, which is specially designed to meet the needs of such forms. The basque, although plain, is marked by an air of good style that is due to the perfect shaping of the parts, and it affords opportunity for the use of yokes, bretelles and other adjuncts that are stylish and becoming. It is here illustrated made of striped woollen goods. The adjustment is made by double bust darts, under-arm and side-back gores and a center seam, and the fronts are closed with hooks and eyes at the center, the closing edges being curved. The lower edge forms a shapely point at the end of the closing and at the center of the back and arches gracefully over the hips. A military standing collar completes the high-necked waist. The sleeve, which is in two-seam style, is cut a little longer than the average sleeve; it is gathered full at the top and finished plainly at the wrist.

Waists for the theatre or dressy afternoon wear will be trimmed lavishly with passementerie, ribbon ruffles and chiffon plaitings or embellished by separate accessories of elaborate design. The mode is, of course, admirably adapted for a tailor finish of stitching, braid arranged in rows or a fancy pattern, or strappings.

We have pattern No. 2527 in ten sizes for ladies from thirty to forty-two inches, bust measure. To make the basque for a lady of medium size, requires a yard and seven-eighths of material forty inches wide. Price of pattern, 10d. or 20 cents.

LADIES' BASQUE, WITH TWO UNDER-ARM GORES.
(DESIRABLE FOR STOUT LADIES)

(For Illustrations see Page 308.)

No. 2555.—At figure No. 77 L in this number of THE DELINEATOR this basque is again represented.

This stylish waist, developed in *aubergine* cloth associated with white silk and all-over lace and decorated with passementerie, is characterized by two under-arm gores, which make it particularly desirable for ladies having a tendency to embonpoint. The back is fanciful, side-backs being each laid in a backward-turning plait at the bottom, where they meet, and flaring toward the shoulders over a smooth center-back; the whole is mounted on a fitted lining. Two under-arm gores are inserted at each side, and fitted lining-fronts support

the front of the basque. Side-fronts in a graceful curving outline show becoming plaited fulness in the lower part and separate to reveal a plain center-front, which is closed invisibly at the left side. The lower edge of the basque, which is

LADIES' BASQUE-WAIST, WITH OUTSIDE PORTIONS EXTENDED TO FORM SHOULDER CAPS.

(For Illustrations see Page 309.)

No. 2524.—This basque-waist is again illustrated at figure No. 87 L in this magazine.

Blue broadcloth was here employed in developing this beautiful basque-waist, with all-over white lace over yellow silk in combination. The scroll-like arrangement of shirred black satin ribbon adds to the unique effect of the mode. The outside portions are joined in under-arm and short shoulder seams and are low and fancifully scooped at the top, where they are perfectly smooth. Slight fulness at the waist is arranged in closely lapped plaits in the seamless back, while the fronts are gathered and blouse becomingly,

the closing being made invisibly a little to the left of the center. The outside portions are extended to form caps on the shoulders, each cap being shaped in two scoops, and are cut away from about the arm-holes to reveal the deep smooth yoke. The neck is finished with a standing collar having two rounding flare portions at the back. The collar and yoke are closed invisibly at the left side. The waist has a lining having double bust darts and the usual seams and closed at the center of the front. The two-seam gathered sleeve is mounted on a coat-shaped lining and is made ornamental by a group of seven small tucks taken up across the top and a circular cuff flaring over the hand. A ribbon belt gives the final touch.

The mode is extremely beautiful and will develop charming waists of silk, satin or cloth, with chiffon, *mouseline de soie* or tucked silk for the yoke. Passementerie, chenille trimming, fancy braid and ruchings or frills of ribbon will provide suitable garniture.

We have pattern No. 2524 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 seven-eighths of dress goods forty inches wide, with a yard of silk twenty inches wide for the yoke, collar and collar ornaments, and three-fourths of a yard of all-over lace twenty-seven inches wide to cover the

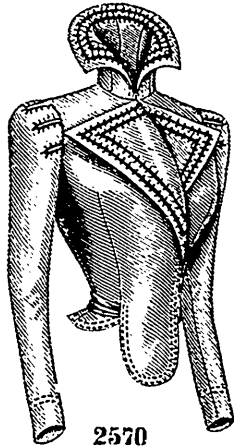
yoke, collar and collar ornaments. Price of pattern, 10d. or 20 cents.

LADIES' BASQUE-WAIST, WITH BERTHA-BRETELLES AND YOKE-FACING THAT MAY BE OMITTED.

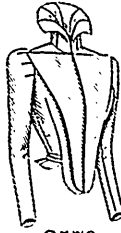
(For Illustrations see Page 309.)

No. 2602.—At figure No. 81 L in this magazine this basque-waist may be seen differently made up.

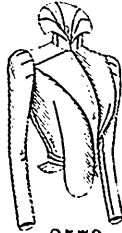
An exceptionally dainty yoke-waist is here shown made in a combination of figured green taffeta and white taffeta that is prettily tacked—the tucks being made in groups of three—and trimmed with rows of insertion between the groups. A fitted lining supports the waist, which is smooth at the top but has becoming fulness in the lower part; the fulness is collected



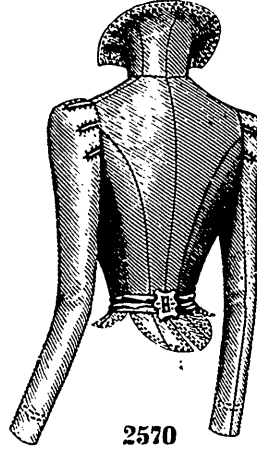
2570
Front View.



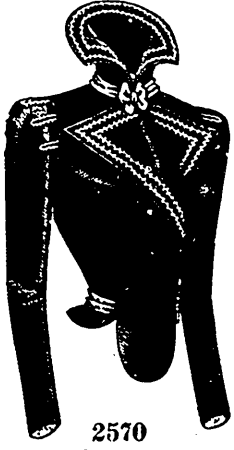
2570



2570



2570
Back View.



2570
Front View.



2570



2570

LADIES' DOUBLE-BREADED JACKET, WITH SPADE FRONT. (TO BE WORN OPEN OR CLOSED.)

(For Description see Page 297.)

pointed at the front and back, is followed by a machine-stitched belt. The becoming standing collar is ornamented at the front by

a jaunty lace bow. At the wrist the two-seam sleeve, which shows slight gathered fulness at the top, is stylishly completed by a rippling circular cuff that is stitched to match the belt.

Black velvet decorated with lace appliqué and combined with spangled white satin will develop a handsome theatre waist suitable for a matron. In striped and plain silk ornamented with iridescent paillettes the mode will be very dainty.

We have pattern No. 2555 in ten sizes for ladies from thirty-four to forty-eight inches, bust measure. For a lady of medium size, it needs a yard and five-eighths of goods forty inches wide, with a yard and an eighth of silk twenty inches wide for the center front, center-back, collar and for lining the cuffs, and three fourths of a yard of all-over lace net twenty-seven inches wide for covering the collar, center-front and center back. Price of pattern, 10d. or 20 cents.

in plaits at the center of the back and drawn toward the closing, which is made at the center of the front, by shirrings. The fulness at the front puffs out stylishly over the ribbon belt. The white taffeta is used for a round yoke-facing at the back and front above a double circular Bertha that is scalloped at its outer edges and is extended to lap to the left side of the front with unique effect. The edges of the Bertha are trimmed with frills of narrow ribbon, and a bow of wider ribbon ornaments the overlapping end. The standing collar matches the yoke facing. Scalloped circular cuffs trimmed with ribbon frills finish the wrists of the two-seam sleeves, which are gathered at the top.

The mode presents opportunity for many pleasing effects that may be secured by the use of dainty hued silk or lace over silk for the yoke-facing, velvet for the Bertha and any woollen or novelty weave for the remainder of the bodice. Lace or ribbon frills will be suitable for decoration.

We have pattern No. 2602 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the basque-waist for a lady of medium size, needs four yards and a half of figured silk twenty inches wide, with seven-eighths of a yard of plain silk twenty inches wide for the yoke-facing and collar. Price of pattern, 10d. or 20 cents.

collected in gathers. A round back-yoke and high stock-collar are tucked-shirred to harmonize with the center-front. The basque-waist is supported by a fitted lining closed at the center of the front, and the final closing is made at the left side. A distinctive feature of this waist is the plain whole back, this effect being very fashionable this season. Under-arm and short shoulder seams connect the back with side-fronts that are each laid in a forward-turning plait at the lower edge; a smooth circular Bertha bordered by a ruffle of black velvet ribbon follows the upper edge of the back and side-fronts, adding to the effectiveness of the mode. A folded belt of velvet ribbon fastened under a bow at the center of the front encircles the waist. The two-seam sleeve, gathered

LADIES' BASQUE-WAIST. (TO BE MADE WITH HIGH OR LOW NECK.)
(For Illustrations see Page 309.)

No. 2587.—At figure No. 78 L in this magazine this basque-waist is again shown.

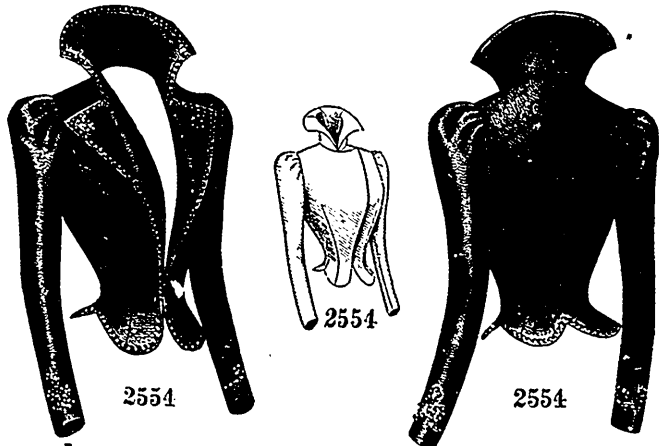
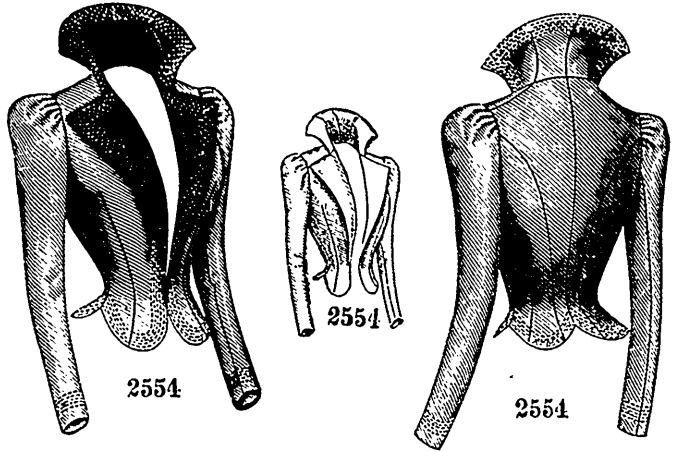
The mode is a charming one for slim figures and as here shown made up in embroidered chiffon combined with tucked taffeta and trimmed with plaitings of satin-edged chiffon is very effective. The basque-waist is made over a fitted lining of plain silk, and its upper part is a pointed yoke closed on the left shoulder, the standing collar being closed in line with it. The fulness in the fronts is drawn in soft diagonal folds by gathers at the arm-hole, shoulder and front edges, and the chiffon plaiting outlining the yoke is continued down the closing, which is made at the center. Gathers at the neck and lower edges draw the fulness in the back well to the center, and a ribbon belt follows the lower edge, which is straight at the back but slightly pointed in front. The one-seam mousquetaire sleeves, which are gathered at the top and along the seam, are mounted on coat-shaped linings and trimmed at the wrists with chiffon plaitings.

Beautiful evening waists or theatre bodices may be fashioned by this mode from fancy silk crêpon, spangled chiffon, embroidered silk mull, or organdy over tinted silk, with ruchings of ribbon or plaitings of Liberty silk to give the fluffy decoration that is best suited to the style. Soft silks or woollens would also be pretty made up in this way. A very dainty waist was of pale-rose crêpe de Chine, with corded white taffeta for the yoke and stock.

We have pattern No. 2587 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the basque-waist for a lady of medium size, calls for two yards and three-eighths of embroidered chiffon forty-five inches wide, with three-fourths of a yard of tacked silk twenty inches wide, for the yoke and for covering the collar. Price of pattern, 10d. or 20 cents.

LADIES' BASQUE-WAIST, WITH WHOLE BACK.
(For Illustrations see Page 310.)

No. 2528.—Biscuit-colored broadcloth and pale-blue crêpe de Chine are associated in the attractive design here seen, which is especially becoming to slim, flat-chested women. A center-front that is arranged on a smooth lining-portion is effectively tucked-shirred to yoke depth, the fulness at the waist-line being



Front Views.

Back Views.

LADIES' JACKET. (TO BE MADE WITH OR WITHOUT A CENTER-BACK SEAM AND TO BE CLOSED AT THE WAIST-LINE OR LAPPED IN DOUBLE-BREADED STYLE OR LEFT OPEN.) KNOWN AS THE WILHELMINA JACKET.
(For Description see Page 298.)

at the top, is cut at the wrist in fanciful points that extend well over the hand and is trimmed to match the Bertha.

Mauve velvet decorated with lace appliqué and combined with pale-yellow Liberty silk will develop an extremely dressy theatre waist. Plaid silk and brown cloth trimmed with black satin ribbon will be suitable for a street waist made up by the mode.

We have pattern No. 2528 in eight sizes for ladies from thirty to forty four inches, bust measure. To make the basque-waist for a lady of medium size, requires a yard and three-eighths of cloth fifty inches wide, with two yards and an eighth of crêpe de Chine twenty-seven inches wide for the center-front, back-yoke and stock. Price of pattern, 10d. or 20 cents.

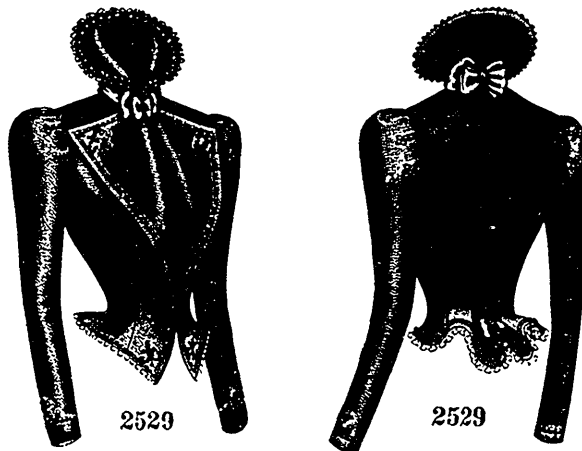
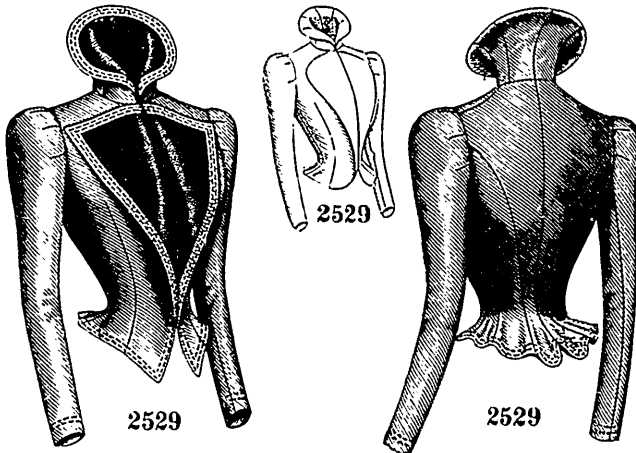
LADIES' SQUARE-NECKED EVENING WAIST AND STOCK COLLAR.

(For Illustrations see Page 310.)

No. 2580.—White satin associated with white chiffon, violet velvet and guipure lace was selected for the novel design here illustrated. The waist, made over a fitted lining closed at the center of the front, is fashioned with a one-piece back that shows two backward-turning plaits which meet at the waist-line and flare upward. Under-arm seams connect the back with side-fronts that are gathered at the lower edge and between which the full center-front, topped by a broad velvet band, is effectively revealed. The center-front is secured under the left side-front. The neck is in low, square outline and is defined at the back and over the shoulders by a smooth fancifully shaped Bertha. The sleeve consists of a short, gathered puff made over a two-seam lining and is finished with a deep turn-up cuff. With the waist are worn a crush velvet stock-collar, one of the season's latest fads for wear with low-necked waists, and a velvet belt, which, as well as the collar, is richly decorated with pearl ornaments.

Silk poplin in a silvery-pink, combined with velvet of a deep rose hue and decorated with jewelled passementerie will handsomely develop the mode. Striped silk and plain satin may also be utilized for the design, which may be ornamented with lace appliqué. Any of the tissues will be effective in the center-front and sleeves.

We have pattern No. 2580 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the garment for a lady of medium size, requires a yard and five-eighths of silk twenty inches wide, with a yard and an eighth of chiffon forty-five inches wide for the sleeves and center-front and a yard and a half of velvet twenty inches wide for the stock, Bertha bretelle, band



Front Views.

Back Views.

LADIES' JACKET. (TO BE MADE WITH ROUND OR SQUARE CORNERS AND WITH FLY CLOSING OR FASTENED WITH HOOKS AND EYES.) KNOWN AS THE WILHELMINA JACKET.

(For Description see Page 298.)

LADIES' PINAFORE WAIST, HAVING THE PINAFORE PART LAID IN BOX-PLAITS THAT EXTEND IN STRAP EFFECT OVER THE SHOULDERS. (FASTENED AT THE LEFT SIDE.)

(For Illustrations see Page 310.)

No. 2507.—At figure No. 79 L in this magazine this waist is again shown.

The distinctive feature of this effective design, a stylish modification of the becoming pinafore waist, is the strap

effect which the pinafore is extended to form. Mode cloth associated with turquoise velvet was selected for the waist, which is daintily trimmed with lace edging. To the fitted lining is applied a smooth deep yoke topped by a plain standing collar. The pinafore consists of a front and back, each laid in two box-plaits that are extended in strap effect over the shoulders. Between the straps the pinafore is cut in low, square outline and at the waist-line the slight fullness at the back is drawn down trimly by gathers, but at the front it is allowed to blouse stylishly. The waist is closed invisibly along the left shoulder and under-arm seams, the lining, however, closing at the center of the front, and a soft crush ribbon belt fastened under a bow at the left side gives a pretty comple-

tion. The two-seam sleeve is quite small, and at the top is arranged a short puff that is gathered at its upper edge, as is also the sleeve, and stands out broadly from the shoulder. A turn-over cuff becomingly finishes the sleeve at the wrist.

An admirable utility waist may be made up in this way if dark-green cloth combined with Stuart-plaid taffeta be used for the design, and black soutache braid will furnish appropriate decoration. A theatre waist could be developed in black velvet with white satin for the yoke and sleeve puffs.

We have pattern No. 2507 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the waist, except the yoke, collar, puffs and cuffs, for a lady of medium size, requires a yard and three-eighths of material fifty inches wide; the yoke, collar, puffs and cuffs need a yard and five-eighths twenty inches wide. Price of pattern, 10d. or 20 cents.

LADIES' BOX-PLAITED SHIRT-WAIST, WITH REMOVABLE STOCK. (TO BE MADE WITH OR WITHOUT THE FITTED LINING.)

(For Illustrations see Page 311.)

No. 2599.—The admiration for box-plaited shirt-waists is growing and many pleasing designs are shown. In a shirt-waist here pictured a very desirable effect is produced by employing poplin, with velvet for the plain removable stock. A lining consisting of a back, fronts and under-arm gores gives a trim adjustment. In the back five box-plaits that taper becomingly toward the lower edge are taken up, the fullness between the plaits being removed by darts underneath; and a smooth pointed yoke overlaps the upper edge of the back. At the front also five box-plaits are formed, the middle one concealing the closing; the extra fullness at the waist-line is collected in shirrings and the front pouches above a leather belt

in the approved way. The neck is completed with a fitted band to which the stock is attached. The shirt sleeves are gathered at the top and bottom and have the usual slashes finished with underlaps and pointed overlaps; the cuffs are closed at the top with small buttons and button-holes and near the lower edge with link buttons.

Serge and fine chevot make admirable shirt-waists for ordinary wear, and corduroy or velveteen will also give good service. Taffeta shirt-waists are dressy if a stock of velvet be worn. This style would be very dainty made up in white lawn, with insertion overlaying the box-plaits and following the edge of the yoke.

We have pattern No. 2599 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the shirt-waist for a lady of medium size, requires two yards and a fourth of material forty inches wide, with an eighth of a yard of velvet twenty inches wide for the stock. Price of pattern, 10d. or 20 cents.

LADIES' SHIRT-WAIST, WITH YOKE EXTENDING OVER THE SHOULDER.
(For Illustrations see Page 311.)

No. 2523.—By referring to figure No. 256 L in this number of THE DELINEATOR this shirt-waist may again be seen.

An exceptionally stylish and unique modification of the universally becoming shirt-waist is here depicted developed in white lawn neatly finished with machine-stitching. The distinctive feature of this natty waist is the oddly designed yoke that is curved to form a deep point at the center of the back and extended for a short distance over the shoulders, the edges at the front also being curved; the yoke is arranged on a lining. The novel back shows a box-plait at the center with two backward-turning tucks at each side, the slight fulness at the waist-line being regulated by a draw-string run through a casing. Under-arm seams connect the back with the fronts, which are gathered at the top and waist-line, the closing being made with buttons and button-holes through a box-plait at the center. A narrow band completes the neck, and to it is attached a standing collar of white linen. The small sleeve gathered at the top and bottom is completed with a link cuff, above which the customary slash, finished with an underlap and pointed overlap, is closed with a button and button-hole. A leather belt fastened with a buckle is usually worn with this shirt-waist.

This design will be especially effective for taffeta or foulard, though organdy, dimity, gingham, percale or piqué is suitable. A hemstitched lawn scarf or a fancy Liberty silk or chiffon tie is one of the latest fancies in neckwear and frequently replaces the regulation linen collar.

We have pattern No. 2523 in nine sizes for ladies from thirty

to forty-six inches, bust measure. To make the shirt-waist for a lady of medium size, will require two yards and three-fourths of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.

LADIES' TUCKED SHIRT-WAIST, WITH REMOVABLE STOCK. (To Have the Tucks Plain or Corded and to be Made with or without the Lining.)
(For Illustrations see Page 311.)

No. 2505.—A stylish shirt-waist is here depicted developed in dark-blue taffeta and finished with machine-stitching. The waist is adjusted by shoulder and under-arm seams over a lining composed of a back, fronts and under-arm gores. The slight fulness at the waist-line of the back is drawn well to the center and collected in gathers, but the fronts are

gathered quite full at the waist and pouch out becomingly, while the sides fit without a wrinkle. This attractive waist, which is closed at the center of the front with buttons and button-holes in a fly, is characterized by tucks made in clusters of five, in which cords may be inserted if a corded effect is desired. At the neck the waist is completed by a narrow band, over which is worn a natty stock-collar tucked to match the waist and closed invisibly at the back. The upper side of the one-piece sleeve is also tucked to harmonize with the waist, the effect being further carried out in the tucked link cuff which completes the sleeve. Above the cuff the sleeve, which is gathered at the top and bottom, is slashed at the outside, the slash being finished with the customary underlap and pointed overlap and closed with a button and button-hole. With the waist is worn a leather belt fastened with a buckle.

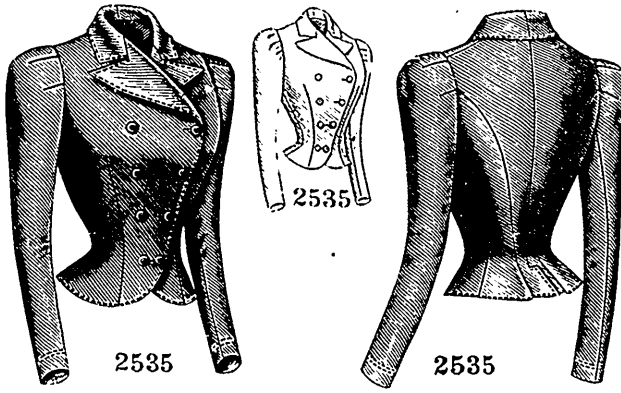
In white taffeta, with the belt and stock of blue velver, this waist will be very dressy. Foulard, gingham, serge, flannel, dimity and lawn are

also appropriate materials for this universally becoming mode.

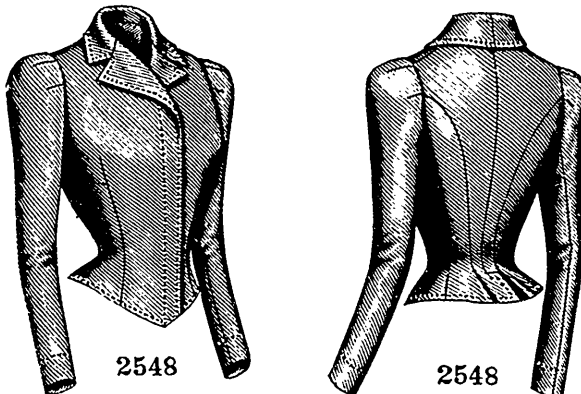
We have pattern No. 2505 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the shirt-waist for a lady of medium size, will need four yards and a half of material twenty inches wide. Price of pattern, 10d. or 20 cents.

LADIES' CIRCULAR BERTHAS OR WAIST DECORATIONS.
(For Illustrations see Page 312.)

No. 2526.—These dainty Berthas will add the touch of dressiness to simple waists that is so essential this season. The scalloped Bertha is shown developed in Nile-green silk decorated with ruches of darker satin ribbon. It is circular in shape, with a seam at the center of the back. The lower edge



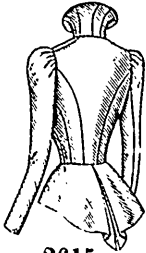
Front View. *Back View.*
LADIES' JACKET. (To Have the Sleeves Dart-Fitted or Gathered.)
(For Description see Page 298.)



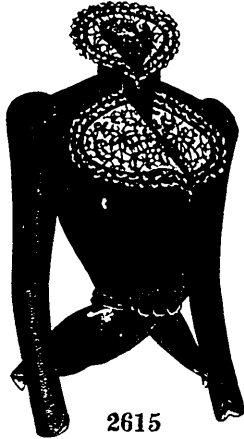
Front View. *Back View.*
LADIES' JACKET, WITH DIP FLY-FRONT.
(For Description see Page 299.)

defines a deep scollop at the front, back and on each shoulder, and slight ripples result from the shapings.

Turquoise-blue velvet ornamented with lace appliqué was selected for the second Bertha, which is plain at the lower edge. It ripples slightly all round, the ripples being entirely the result of the circular shapings. Both Bertbas are lined with silk and closed at the center of the front and are of rounding upper outline. Either of the designs will furnish a very attractive neck-completion for an evening waist and will be most effective when worn over a full blouse-



2615



2615

Front View.



2615

Back View.

LADIES' BLOUSE-JACKET, WITH FITTED UNDER-FRONTS. (TO BE MADE WITH OR WITHOUT A CENTER-BACK SEAM AND WITH THE SLEEVES FANCY OR PLAIN AT THE WRISTS.)

(For Description see Page 299.)

waist of chiffon, soft silk or some other light airy material. We have pattern No. 2526 in three sizes, small, medium and large. To make either Bertha in the medium size, requires half a yard of goods thirty-six or more inches wide. Price of pattern, 5d. or 10 cents.

LADIES' AND MISSES' HOOD. (TO BE MADE OF HEAVY OR SHEER FABRICS AND WITH OR WITHOUT RIBBON TIES.) FOR OPERA, RINKING, SLEIGHING, TRAVELLING, ETC. (KNOWN AS THE BELLE CANADIENNE.)

(For Illustrations see Page 312.)

No. 2594.—A coquettish hood suitable for a variety of uses is the Belle Canadienne, which is illustrated made of black velvet lined with pink silk. The hood is made with a center seam and is gathered slightly at the front edge and drawn in at the neck by narrow ribbon inserted in a casing made a sufficient distance from the lower edge to form a curtain below. A full box-plaited frill tapering toward the ends is joined to the front edge of the hood, flaring from the face in a most becoming way, and inside the frill is placed a very full knife-plaiting of pink chiffon which forms a charming face trimming. Ties of black ribbon are bowed under the chin, but the effect is also pleasing if they are omitted.

The hood will be found very comfortable for sleighing, etc., and will also prove a becoming opera hood. For the latter

use dainty colors of velvet or fine cloth, with silk *mousseline*, Liberty silk or chiffon for the knife-plaited frill, will be selected, while dark colors will be chosen for skating or sleighing hoods.

We have pattern No. 2594 in two sizes—ladies' and misses'. To make the hood, will require a yard and three-eighths of material twenty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' AND MISSES' EVENING OR OPERA HOOD. (KNOWN AS THE PRISCILLA HOOD OR EMPIRE MOB-CAP.) (For Illustrations see Page 312.)

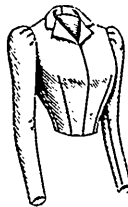
No. 2579.—This quaint and picturesque hood will appeal to all admirers of beautiful effects. It is known as the Priscilla hood or Empire mob-cap and unites the simplicity of a Puritan style with the gayety and vivacity of French fashions, with a result that is decidedly pleasing. The hood is shown made of silk having a black ground bearing pink blossoms in combination with pink satin, pink Liberty silk being used for ties. The full crown is arranged in tiny plaits all round at the edge and puffs out in broad effect. The front of the hood is joined smoothly to the crown, and its tapering ends are seamed at the back. The ties, which have abundant fullness, are gathered closely with a deep frill heading and tacked to the front at each side of the seam. The ends are hemmed and drawn to the front and loosely tied. The illustrations show the effect of the hood worn over a high and low coiffure and two ways of rolling the front.

Effective hoods for evening or opera wear may be made of a combination of silk, satin or fine cloth. A dainty hood could be made of broadcated yellow and white satin and all-over lace, the lace being used over plain yellow satin for the front and chiffon for the tie-strings.

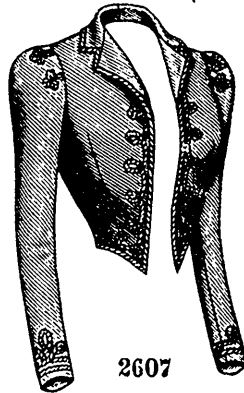
We have pattern No. 2579 in two sizes—ladies' and misses'. To make the hood, needs a yard and an eighth of silk twenty inches wide, with a yard and an eighth of satin in the same width to line the front and crown, and two yards and a fourth of Liberty silk twenty-four inches wide for the ties. Price of pattern, 5d. or 10 cents.

LADIES' POINTED BERTHAS OR WAIST DECORATIONS. (For Illustrations see Page 313.)

No. 2525.—These Bertbas will be much liked as a finish for round-necked evening bodices or as a decorative feature of high-necked plain or yoke waists. The pattern comprises a smooth Bertha pictured made up in velvet trimmed with gimp and lined with satin, and one that ripples prettily,

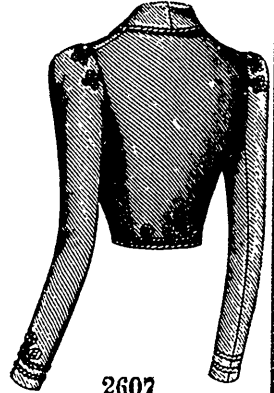


2607



2607

Front View.



2607

Back View.



2607

LADIES' ETON JACKET. (TO BE MADE WITH A WHOLE OR SEAMED BACK, DAINT-FITTED OR GATHERED SLEEVES AND POINTED OR SQUARE LOWER FRONT CORNERS.)

(For Description see Page 300.)

for the latter wool goods were used, with velvet ribbon for decoration and silk for lining. The smooth Bertha is in two sec

tions that are narrow on the shoulders and curved to form deep points at the ends, which flare at the front and back, and shorter points in front and back of the shoulders. The ripple Bertha is composed of four sections that deepen and flare in points on the shoulders and at the center of the front and back, the ripple effect resulting altogether from the circular shaping.

Such accessories as these are very attractive when made of velvet or silk covered with all-over lace or decorated with lace appliqué. Chiffon ruchings or frills give a desirable edge finish.

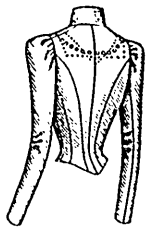
We have pattern No. 2525 in three sizes, small, medium and large. In the medium size, the smooth Bertha requires five-eighths of a yard of material twenty inches wide; the ripple Bertha needs three-fourths of a yard in the same width. Price of pattern, 5d. or 10 cents.

pointed at the back, where it is seamed, and has long rounding ends that are knotted loosely in front. The fichu is bordered all round by a circular ruffle, in four sections, that ripples attractively, revealing the silk underneath.

Black lace over white is always effective and will develop this adjunct pleasingly. Embroidered chiffon or *mousseline de soie*, with plain chiffon for the ruffles, would also be pretty, and



2588



2588

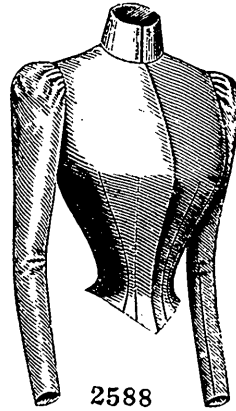
LADIES' EVENING OR OPERA HOOD. (KNOWN AS THE MERCEDES NUBIA.)

(For Illustrations see Page 313.)

No. 2597.—One of the most beautiful opera hoods shown this season is the Mercedes Nubia, which is pictured made of violet satin-striped crépon lined with violet silk. Not the least of its charms is its simplicity, the hood being formed of a straight section of the crépon arranged over a lining cut sufficiently large and wired at the front to accommodate an elaborate evening coiffure. Slight gathers are made at the front and neck edges, and a drapery section gathered at all its edges and also a short distance from the ends and draped by tackings is arranged across the top in front, rosettes of the crépon and two violet Prince's tips completing a most artistic effect. The hood is gathered up closely at the lower edge of the lining and then falls loosely, forming ties that may be knotted softly in front or crossed at the back and brought over the shoulders to the front in an attractive way, both arrangements being pictured. The hood is drawn in as closely as desired by tapes inserted in a casing formed at the neck edge of the lining.

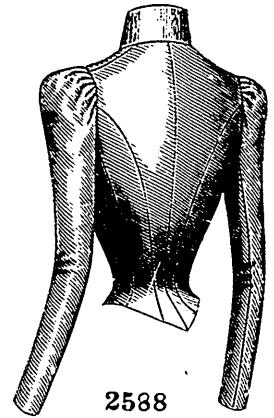
The hood will be effective if made of velvet, corded silk or brocaded satin in evening tints and also in any of the fancy silk crépons or embroidered chiffon over silk. Feathers or a high wired trimming of the material is necessary to give a becoming effect at the front.

Pattern No. 2597 is in one size only. To make the hood requires two yards and an eighth of material fifty inches wide, with three-fourths of a yard of lining silk twenty inches wide. Price of pattern, 5d. or 10 cents.



2588

Front View.



2588

Back View.

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

(For Description see Page 301.)

sheer India lawn and mull are liked, with narrow lace to finish the edges.

We have pattern No. 2557 in three sizes, small, medium and large. To make the fichu in the medium size, requires four yards and a half of silk twenty inches wide, with a yard and a half of lace net twenty-seven inches wide for covering the fichu. Price of pattern, 5d. or 10 cents.

LADIES' FICHU. WITH CIRCULAR RUFFLES.

(For Illustrations see Page 313.)

No. 2557.—Fichus are pretty accessories for wear with both



2504

Front View.



2504

Back View.

LADIES' JACKET-BASQUE, WITH FULL VEST-FRONT.

(For Description see Page 300.)

LADIES' FIVE-GORED SHEATH FLARE SKIRT, HAVING THE BACK-GORES EXTENDED IN A FAN SWEEP.

(KNOWN AS THE EELSKIN OR LILY-BELL SKIRT.)

(For Illustration see Page 314.)

No. 2562.—At figures Nos. 76L, 83L and 89L in this number of THE DELINEATOR this skirt is again shown.

A perfectly close effect all round above the knee and a decided flare below suggests for a new five-gored skirt the title of the eelskin or lily-bell skirt. The mode is here illustrated developed in fine serge finished with strappings of the material and a row of buttons set at each side of the placket, which is made above the center seam. A dart at each side fits the skirt over the hips, and the gores are sprung below the knee to form a pronounced flare at the seams at the front and sides; the shaping of the back-gores produces folds that break out at the center of the back some distance below the placket and spread in a fan sweep, an elastic strap tacked underneath near the top of the fulness holding the folds in position. The skirt measures five yards at the lower edge in the medium sizes when made in round lengths. It is advisable to wear a bustle to give prominence to the hips if the figure is not well rounded.

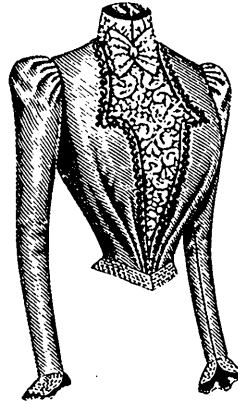
The skirt will make up suitably in all fashionable woollens, and a braid decoration may take the place of the strappings if decoration be desired. Crochet buttons with loops or

day and evening gowns. Black lace net over water-blue China silk was chosen for the fichu here pictured, which is

lacings of cord make the neatest finish along the placket. We have pattern No. 2562 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, calls for five yards and three-fourths of material forty inches wide, including strappings. Price of pattern, 1s. or 25 cents.

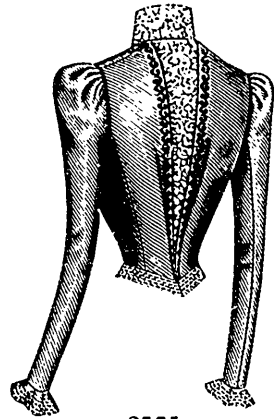
LADIES' SLEEVE, WITH CUFFS THAT MAY BE OMITTED AND PLAITS AT THE TOP THAT MAY BE CORDED IF DESIRED.
(For Illustrations see Page 314.)

No. 2576.—The originally designed sleeve here shown will be universally admired, as it gives the broad-shoulder effect so much in vogue this season. In all cases the sleeve must match in both material and decoration the bodice for which it is intended. It is made over a plain lining and is of medium size, being comfortably snug from the wrist to a short distance below the shoulder, where attractive fullness is introduced. Three downward-turning plaits are laid at the top, and at the fold of each plait a small tuck may be made through which a cord is to be run, thus giving a touch of individuality to the mode. The upper edge of the sleeve is gathered, and the wrist is finished with two seamless circular cuffs of dif-



2555

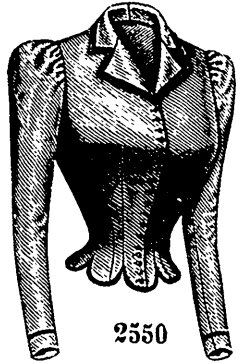
Front View.



2555

Back View.

LADIES' BASQUE, WITH TWO UNDER-ARM GORES. (DESIRABLE FOR STOUT LADIES.)
(For Description see Page 302.)

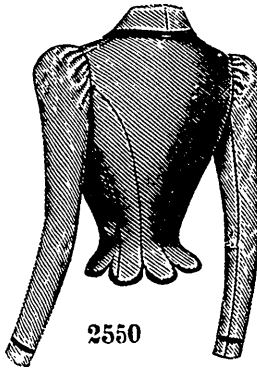


2550

Front View.



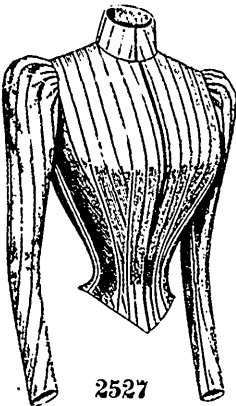
2550



2550

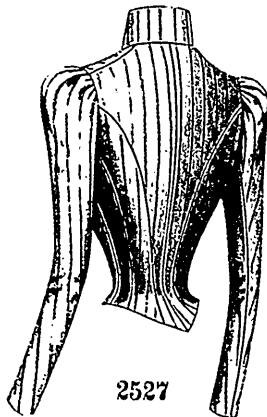
Back View.

LADIES' BASQUE. (TO BE MADE WITH OR WITHOUT A CENTER-BACK SEAM.)
The price of the pattern is 10d. or 20 cents. By using the Pattern Check in this issue of THE DELINEATOR the purchaser can get the pattern for 6d. or 10 cents.
(For Description see Page 301.)



2527

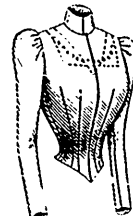
Front View.



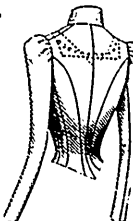
2527

Back View.

LADIES' EXTRA LONG-WAISTED BASQUE, WITH CURVED CLOSING EDGES AND EXTRA LONG TWO-SEAM SLEEVES. (TO BE MADE WITH A HIGH NECK AND STANDING MILITARY COLLAR OR WITH A ROUND, V OR SQUARE NECK.)
(For Description see Page 301.)



2527



2527

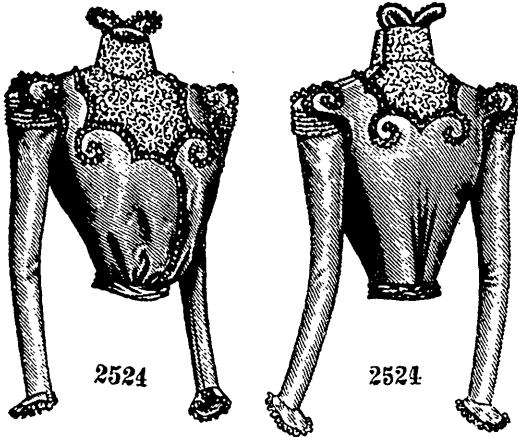
LADIES' EXTRA LONG TWO-SEAM DRESS SLEEVE. (TO BE MADE WITH OR WITHOUT THE FLARE CUFF.)
(For Illustrations see Page 314.)

No. 2569.—This well-shaped sleeve was especially prepared for ladies having arms of more than average length. It is in two pieces and is of medium size, the slight fullness at the top being gathered and standing out modishly from the shoulder. At the wrist the sleeve is completed by a becoming circular cuff lined with silk and trimmed and headed with ribbon or braid. A plain lining will furnish the necessary foundation. The sleeve must always match both in material and decoration the waist for which it is intended.

ferent widths, the lower edges of which may be corded to repeat harmoniously the effect seen at the top of the sleeve.

tion. The sleeve must always match both in material and decoration the waist for which it is intended.

We have pattern No. 2576 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 a yard and an eighth of material forty inches wide. Price of pattern, 5d. or 10 cents.



Front View.

Back View.

LADIES' BASQUE-WAIST, WITH OUTSIDE PORTIONS EXTENDED TO FORM SHOULDER CAPS.
(For Description see Page 302.)

We have pattern No. 2569 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 measure eleven inches, as described, requires a yard of goods forty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' TEA-JACKET OR MATINÉE.
(TO BE MADE WITH ELBOW OR FULL-LENGTH SLEEVES.) KNOWN AS THE LOUIS XV. TEA-JACKET.
(For Illustrations see Page 315.)

No. 2536.—Rose cashmere, all-over lace and white silk are associated in this handsome tea-jacket or matinée, with lace edging for the elbow sleeve frills. Shirred ribbon supplies the attractive garniture. The garment is known as the Louis XV. tea-jacket and is fitted comfortably at the back and sides by under-arm and side-back gores and a center-seam. The jacket is deepened toward the back in graceful rounding outline. The fronts are fitted by single bust darts and separate over the full vest, which is arranged on a dart-fitted lining-front. The vest, which closes at the center, is gathered at the top and bottom, and a belt section conceals the gathers at the waist. A conspicuous feature of the mode is a deep fanciful collar lined with silk having revers-like ends extending to the lower edge of the fronts. A standing collar with two fancy flare portions completes the neck. The two-seam sleeves are made over close linings. They are gathered at the top, and below the gathers, three downward-turning plaits are formed at the inside and outside seams. The plaits are held in position for a short distance by tackings, beyond which the fulness puffs out attractively. Shaped frills of lace fall from the lower edge of the elbow sleeves, while the full-length sleeves are finished with fancy turn-up cuffs.

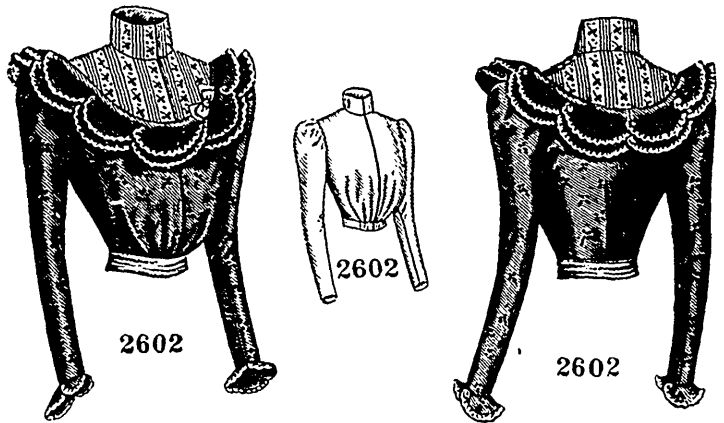
This beautiful and convenient garment may be made as simple or elaborate as individual taste desires. With a lavish use of lace, ribbon, insertion and ruchings

many beautiful creations will result. Silk, crêpe de Chine, cashmere and soft woollens will make up admirably.

We have pattern No. 2536 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the tea-jacket for a lady of medium size, requires two yards and three-fourths of dress goods forty inches wide, with two yards of silk twenty inches wide for the cuffs, vest and standing collar and to line the fancy collar and collar ornaments, and a yard of all-over lace net twenty-seven inches wide to cover the fancy collar, collar ornaments, cuffs and belt section, and four yards and an eighth of edging seven inches and three-fourths wide for frills for the elbow sleeves. Price of pattern, 10d. or 20 cents.

LADIES' FOUR-GORED SKIRT. (AS DESIRABLE FOR WASHABLE GOODS AS FOR OTHER FABRICS.)
(For Illustrations see Page 315.)

No. 2572.—At figure No. 86 L in this number of *THE DELINEATOR* this skirt is again illustrated. A becoming skirt desirable for seasonable woollens and also for thin materials is here depicted developed in striped percale decorated with bias machine-stitched bands of the material. It is in four-gored style and shows the popular plain effect at the front and sides, being fitted by double hip darts. At the back appears gathered fulness at each side of



2602

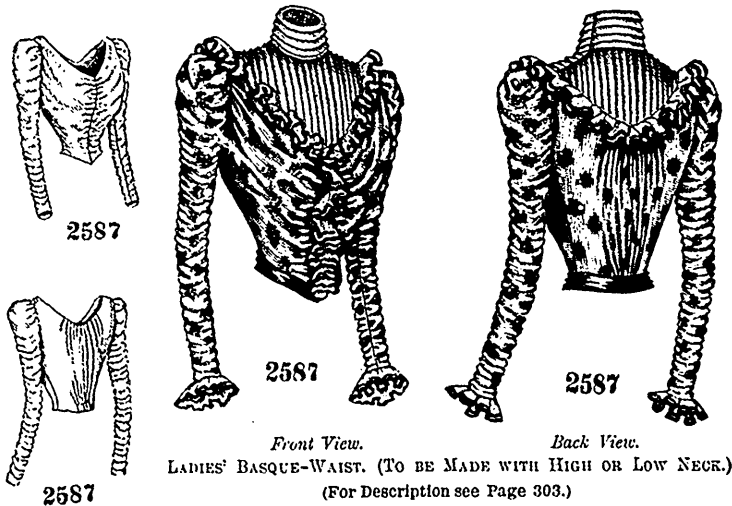
2602

2602

Front View.

Back View.

LADIES' BASQUE-WAIST, WITH BERTHA BRETTELLES AND YOKE-FACING THAT MAY BE OMITTED.
(For Description see Page 302.)



2587

2587

2587

2587

Front View.

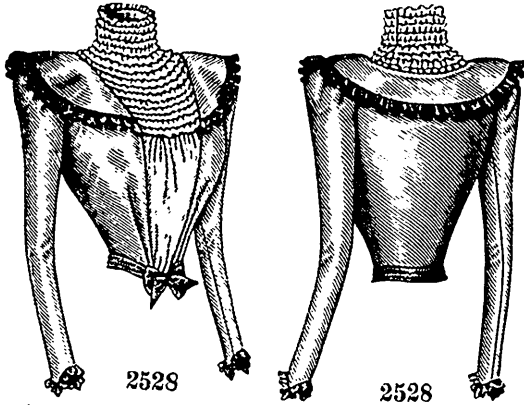
Back View.

LADIES' BASQUE-WAIST. (TO BE MADE WITH HIGH OR LOW NECK.)
(For Description see Page 303.)

the placket, which is made at the center. The skirt measures three yards and a half at the lower edge in the medium sizes.

Organdy, lawn, dimity, chiffon or other thin material is suitable for the design. A very handsome skirt will result if the

front and for lining the ruffle and cuffs. Price of pattern, 10d. or 20 cents.



2528

Front View.

2528

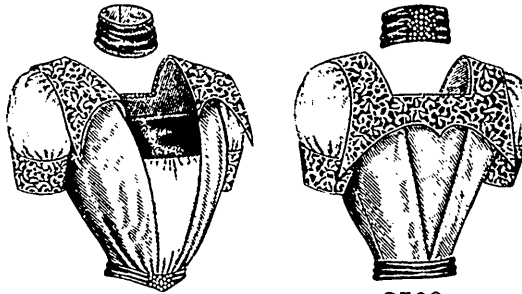
Back View.

LADIES' BASQUE-WAIST, WITH WHOLE BACK.

(For Description see Page 303.)

mode be developed in silk grenadine ornamented with lace appliqué. The skirt should be worn over a silk foundation.

We have pattern No. 2572 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, requires four yards and five-eighths of material forty inches wide. Price of pattern, 10d. or 20 cents.



2580

Front View.

2580

Back View.

LADIES' SQUARE-NECKED EVENING WAIST AND STOCK COLLAR.

(For Description see Page 304.)

LADIES' DRESSING-SACK,
WITH GRADUATED CIRCULAR
RUFFLE

AND SHORT FRONT-LINING.
(For Illustrations see Page 316.)

No. 2532.—Pale-blue China silk and green cashmere, with a dainty decoration of lace insertion and ribbon, were chosen for this effective dressing-sack, which is characterized by a circular ruffle. The back and sides are snugly adjusted by under-arm and side-back gores and a center seam, and the side-fronts are fitted by single bust darts. Center-fronts, wide at the bottom but narrowing gradually toward the neck, where they are gathered, are joined to the narrow side-fronts, which, together with the center-fronts, are held in place at the top by a short front-lining. The neck is becomingly completed by a standing collar having a flaring circular ornament, both the collar and sack being closed invisibly at the center of the front. A graduated circular ruffle in four sections lengthens the sack and tapers to the neck, outlining the center-fronts in vest effect. The two-seam sleeve has becoming gathered fulness at the top, the wrist being finished by a flaring circular cuff which, like the ruffle, is lined with silk. Ribbon ties are attached to the side-front seams at the waist-line and formed in a dainty bow at the center, thus holding the center-fronts trimly to the figure.

Taffeta, foulard, China silk, cloth, serge or novelty goods will be suitable for the design, which may be ornamented with ruches of ribbon, chiffon or fancy braid. A dainty sack for Summer wear may be obtained by employing plain and figured organdy trimmed with lace edging and insertion; in this case soft lace frills may replace the collar and cuffs.

We have pattern No. 2532 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the dressing-sack for a lady of medium size, calls for two yards and five-eighths of dress goods forty inches wide, with two yards and three-eighths of silk twenty inches wide for the center-

LADIES' THREE-PIECE SKIRT. (TO BE MADE WITH A SHALLOW UNDER BOX-PLAIT OR GATHERS AT THE BACK AND WITH A SWEEP OR IN ROUND LENGTH.)
(For Illustrations see Page 316.)

No. 2600.—This skirt is again shown at figure No. 87 L in this number of THE DELINEATOR.

Poplin was in this instance selected for the skirt, which is composed of a moderately wide front-gore and two wide circular portions joined in a center-back seam above which the placket is made. The skirt is fitted smoothly over the hips by a dart at each side and shows a stylish flare toward the foot, where the round skirt measures three yards and three-fourths in the medium sizes. At the back the fulness may be folded in a shallow under box-plait or be collected in gathers, as preferred. The hip-pads or conformers made for wear with close skirts will be used with this mode if the figure is slight.

Made of dark-green, brown or plum cloth, with a band of sable fur at the edge, the skirt will be very handsome. The shape is also suitable for mixed effects and for many of the novelty goods.

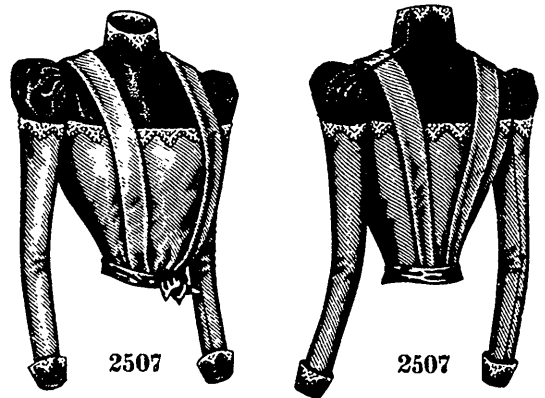
We have pattern No. 2600 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, requires three yards and three-fourths of material forty inches wide. Price of pattern, 10d. or 20 cents.

LADIES' SEVEN-GORED
SKIRT, WITH THREE CIRCULAR
FLOUNCES. (TO BE
MADE WITH AN UNDER BOX-
PLAIT OR GATHERS AT THE BACK
AND WITH A SWEEP OR IN
ROUND LENGTH.)

(For Illustrations see Page 317.)

No. 2606.—Another view of this skirt may be obtained by referring to figure No. 81 L in this publication.

Black taffeta decorated with an effective design in black ribbon was selected for the development of this graceful



2507

Front View.

2507

Back View.

LADIES' PINAFORE WAIST, HAVING THE PINAFORE PART LAID IN BOX-PLAITS THAT EXTEND IN STRAP EFFECT OVER THE SHOULDERS. (FASTENED AT THE LEFT SIDE.)

(For Description see Page 304.)

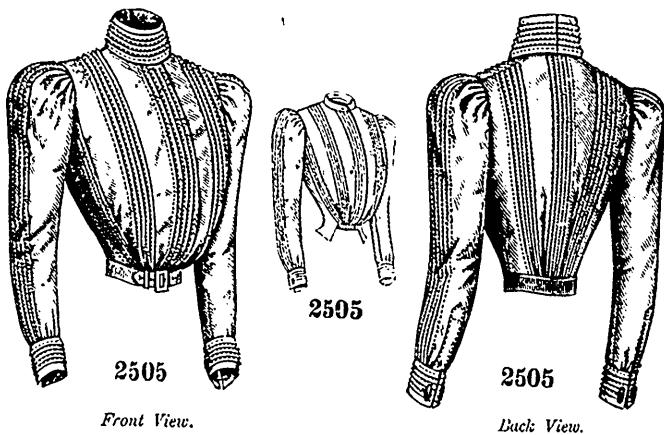
skirt, which will be dressy and convenient for wear with separate blouses. It is in seven-gored style and is charac-

terized by three rippling circular flounces that are seamed at the back and applied on the skirt, the top one being included in the sewing of the belt. Single hip darts fit the upper flounce over the skirt, which is smooth about the hips in the style now so much in vogue, and at the back this flounce and the skirt are each formed in an under box-plait. The placket is made above the seams at the center of the back. The skirt in the round length measures three yards and a quarter at its lower edge in the medium sizes. A bustle to give roundness to the hips should be worn if the figure be slight.

The design will be especially pretty if developed in organdy or *mousseline de soie* decorated with bands of insertion and frills of lace and worn over a foundation skirt of taffeta. A soft, pliable cloth may also be used, but lightweight materials are more desirable. Extremely stylish and effective results could be obtained with cashmere, Henrietta or nun's-veiling in any of the fashionable shades, with chenille trimming, passementerie or narrow satin ribbon ruelings for the garniture. Lace appliqué could also be effectively disposed on the flounces.

We have pattern No. 2606 in seven sizes for ladies from twenty to thirty-two inches, waist measure. To make the skirt for a lady of medium size, calls for four yards and seven-eighths of material forty inches wide. Price of pattern, 1s. or 25 cents.

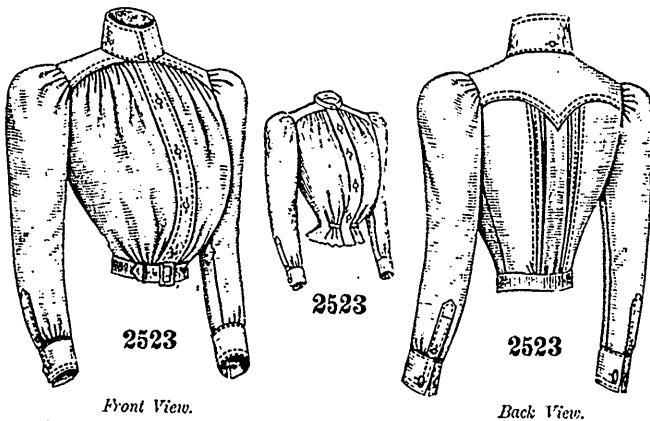
plait. Under-arm gores fit the sack snugly at the sides, but the fronts are loose and are gathered at their upper edges,



LADIES' TUCKED SHIRT-WAIST, WITH REMOVABLE STOCK. (TO HAVE THE TUCKS PLAIN OR CORDED AND TO BE MADE WITH OR WITHOUT THE LINING.)
(For Description see Page 305.)

LADIES' DRESSING-SACK, HAVING BOX-PLAITS LAID IN AT THE BACK.
(For Illustrations see Page 317.)

No. 2565.—French flannel in a dainty shade of blue was chosen for this cosy and becoming dressing-sack, with feather-stitching and narrow lace for trimming. At the back are laid three box-plaits that are sewed almost from the top to the waist-

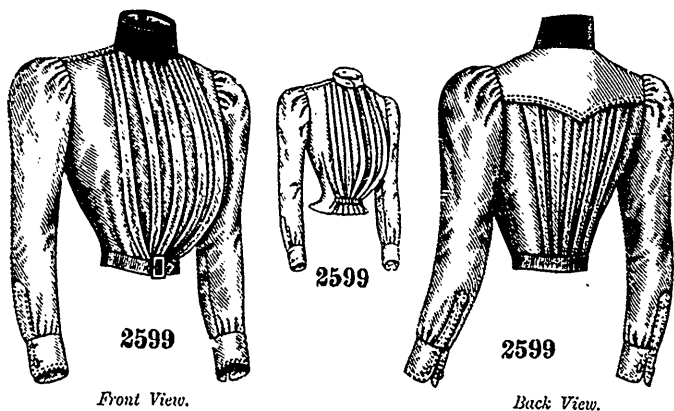


LADIES' SHIRT-WAIST, WITH YOKE EXTENDING OVER THE SHOULDER.
(For Description see Page 305.)

where they are joined to a smooth yoke. The neck is completed by a large, pointed turn-over collar. The sack is closed down the center of the front with buttons and button-holes, the fullness of the fronts at the waist-line being held in place by ribbons which are tacked under the box-plait at each side of the back and tied in a large bow at the closing. The sleeve, in two-seam style, is comfortably close and is slightly gathered at the top.

For this convenient sack cashmere, as well as lawn, organdy or dimity will be appropriate. A pretty mode of trimming the design, if developed in some thin, airy material, is to let in bands of insertion in the yoke and edge the sack with lace frills.

We have pattern No. 2565 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the dressing-sack for a lady of medium size, requires three yards and seven-eighths of goods twenty-seven inches wide. Price of pattern, 10d. or 20 cents.



LADIES' BOX-PLAITED SHIRT-WAIST, WITH REMOVABLE STOCK. (TO BE MADE WITH OR WITHOUT THE FITTED LINING.)
(For Description see Page 304.)

LADIES SEVEN-GORED SKIRT, WITH CIRCULAR FLOUNCE AND POINTED OVER-DRAPERY. (TO BE MADE WITH AN UNDER BOX-PLAIT OR GATHERS AT THE BACK AND WITH A SWEEP OR IN ROUND LENGTH.)
(For Illustrations see Page 318.)

No. 2585.—This skirt is again shown at figure No. 78 L in this magazine.

The stylish skirt is particularly graceful when developed in a soft clinging material. It is here pictured made of figured India silk decorated with frills of satin ribbon. The skirt is fashioned with a seven-gored foundation, on which is applied a deep

line and then allowed to fall free; the smooth adjustment is due to two small darts taken up under the middle box-

circular flounce that ripples symmetrically all round and forms a becoming sweep at the back. Over the skirt is arranged drapery in deep pointed style, which is made with a center-



2526

LADIES' CIRCULAR BERTHAS OR WAIST DECORATIONS.
(For Description see Page 305.)



2594



2594



2594

LADIES' AND MISSES' HOOD. (TO BE MADE OF HEAVY OR SHEER FABRICS AND WITH OR WITHOUT RIBBON TIES.)
FOR OPERA, RINKING, SLEIGHING, TRAVELLING, ETC.
KNOWN AS THE BELLE CANADIENNE.
(For Description see Page 306.)

back seam and fitted by double hip darts, the slight fulness at the back of both the drapery and skirt being folded in an under box-plait or gathered, as preferred. The placket is made above the center seam. In the medium sizes the skirt measures three yards and three-fourths at the foot in the round length. If the hips be small, the use of a bustle with this skirt is approved.

A decidedly attractive skirt for evening wear will result if the foundation skirt be made of white taffeta, the same material being utilized for the flounce, which is overlaid with spangled black net, and this should also be employed for the drapery. Double ruches of the net should form the decoration.

We have pattern No. 2585 in seven sizes for ladies from twenty to thirty-two inches, waist measure. To make the skirt for a lady of medium size, requires ten yards of goods twenty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' PEPLUMS OR BASQUE OR JACKET SKIRTS. (TO BE IN EITHER OF TWO LENGTHS.)
(For Illustrations see Page 318.)

No. 2609.—A popular feature of the season's modes is the peplum or skirt which is used with both waists and jackets. The stylish variations of the mode here illustrated are developed in dress goods finished with

machine-stitching, and may be in either of two lengths, both of which are shown. One peplum is circular in shape, being made with a seam at the center of the back and snugly fitted at the sides and front; it meets at the waist-line in front but rounds away gradually toward the back. The fulness at the back is underfolded in a box-plait, the outer folds of which are held firmly in position for a short distance with small buttons, and below the hips the peplum falls in deep flutes. The other peplum is made like the one above described at the front and sides, but at the back it is smooth about the hips, below which it ripples gracefully, this effect being due entirely to the circular shaping. The peplums are each finished with a belt closed in front.

The peplums always harmonize both in material and decoration with the waist or jacket for which they are intended.

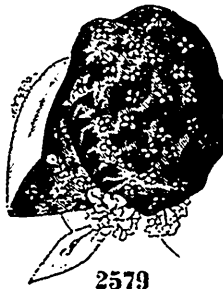
We have pattern No. 2609 in three sizes, small, medium and large. In the medium size the plaited peplum in full length requires a yard and five-eighths of material forty inches wide; the plaited peplum in short length needs three-fourths of a yard forty inches wide, the plain peplum in full length a yard fifty inches wide, and the plain peplum in short length three-fourths of a yard forty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' FANCY STOCK-COLLAR.

(For Illustrations see Page 319.)

No. 2575.—The stock collar here illustrated is extremely pretty and will be a desirable addition to one's neck accessories. Blue taffeta was selected for it, with frilled black satin ribbon for garniture. A standing collar forms the foundation and is concealed by the stock, which is arranged in four upward-turning plaits. A fancy scalloped portion gathered closely at the center under a cross-piece is closing is made invisibly at the back.

Silk, satin or velvet may be used for the col-



2579



2579



2579



2579

LADIES' AND MISSES' EVENING OR OPERA HOOD. (KNOWN AS THE PRISCILLA HOOD OR EMPIRE MOB-CAP.)
(For Description see Page 306.)

lar, with shirred ribbon, lace or chiffon or mousseline de soie ruchings for garniture.

We have pattern No. 2575 in three sizes, small, medium and

large. In the medium size, the stock collar requires seven-eighths of a yard of goods twenty inches wide. Price of pattern, 3d. or 5 cents.

LADIES' CIRCULAR SHEATH SKIRT, WITH UNDER BOX-PLAIT AT THE BACK. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.) (For Illustrations see Page 319.)

No. 2533.—At figures Nos. 75 L, 82 L and 84 L in this magazine this skirt is again shown.

This admirably modelled skirt is here pictured made of green camel's-hair. It is fitted smoothly over the hips by three darts at each side and has fulness at the back underfolded in a box-plait at the center; the outer folds of the plait are held in place by a row of small buttons at each side of the placket, which is made above the center seam, and below they fall out in flutes to the lower edge, where the skirt measures about three yards and three-fourths in the round length in the medium sizes. Hip conformers or pads will be improving to slight figures when this skirt is worn.

The skirt would be extremely handsome made of camel's-hair plaid. If plain dress goods be utilized the garment may be elaborately trimmed with braid.

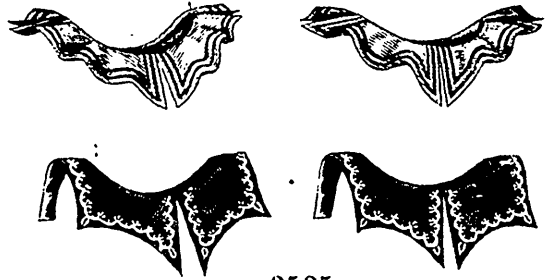
We have pattern No. 2533 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, will require four yards of material forty inches wide. The price of the pattern is 10d. or 20 cents. By using the Pattern Check in this number of THE DELINEATOR the purchaser can get the pattern for 6d. or 10 cents.

LADIES' SEVEN-GORED SKIRT. (TO BE MADE WITH AN UNDER BOX-PLAIT OR GATHERS AT THE BACK AND WITH A SWEEP OR IN ROUND LENGTH.) (For Illustrations see Page 520.)

No. 2568.—At figure No. 88 L in this magazine this skirt is again represented.

A seven-gored skirt of artistic shaping is here shown

ferred, gathers may collect the fulness at each side of the placket, which is made above the center seam. The skirt, which measures three yards and a half at the foot in the me-



2525

LADIES' POINTED BERTHAS OR WAIST DECORATIONS. (For Description see Page 306.)



2557

Back View.

medium sizes when made in round length, should be worn over hip pads if the figure be slight.

A handsome skirt of this style might be of *aubergine* satin-faced cloth with the seams finished with self-strappings. Black braid or chenille trimmings will be effective also on this or other dark shades of cloth.

We have pattern No. 2568 in ten sizes for ladies from twenty to thirty-eight inches, waist measure. To make the skirt for a lady of medium size, requires five yards of goods forty inches wide. Price of pattern, 10d. or 20 cents.

2557

Front View.

LADIES' FICHU, WITH CIRCULAR RUFFLES. (For Description see Page 307.)



2597

LADIES' EVENING OR OPERA HOOD. (KNOWN AS THE MERCEDES NUMA.)

(For Description see Page 307.)



2597



2597

LADIES' FOUR-GORED SKIRT, WITH A WIDE UNDER BOX-PLAIT AT THE BACK. (TO BE OF ANY DESIRED LENGTH.) FOR CYCLING, GOLFING, SKATING, STORMY WEATHER, ETC. (For Illustrations see Page 321.)

No. 2612.—For this jaunty cycling skirt double-faced cloth of a desirable weight for early Spring wear was selected. Machine-stitching and bone buttons supply a neat finish in the approved tailor style. The skirt is four-gored, consisting of narrow front and back gores and two wide side-gores, the latter being snugly adjusted by double hip darts. At the back

made of English serge. It fits smoothly over the hips, and at the back the fulness is underfolded in a box-plait the outer folds of which spread in a graceful sweep. If pre-

approved tailor style. The skirt is four-gored, consisting of narrow front and back gores and two wide side-gores, the latter being snugly adjusted by double hip darts. At the back

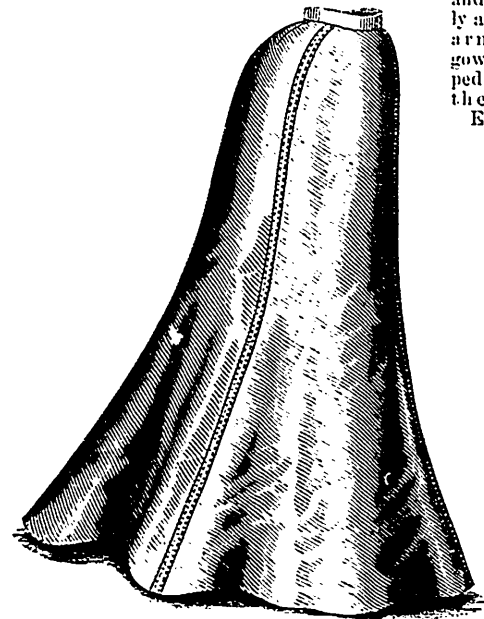
the fulness is disposed in a wide underfolded box-plait, the outer folds of which meet for a short distance over the back-gore; below the hips the skirt falls with becoming fulness. At the top the front-gore is extended at each side to form laps that conceal the openings to inserted pockets, and the closing of the skirt is made through the laps with buttons and button-holes. The skirt measures about four yards round at the bottom in the medium sizes.

Mohair in gray, brown or blue will stylishly develop the mode, this material being especially desirable.

We have pattern No. 2612 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, needs three yards and an eighth of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LADIES' POMPADOUR NIGHT-GOWN. (KNOWN AS THE CHEMISE NIGHT-GOWN.)
(For Illustrations see Page 321.)

No. 2614.—An exceedingly dainty bit of *lingerie* is here shown developed in nainsook and lace and embroidered insertion, with lace edging, insertion and ribbon bows for trimming. Under-arm and shoulder seams join the back and the front, both of which are gathered at the center. The front is topped by a pointed yoke made of joined alternate rows of lace and embroidered insertion, which is outlined by a deep Bertha-frill that extends over the shoulders, the ends flaring broadly at each side of the fulness at the back. The neck is finished by a narrow band seamed on the shoulders and mitred at the corners. The short sleeves are in frill style and fall softly about the arm. The gown is slipped on over the head. English



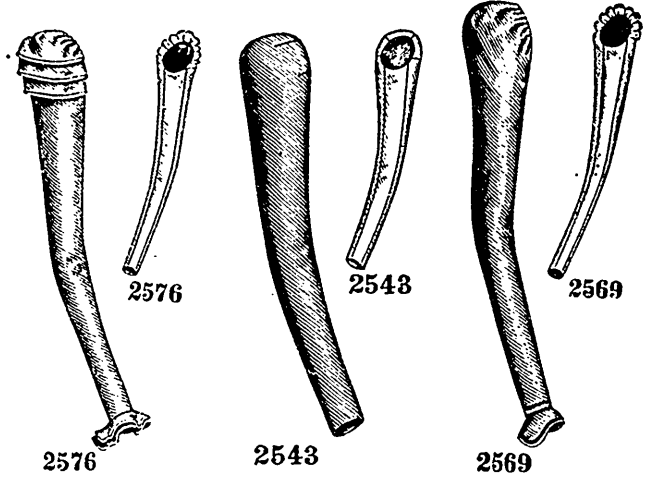
2562

Side-Front View.

LADIES' FIVE-GORED SHEATH FLARE SKIRT, HAVING THE BACK-GORES EXTENDED IN A FAN SWEEP. (KNOWN AS THE ELSKIN OR LILY-BELL SKIRT.)
(For Description see Page 307.)

long cloth or cambric may be used for the gown, the yoke of which may be of fancy tucking.

We have pattern No. 2614 in four sizes for ladies from thirty-two to forty-four inches, bust measure. To make the night-gown for a lady of thirty-six inches bust measure, needs six yards of nainsook thirty-six inches wide, with three-fourths of a yard of lace inser-



2576

LADIES' SLEEVE, WITH CUFFS THAT MAY BE OMITTED AND PLAITS AT THE TOP THAT MAY BE CORDED IF DESIRED.

(For Description see Page 308.)

2543

LADIES' TWO-SEAM JACKET SLEEVE, FITTED AT THE TOP BY FOUR SMALL DARTS.

(For Description see Page 308.)

2569

LADIES' EXTRA-LONG TWO-SEAM DRESS SLEEVE. (TO BE MADE WITH OR WITHOUT THE FLARE CUFF.)

(For Description see Page 308.)

tion three-fourths of an inch wide, and two yards of embroidered insertion one inch wide. Price of pattern, 10d. or 20 cents.

GRACEFUL SKIRTS FOR EARLY SPRING.

DRESSY SKIRTS.

(Illustrated on Page 272.)

That trimmed skirts remain in favor is evident by this group of designs, which show the latest ideas in garniture and shaping.



2562

Side-Back View

Flounced and plain skirts are both admired, and those with one or two flounces carried up each side of the front meet with decided approval. The sheath effect at the top with a pronounced flare at the foot is the rule, whether the skirt is in one piece or of many gores and with or without flounces. In gored skirts frequently the seams are trimmed with insertion or fancy braid, and ruffles are invariably headed by trimming of some sort—usually a simple braiding or self-strapping, if the finish is to be in tailor style. For evening wear dainty embroidered and spangled chiffons are made up over tinted silk, or a rich brocade is selected and a handsome decoration of lace appliqué added. The sweep has been generally accepted for both street and

house wear, but the patterns of the skirts illustrated in this group provide also for round length. they may each be had in



2536

Front View.



2536

Back View.

LADIES' TEA-JACKET OR MATINÉE. (TO BE MADE WITH ELBOW OR FULL-LENGTH SLEEVES.) KNOWN AS THE LOUIS XV. TEA-JACKET. (For Description see Page 309.)

nine sizes from twenty to thirty-six inches, waist measure, except No. 1858, which is in ten sizes from twenty to thirty-eight inches, waist measure, and costs 1s. or 25 cents.

A sheath skirt slightly flared at the foot is embraced in pattern No. 2084, which costs 10d. or 20 cents. The skirt is in this instance made for evening wear of a rich brocade, lavishly trimmed with lace insertion and edging. Bands of insertion cover the seams—the skirt is seven-gored—and each band is bordered at both sides with a frill of narrow edging. A frill of deeper edging at the foot is headed by a band of insertion topped by a narrow frill.

An especially graceful skirt is embraced in pattern No. 1839, price 1s. or 25 cents. It is made of foulard silk and effectively trimmed with ribbon frills. The mode is in circular style, with plaits at the back; and two circular flounces arranged on the skirt are extended to the belt at each side of the front, producing the effect of a panel. The flounces taper toward the waist and are of even depth at the sides and back. The ribbon frills head the upper flounce and also follow the edges, being arranged in scroll effect on the deeper parts of the flounces. This style might be chosen with equally good results for soft wool goods or transparent fabrics over silk.

The attractive mode represented by pattern No. 1865, price 1s. or 25 cents, is pictured made of embroidered chiffon over maize taffeta. The seven-gored foundation is of the taffeta, which gleams richly through the transparent tissue and a five-gored upper part and gathered graduated lower part compose the outside. A ruching of plain chiffon heads the lower part and also trims the bottom. This is an admirable mode to choose for all soft silks and sheer fabrics.

Pattern No. 2238, which costs 1s. or 25 cents, was used for making a handsome skirt of silk brocade having a satin stripe of medium width in the weave. The skirt is in one piece and is without any fullness at the top all round, being perfectly fitted over the hips by darts. The ingenious shaping causes fullness to fall out at the back in flutes that start a short distance

from the belt and spread gradually to the bottom. The edges of the skirt are lapped and stitched together at the front, where the closing is made to a convenient depth.

A Marquise skirt consisting of a seven-gored upper part and a seven-gored circular flounce lower part is shown made of gray Bedford cord. The joining of the flounce and upper part is defined by three rows of fancy braid, and an appliqué of gray broadcloth ornaments the flounce effectively. The pattern is No. 9976, price 1s. or 25 cents.

A skirt desirable for narrow-width goods such as silk and velvet is represented by pattern No. 1858, which costs 1s. or 25 cents. It is pictured made of taffeta, with a decoration of ribbon quilling, which is disposed in a simple scroll between two straight rows.

Another simple skirt in six-gored style is pictured made of Summer silk trimmed with two bands of lace insertion. The front and sides are smooth, and the back is gathered with becoming fulness. Pattern No. 2500, costing 10d. or 20 cents, was used in the making.

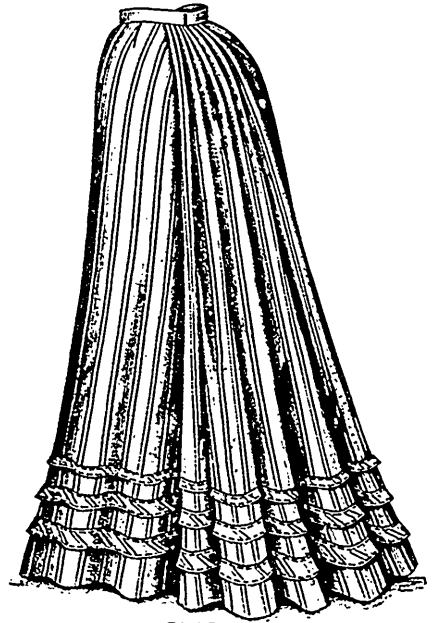
Three circular ruffles deepening toward the back give a distinctive air to a five-gored skirt made of foulard trimmed with frills of black velvet ribbon. The design represents pattern No. 9870, which costs 1s. or 25 cents, and will prove very becoming to tall, slender women.

TAILOR-MADE SKIRTS.

(Illustrated on Page 273.)

In this group the approved tailor style of finish is observed throughout, the decorations consisting of braiding and buttons, which finish has almost entirely superseded the plain machine-stitched completion that in past seasons characterized strictly tailor-made suits.

The designs and trimmings have been carefully selected with a view to giving an idea of the

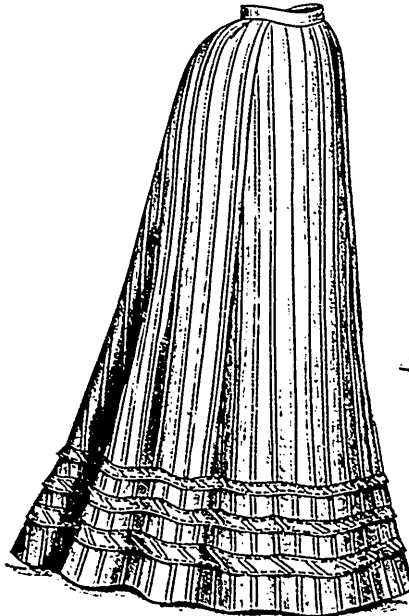


2572

Side-Back View.

LADIES' FOUR-GORED SKIRT. (AS DESIRABLE FOR WASHABLE GOODS AS FOR OTHER FABRICS.)

(For Description see Page 309.)



2572

Side-Front View.

various modes adaptable to the tailor finish and the many pleasing effects that may be brought about by a tasteful use of Hercules and soutache braid. For tailor suits checked or plaid kerseys combined with plain cloth are very stylish, the fine white and black check associated with black tweed, etc., are also good selections for tailor-made garments.

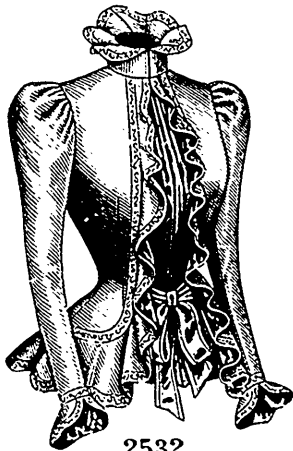
Brown plaid ker-sey and mode cloth are united in a double skirt shaped according to pattern No. 2487, which is in seven

ration, consisting of a strapping of the material bordered at each edge with a coiled row of soutache braid, is placed over the side-front seams. Many rows of machine-stitching give the completion at the lower edge. The skirt was made of cheviot showing a mixture of brown, red and yellow.

Fawn cloth was used for a double skirt having a circular over-skirt or polonaise drapery arranged on a seven-gored skirt with a circular flounce at the bottom. The drapery is trimmed with an elaborate braiding in black, while the flounce is finished with several rows of stitching. The skirt was fashioned according to pattern No. 2488, which is in seven sizes for ladies from twenty to thirty-two inches, waist measure, and costs 1s. or 25 cents.

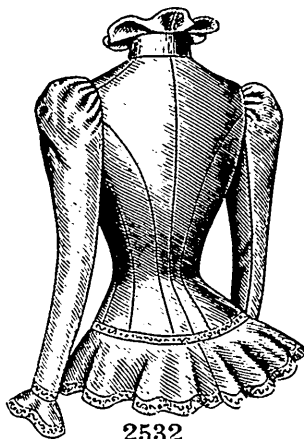
A draped skirt of unusual grace is pictured made of gray broadcloth. The polonaise or over-drapery is pointed at the front and back, arched at the sides and hangs below the hips in pretty ripples. A deep circular flounce which lengthens the five-gored under-skirt, and also ripples in a graceful way, is trimmed with four rows of narrow Hercules braid put on in pointed effect, while two rows of similar braid follow the lower edge of the drapery in straight lines. The pattern, No. 2468, is in seven sizes for ladies from twenty to thirty-two inches, waist measure, and costs 1s. or 25 cents. Double skirts are especially pleasing when the drapery is a lighter tone than the lower part; two shades of heliotrope, brown or gray combined are particularly favored.

Faced cloth was employed for a skirt that is in circular style and is lapped and closed at the left side of the



2532

Front View



2532

Back View.

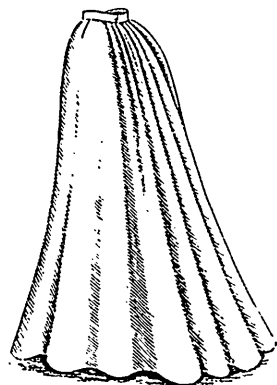
LADIES' DRESSING-SACK, WITH GRADUATED CIRCULAR RUFFLE AND SHORT FRONT LINING.

(For Description see Page 310.)

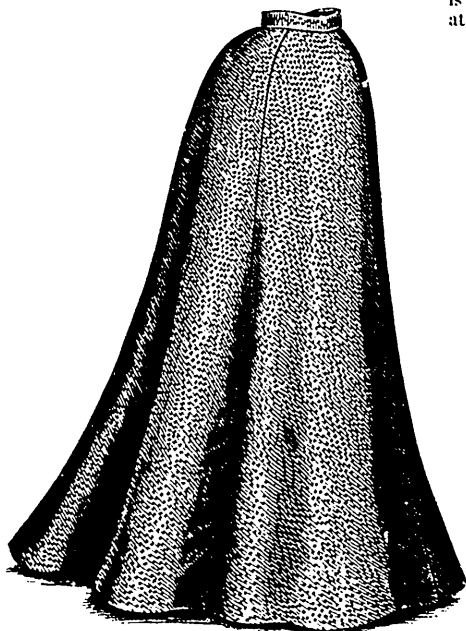
sizes for ladies from twenty to thirty-two inches, waist measure, and costs 1s. or 25 cents. The skirt consists of a seven-gored upper part and a circular flounce lower part, and over it is placed a scalloped polonaise drapery or over-skirt that reaches almost to the lower edge at the back but is quite short at the front and sides. The drapery is rather elaborately trimmed with black soutache braid.

A severe effect is seen in a one-piece skirt that is without fulness at the top, all round and closes at the center of the front. The mode is a desirable one by which to make up plaid or striped goods in any width, but only wide plain materials will develop satisfactorily by the pattern. Striped suiting was here chosen for it, with a simple foot trimming of braid. The shaping produces becoming fulness below the hips at the back and sides. Pattern No. 2333, in nine sizes for ladies from twenty to thirty-six inches, waist measure, price 1s. or 25 cents, was used in the making.

A sheath skirt flared in a graceful way at the foot is made by pattern No. 2320, which is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and costs 10d. or 20 cents. The skirt is in three-piece style, and the deco-



2600

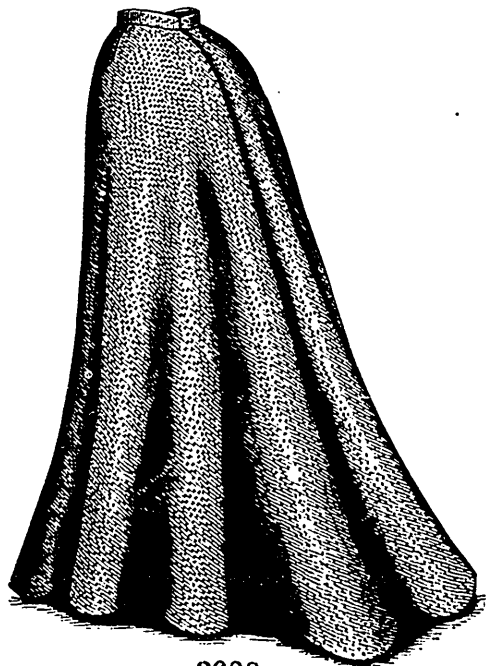


2600

Side-Front View.

LADIES' THREE-PIECE SKIRT. (TO BE MADE WITH A SHALLOW UNDER BOX-PLAIT OR GATHERS AT THE BACK AND WITH A SWEEP OR IN ROUND LENGTH.)

(For Description see Page 310.)



2600

Side-Back View.

front. The lower edge is trimmed with three rows of braid of graduated width, the braid being continued along the overlap-

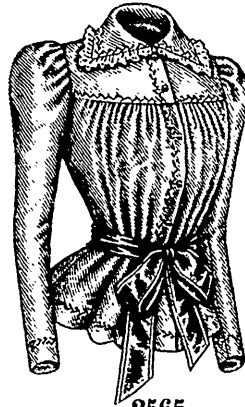
ping front edge, where a row of buttons is also placed. The decoration, although very simple, is exceedingly effective. The pattern is No. 2430, in nine sizes for ladies from twenty to thirty-six inches, waist measure, price 1s. or 25 cents.

A simple, graceful mode is embraced in pattern No. 2365, in nine sizes for ladies from twenty to thirty-six inches, waist measure, price 10d. or 20 cents. It is in five gores and is smoothly fitted at the top. The closing is made to a convenient depth at the left side-front seam by means of cord looped over buttons, and the decoration is furnished by a rather elaborate braiding design arranged at the lower edge, except across the front-gores, and carried up the side-front seams to within a short distance of the belt. The braiding, which tapers toward the ends, is black soutache and imparts a charming effect to the heliotrope cloth which was selected for the skirt. Silk, barège, nuns-veiling, chevrot, serge or camel's-hair and novelty goods of seasonable weight may be used in developing the skirt.

The group is completed by a circular skirt without either darts or fulness at the top, although flutes

fall out below the hips at the back and side, this fulness being due entirely to the circular shaping. The skirt is closed at the left side of the front with buttons and button-holes in this instance, but frequently the closing will be made at both sides. The mode is particularly graceful and may be reproduced in any of the fashionable silk-and-wool novelty goods, crêpon or cloth. A stylish effect will result if the decoration be omitted. The pattern, which

The made of fancy striped suiting and the tasteful decoration, encircling the skirt near the foot, consists of bands of the material



2565
Front View.



2565



2565

Back View.

LADIES' DRESSING-SACK, HAVING BOX-PLAITS LAID IN AT THE BACK.

(For Description see Page 311.)

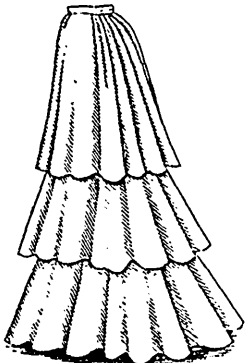
cut crosswise and alternated with single rows of very narrow braid, three bands of the material and two of braid being used.

ORIGINAL DESIGNS IN SHIRT-WAISTS.

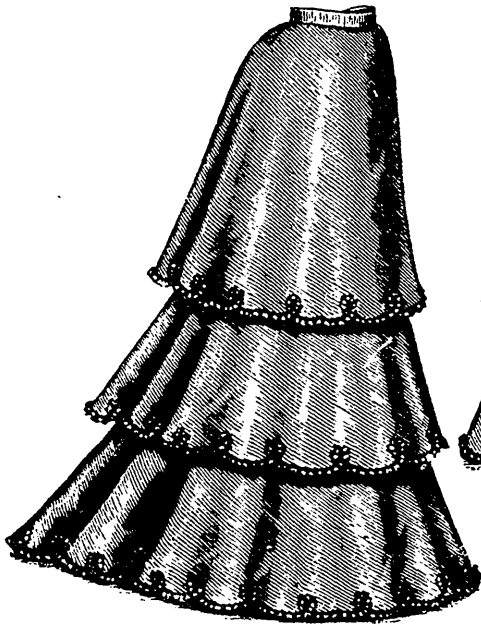
(Illustrated on Page 269.)

The shirt-waist has developed into an exceedingly dainty bodice made of the finest washable fabrics, silk or soft woollens, and given a fanciful appearance by tucks, cordings, plaits, etc. While all shirt-waists possess a certain air of trimness and comfort, modistes have skillfully introduced accessories such as revers, vests and stock collars and varied the outlines of yokes, so that infinite variety is possible in this useful garment. The various attractive styles of shirt-waists shown in the page of illustrations may be made without difficulty according to patterns costing 10d. or 20 cents each. The sizes in which the patterns are cut vary, the general rule, however, being from thirty to forty-six inches, bust measure, nine sizes. The exceptions are No. 2397, in seven sizes from thirty to forty two inches, bust measure, and Nos. 1875 and 1773, each in eight sizes from thirty to forty-four inches, bust measure.

A very pretty bias shirt-waist is made in a combination of plaid and striped silk by pattern No. 2397. The waist is made with a center-back seam, at each side of which it is laid in a plait that is stitched to position.

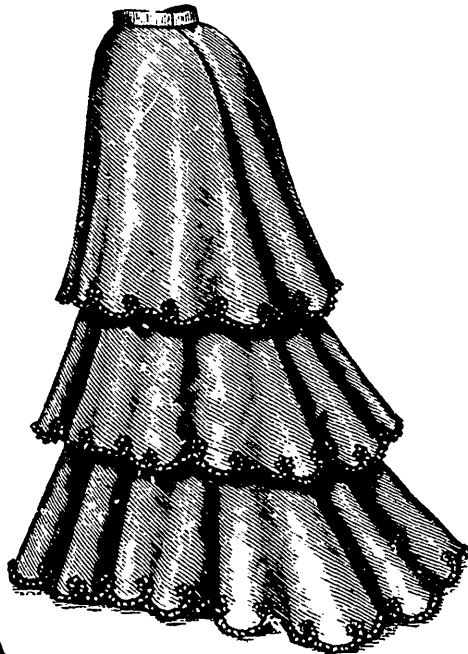


2606



2606

Side-Front View.



2606

Side-Back View.

LADIES' SEVEN-GORED SKIRT, WITH THREE CIRCULAR PLINGS. (TO BE MADE WITH AN UNDER BOX-PLAIT AND GATHERS AT THE BACK AND WITH A SWEEP OR IN ROUND LENGTH.)

(For Description see Page 310.)

is No. 2393, in nine sizes for ladies from twenty to thirty-six inches, waist measure, and costs 10d. or 20 cents. The skirt is

tern No. 2397. The waist is made with a center-back seam, at each side of which it is laid in a plait that is stitched to position.

There is no yoke, and at the front a vest closed through a box-plait appears between long, tapering revers. The stock, which is removable, is made with turn-over sections and is a very attractive feature.

A pointed yoke with fulness in the back below it are points of interest in a shirt-waist of dotted and striped silk cut by pattern No. 2460. The fronts close through a box-plait, at each side of which becoming fulness is introduced. The collar is removable.

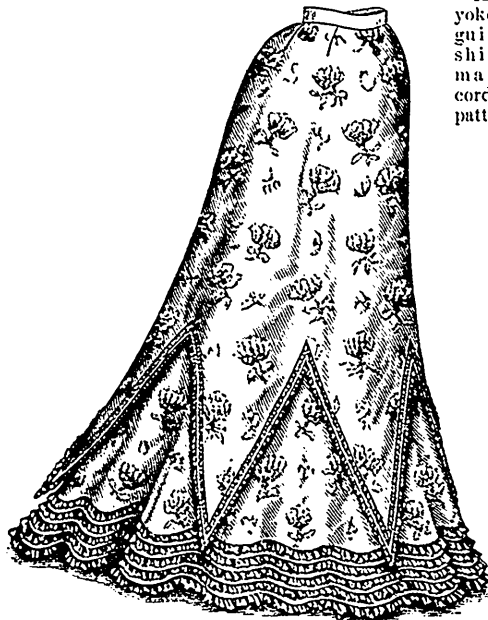
An unusually fanciful style is embraced in pattern No. 1875. The bodice is effectively corded, the cordings being vertical in the fronts and back and horizontal in the tops of the sleeves, in the cuffs and removable stock-collar. A ribbon belt wound twice about the waist and bowed at the left side completes the waist becomingly.

White piqué was combined with blue piqué in a military shirt waist made with shoulder straps. The back has fulness only in the lower part, but the fronts have plentiful fulness that puffs out in the fashionable way. The cuffs, shoulder straps and belt and also the box-plait through which the closing is made are of blue piqué. A narrow white bow-tie is worn, and the buttons are gilt. Pattern No. 1920 was used in the making.

The decorative effect produced by cordings in the fronts of a shirt-waist made of white lawn by pattern No. 2318 is heightened by rows of insertion arranged between the cordings. Five narrow box-plaits are formed in the back below a square yoke, and the closing is made through a box-plait that is corded at each edge. The cuffs and removable stock-collar are also corded.

An odd yoke characterizes a waist developed in bayadère-striped silk. The back is plaited below the yoke, and in the fronts tucks are taken up at each side of the box-plait that conceals the closing. The removable stock is of fanciful upper outline, and the cuffs have rounding lower corners. The pattern is No. 2356.

A fancy yoke distinguishes a shirt-waist made according to pattern No.



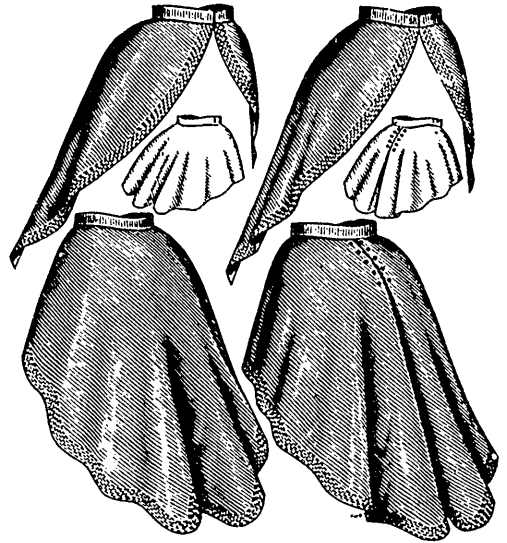
2585

Side-Front View.

LADIES' SEVEN-GORED SKIRT, WITH CIRCULAR FLOUNCE AND POINTED OVER-DRAPERY. (TO BE MADE WITH AN UNDER BOX-PLAIT OR GATHERS AT THE BACK AND WITH A SWEEP OR IN ROUND LENGTH.)

(For Description see Page 311.)

9619. Below the yoke the back is plaited and the fronts gathered. The box-plait at the center extends to the neck, and the fronts pouch stilyshly over a belt of the material, which is plaid silk. Lace edging outlines the yoke at the front and trims the box-plait. A fancy stock and roll-up cuffs are other attractive features of this fashionable and becoming shirt-waist.



2609

LADIES' PEPLUMS, OR BASQUE OR JACKET SKIRTS. (TO BE IN EITHER OF TWO LENGTHS.)

(For Description see Page 312.)

Bayadère-striped and plain white silk are associated in a neat waist shaped according to pattern No. 2012. Box-plaits are laid in the back below the pointed yoke, and the full fronts, which are closed through a box-plait, are cut low, the neck being finished with a notched collar. The sleeves are completed with straight link cuffs.

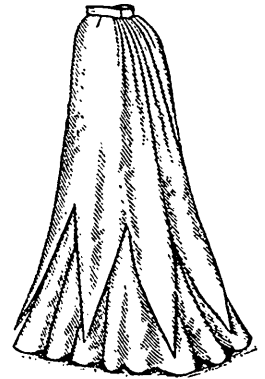
Box-plaits and tucks are introduced with pleasing results in a shirt-waist made of fancy-striped percale by pattern No. 1930.

Three box-plaits and two groups of tucks are made at the back and front, the tucks being sewed only for a short distance from the top and the fulness below collected in shirrings at the waist-line. The



2585

Side-Back View.



2585

pointed yoke forming the upper part of the back extends well over the shoulders to the front. The collar is attached to a neck-band.

White taffeta silk was chosen for a shirt-waist made attractive by tucks *en bayadère* in the fronts, back and sleeves. The tucks are made in groups of three, and the waist is without

a yoke. A linen standing collar and broad satin bow complete the garment, which was cut by pattern No. 9845.

Prettily figured India silk was employed for a box-plaited shirt-waist with a pointed yoke extending well over the shoulders to the front. Below the yoke box-plaits are formed, three in the back and five in front, the closing being made through the middle plait at the front. The stock of plain silk is removable.

Pattern No. 2372 furnished the design.

Figured dimity is pictured in a pleasing mode with a box-plaited back fitting the figure closely and full fronts closed through a box-plait at the center. The plaits spread in fan style toward a pointed yoke and taper toward the waist-line to give a graceful effect to the center.



2575

Front View.



2575

Back View.

LADIES' FANCY STOCK COLLAR.
(For Description see Page 312.)

figure. The neck is completed with a band to which the linen collar is attached. The pattern used in the making is No. 1778.

A yoke applied on the smooth upper part of the back and an oddly pointed front-yoke are items of the design embraced in pattern No. 1713. The fronts below the yoke are generously full, and the back has slight fulness at the waist-line. Under-arm gores are inserted, and the collar is attached to a band.

Diagonal tucks made in groups of three, with a row of insertion heading each group, give an ornamental effect to the blouse fronts of a white lawn shirt-waist for which pattern No. 9866 was used. Tucks are also made diagonally in the pointed yoke at the back, and below the yoke the back is laid in two plaits at each side of the center, the plaits spreading in fan style. The collar is removable. A satin band-bow and a leather belt are stylish accessories.

DRESSY AND PLAIN CAPES.

(Illustrated on Page 267.)

Capes are always attractive and comfortable top-garments and can be made either severely plain or very dressy, according to intended uses. Military capes made of cadet or army blue cloth lined with red French flannel are bright and pleasing; they are excellent for travelling or general wear. Elaborate capes for the theatre or carriage wear are lavishly trimmed and lined with silk in delicate tints. On cloth

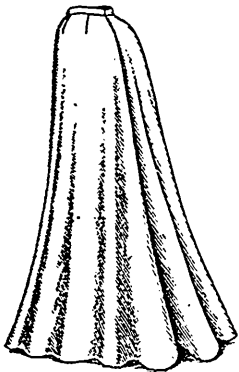
lighter gray cloth and rows of black braid, a ribbon surrounding the flare collar giving the final touch. The cape is of circular shaping, which produces graceful ripples below the shoulders, and at the back extra widths are allowed a little below the neck at the center seam and underfolded in a box-plait with unique effect. The pattern is No. 2351, in five sizes for ladies from thirty to forty-six inches, bust measure, price 10d. or 20 cents.

A fluffy shoulder-cape of black satin is designed according to pattern No. 1693, in nine sizes for ladies from thirty to forty-six inches, bust measure, price 10d. or 20 cents. The cape is in circular style, with a circular ruffle joined to its lower edge and another arranged on it in round-yoke outline. Revers turn back from the throat, and the neck completion is given by a standing collar surrounded by a knife-plaiting of *mousseline de soie* with a narrow satin ribbon set on near the edge. Knife-plaitings also edge the flounces and are continued around the revers, which are ornamented with rows of gimp. An effective disposal of gimp is also seen above the knife-plaitings on the flounces, above the upper flounce and on the collar.

A circular flounce the ends of which round upward is the item of interest in a simply fashioned cape made of mode cloth, with appliques of brown cloth, black braid and black frogs for ornamentation. The inside of the storm collar is inlaid with black velvet, and the cape is lined with water-blue silk. The pattern used is No. 1910, in seven sizes from thirty to forty-two inches, bust measure, price 10d. or 20 cents.

Frills of green satin ribbon form an attractive decoration for the yoke of a short circular cape made of gray whipcord and lined with white silk. Two frills of ribbon border the high flare collar, which is encircled by a ribbon formed in a double loop bow in front. The cape was cut by pattern No. 9759, which is in nine sizes from thirty to forty-six inches, bust measure, price 10d. or 20 cents.

Army-blue serge lined with scarlet French flannel was selected for a military cape that is but-

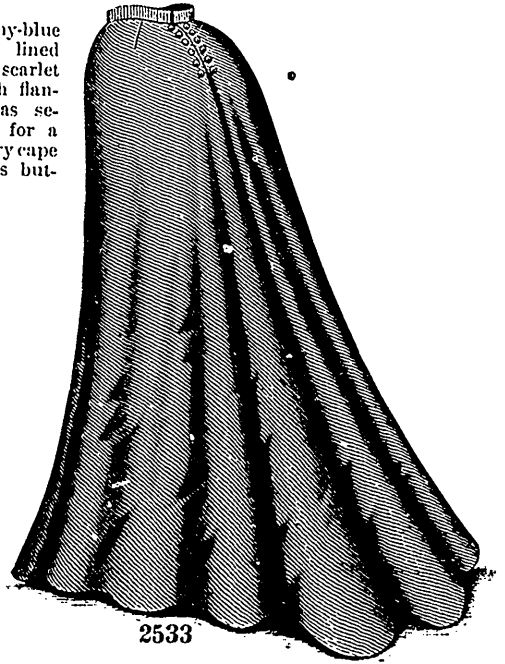


2533



2533

Side-Front View.



2533

Side-Back View.

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

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

(For Description see Page 313.)

capas a favorite decoration consists of an appliqué of cloth in a lighter shade than the cape material. The appliqué may be supplemented by braid or by many rows of machine-stitching.

A cape with a circular flounce extending to the neck in front is shown made of gray cloth decorated with an appliqué of

at the ends. A hood is an admirable feature of the garment. Pattern No. 1872, in nine sizes from thirty to forty-six inches,

bust measure, price 10d. or 20 cents, embraces the design.

A dressy collarette is made for theatre and kindred wear of violet velvet, with the circular flounce bordering it of white satin, over which a full frill of black embroidered chiffon is arranged with charming effect. Ruchings of black chiffon outline the top of the flounce and border the high flare collar, about which a ribbon is prettily arranged. The collarette may be made in black or colored velvet, always with a rich lining, by pattern No. 2058, in three sizes, small, medium and large, price 5d. or 10 cents.

The flounce bordering a delightful cape made of black lace over green satin and lined with white satin extends in jabots to the neck in front, the effect being decidedly graceful. A full ruching of white chiffon is daintily arranged beneath the lower edge of the flounce and also heads the flounce, and a narrower ruche is placed inside the high collar at its edge. Black satin ribbon is drawn about the collar and bowed at the

Two box-plaits at the back give character to the cape embraced in pattern No. 2081, which is in nine sizes from thirty to forty-six inches, bust measure, price 10d. or 20 cents. The cape falls in flutes below the shoulders and is becomingly smooth at the front. It is completed by a high flare collar. The cape is made of fawn satin-faced cloth finished with strappings of the material and black soutache braid in an effective disposal.

THE LATEST IDEAS IN JACKETS.

(Illustrated on Page 271.)

Jackets may be very fanciful or perfectly plain and yet lay claim to the title "up to date." The intended use of the garment suggests the design and also the material. For dressy jackets velvet is in high favor, and satin-finished cloth may also be selected, lace appliqué being used for ornamentation on the collar and revers. Ribbon quillings set under the lower edge of velvet jackets give a desirable finish. The Eton styles are much liked, and a new feature of coats with short skirts is seen in fronts extended in tabs below the waist-line. For general wear there are perfectly plain coats that are worn open all the way, closed below natty lapels or secured invisibly from the throat to the lower edge. The patterns of the jackets shown are sold at the uniform price of 10d. or 20 cents each.

An Eton jacket with a coat-skirt is embraced in pattern No. 2491, in seven sizes from thirty to forty-two inches, bust measure. The skirt is deepened toward the back and ends at the darts in the fronts, which are formed in tabs below

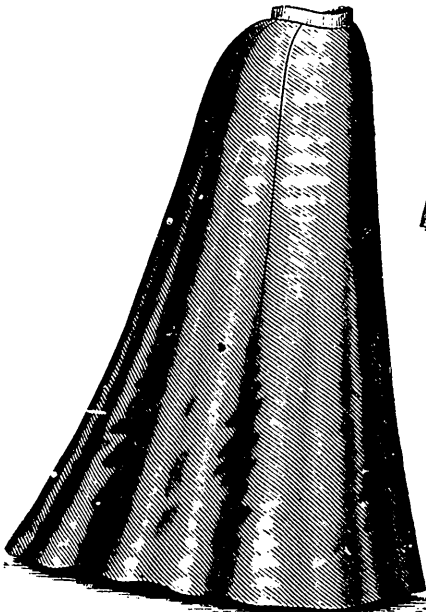
the waist at the center and may be worn closed or open. A handsome flare collar and large revers trimmed with frilled ribbon add to the dressy appearance of the jacket, which is made of gray cloth with a black braid decoration and a belt of black satin ribbon closed with a pearl buckle.

A deeper coat-skirt and tab extensions on the fronts characterize another Eton mode, for which black cloth was chosen, with an appliqué of the cloth for ornamentation. The edges are neatly machine stitched. The fronts are turned back in large revers, and the belt is passed beneath them and secured by a buckle. A small flare collar and fanciful cuffs are pleasing features of the style, which represents pattern No. 2462, in seven sizes from thirty to forty-two inches, bust measure.

A combination of biscuit and brown cloth produces an admirable effect in the design illustrated in pattern No. 1978, in eight sizes from thirty to forty-four inches, bust measure. The fronts are turned back in long revers that meet a large round collar in seams on the shoulders; ribbon frills headed by braid appliqué give pleasing decoration. The appliqué and ribbon also

trim the wrists, and the appliqué alone outlines the peplum. A leather belt is worn. In this instance a vest which is made removable and is to be buttoned in is omitted, as the jacket is intended to be worn with shirt-waists or fancy bodices.

French foulard and lace appliqué over satin form a striking combination in a handsome Directoire coat, ruchings of ribbon and braid appliqué providing attractive garniture. A deep skirt that is joined on with perfect smoothness but hangs in graceful flutes that result entirely from the shaping is a stylish feature of the mode, which may have the sleeves dart-fitted or gathered. The fronts may be lapped diagonally or worn open, being reversed in large lapels in either case. The pattern is No. 2432, in five sizes from thirty-two to forty inches, bust measure.



2568

Side-Front View.

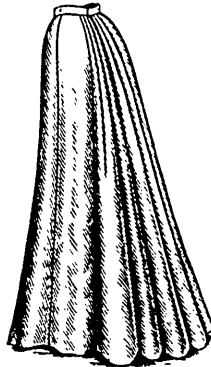
LADIES' SEVEN-GORED SKIRT. (TO BE MADE WITH AN UNDER BOX-PLAIT OR GATHERS AT THE BACK AND WITH A SWEEP OR IN ROUND LENGTH.)

(For Description see Page 313.)

back and front. The design is embraced in pattern No. 2018, which costs 10d. or 20 cents, and is in nine sizes from thirty to forty-six inches, bust measure.

A plain circular cape suitable for general wear was made of tan cloth by pattern No. 9745, which is in nine sizes from thirty to forty-six inches, bust measure, and costs 10d. or 20 cents. The garment falls in slight ripples at the back and sides below the shoulders and fits with perfect smoothness at the top. Three rows of stitching finish the storm collar and the front edges of the cape, and eight rows are made at the bottom of the garment, which is tastefully lined with green plaid silk.

A gored collarette extended to form a high flare collar was made by pattern No. 2312, which is in three sizes, small, medium and large, and costs 5d. or 10 cents. The collarette may be worn with basques or jackets and is pictured made of black satin-finished cloth edged with a full ruching of chiffon headed by lace appliqué. The outline is graceful, a deep point being formed at the front and back: a broad black satin ribbon is drawn about the collar and ornamented with a bow at the front.



2568



2568

Side-Back View.

Pattern No. 2037, in eight sizes from thirty to forty-four inches, bust measure, was followed in making a double-breasted

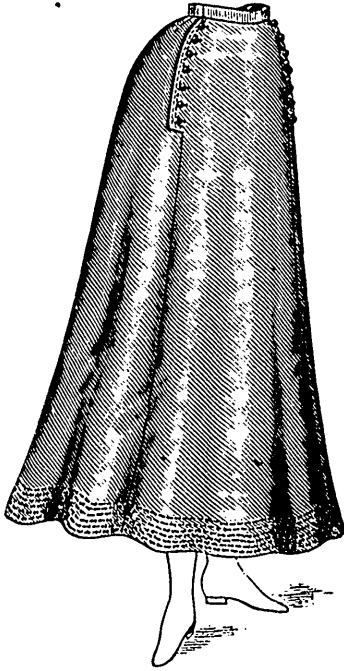
to be worn with a skirt to match in heliotrope cloth and cream-satin, black ribbon frills and passementerie providing attractive decoration. Buttons ornament the fronts below the lapels.

The Marlborough jacket is a natty style contained in pattern No. 9941, which is in eight sizes from thirty to forty-four inches, bust measure. The fronts are turned back their entire length—the jacket is an Eton ending at the waist—and loops and buttons are arranged on them near the lower edge, so that they may be closed if desired. The collar and belt are of velvet and the lapels are faced with the same. The sleeves may be gathered, if the box-plaited effect shown is not admired.

Mode cloth and brown velvet are associated in another Eton jacket made by pattern No. 2205, in nine sizes from thirty to forty-six inches, bust measure. The fronts are pointed at their lower corners and tab revers are joined to their edges above the bust. The high collar is also shaped into the tabs. Darts fit the sleeves smoothly in arm-holes. Black and white braid supply the decoration.

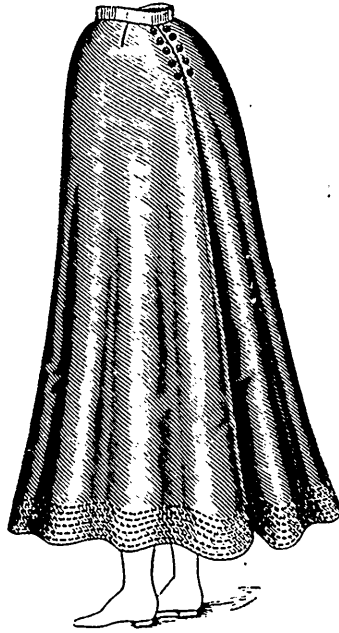
A distinctly military air characterizes a single-breasted jacket finished with a military standing collar and closed invisibly. The material is tan kersey, and a neat finish is given by braid and stitching, appliqué ornaments of white cloth relieving the severity of the fronts. It was made according to pattern No. 2032, in nine sizes from thirty to forty-six inches, bust measure.

The remaining jacket is characterized by the new dip fronts and is fashionably known as the American reefer. It represents pattern No. 2448, in nine sizes from thirty to forty-six inches, bust measure. The back is accurately fitted, coat-laps and plaits being formed in the usual manner; and the loose fronts deepen toward the center in the way approved this season. The closing is made with a fly below lapels in which the fronts are reversed by a rolling collar.



2612

Side-Front View.



2612

Side-Back View.

LADIES' FOUR-GORED SKIRT, WITH A WIDE UNDER BOX-PLAIT AT THE BACK. (TO BE OF ANY DESIRED LENGTH.) FOR CYCLING, GOLFING, SKATING, STORMY WEATHER, ETC.

(For Description see Page 313.)

Eton jacket. The material is tan faced cloth, and black braid appliqué ornaments the lapels. Stitching gives a tailor finish at the edges and seams. The jacket is here pictured with the fronts worn open.

A severe style suitable for wear with tailor skirts and shirt-waists is made of whipcord and finished with machine-stitching. It is in three-button cutaway style, the fronts being gracefully rounded toward the back. A shapely rolling collar reverses the fronts in notched lapels, and the pocket-laps are rounded at their front ends. Pattern No. 9959, in nine sizes from thirty to forty-six inches, bust measure, furnished the design.

Pointed lower front corners add to the smartness of an Eton jacket made of green cloth, with black velvet for the collar and for cuff facings that ornament the sleeves. Black braid edges the collar and is continued down the front and lower edges, a pointed arrangement of the braid providing further ornamentation on the fronts. The pointed effect is repeated on the sleeves at the outside of the arm, a band of braid being continued around the sleeve above the cuff facing. The pattern is No. 2192, in nine sizes from thirty to forty-six inches, bust measure.

Odd-shaped revers, together with a rolling collar and cuffs having rounding ends, give a distinctive air to the jacket shaped by pattern No. 2472, in eight sizes from thirty to forty-four inches, bust measure. Another item of interest is a rippling coat-skirt that extends across the back, ending a little in front of the under-arm seams. The jacket is effectively developed



2614

Front View.




2614

Back View.

LADIES' POMPADOUR NIGHT-GOWN. (KNOWN AS THE CHEMISE NIGHT-GOWN.)

(For Description see Page 314.)

Dart-fitted sleeves complete this jacket, which is made of mode cloth and finished with machine-stitching.



THE DRESSMAKER

The styles for Spring abound in graceful lines that result sometimes from ingeniously disposed fulness and again from a perfectly severe shaping. Skirts show a smooth, sheath-like effect above the knees and flare

suddenly to give the fulness about the bottom necessary to produce artistic folds. Draperies are introduced in some modes and cannot fail to win the approval of those who are on the lookout for novelty combined with beauty.

The breadth of shoulder so long admired is still seen in bodices, which when made to be worn with separate skirts are usually very fanciful, tuck-shirings and cordings being ornamental factors that are much admired. Bretelles, Berthas and caps are usually smooth or very slightly rippled, and they often serve as an excuse for introducing some decorative fabric, which may appear also in a full vest or yoke.

Jacket sleeves may be fitted with perfect smoothness at the top by darts, which effect is particularly well liked; or they may be gathered. The darts, although removing every particle of fulness, cause the sleeve to stand out well from the arm and give quite as much breadth to the shoulders as do gathers or plaits.

Among decorations ribbon frills and appliqué lace take the lead, and their popularity is deserved, as they produce exquisite effects when disposed with taste. Braid is also admired, and ruchings of chiffon and Liberty silk and straight bands of ribbon must not be overlooked in naming the trimmings in highest vogue. Ribbon stocks and belts, the latter often fastened with gold or silver buckles, are a stylish and becoming completion at the neck and waist-line.

FIGURE No. 17 Y.—LADIES' STREET SUIT.—This suit in correct tailor style comprises a three-piece skirt and a jacket with the popular dip front. Tan cloth was used for

front-gore is rather narrow, and the seams joining it to the wide portions are stitched in tailor style. A novelty weave was selected for the skirt, and three bands of ribbon in graduated widths furnish a stylish decoration. The skirt and

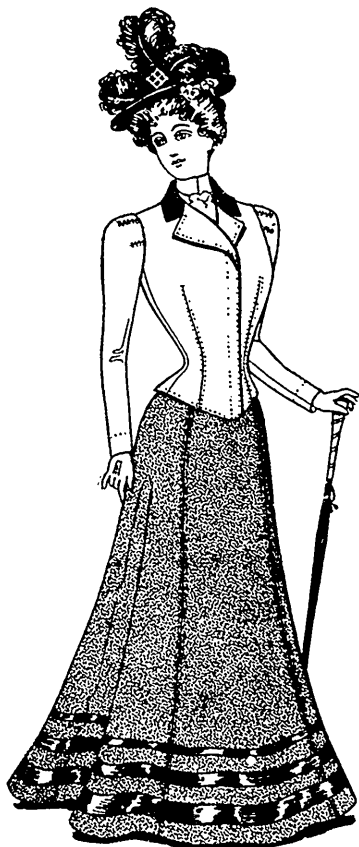


FIGURE No. 17 Y.

FIGURE No. 17 Y.—LADIES' STREET SUIT.—(Cut by Jacket Pattern No. 2548; 9 sizes; price 10d. or 20 cents; and Skirt Pattern No. 2600; 9 sizes; 10d. or 20 cents.)

the jacket, with a collar of brown velvet and a finish of stitching to give a dressy air. The regulation seams adjust the back and sides, and the fronts are made half-close by single bust darts. The closing is made with a fly below lapels that are



FIGURE No. 18 Y.

FIGURE No. 18 Y.—LADIES' CALLING TOILETTE.—(Cut by Jacket-Basque Pattern No. 2501; 9 sizes; price 10d. or 20 cents; and Skirt Pattern No. 2533; 9 sizes; price 10d. or 20 cents.)

jacket might be made of the same material, with a neat braiding design added for ornamentation.

FIGURE No. 18 Y.—LADIES' CALLING TOILETTE.—Good style and taste mark this toilette for visiting, church or the promenade. The skirt of plaid camel's-hair is in the approved sheath style, close-fitting about the top and flaring broadly at the foot. It is of circular shaping and is laid in a shallow under box-plait at the back. The design is embraced in pattern No. 2533, price 10d. or 20 cents. Black satin-finished cloth was associated with pale-violet silk in the jacket-basque, and the rich effect is heightened by a lining of white satin in the jacket-fronts which appears on the lapels. A double ruffle of chiffon matching the silk covers the closing of the vest and produces a delightful fluffy effect, and ribbon is used for the stock and belt. The pattern is No. 2504, price 10d. or 20 cents. A handsome carriage or theatre toilette would result from the association of a black silk skirt with a velvet jacket having fronts of brocaded satin.

FIGURES Nos. 19 Y AND 20 Y.—DESIRABLE STYLES FOR SPRING.—At figure No. 19 Y a charming gown made of blue polka-dotted India silk in combination with white crêpe de Chine is shown, a stylish trimming being arranged with frilled ribbon and lace appliqué. The skirt is in seven-gored style, with three circular flounces, each edged with a fancy disposal of frilled ribbon, placed over it; the back may be laid in an under box-pleat or gathered. A center-front tuck-shirred to the bust and a shallow back-yoke, also tuck-shirred, give a dainty air to the waist. A smooth Bertha bordered with a ribbon frill outlines the yoke and is continued down the side-fronts to the end of the tuck-shirring; it spreads over the tops of the sleeves, which are fancifully pointed and edged with a frill of ribbon at the wrists, giving desirable shoulder breadth. The standing collar is of becoming height and corresponds with the back-yoke, the effect being exceedingly dainty. The lower outline of the bodice is straight at the back and pointed slightly in front; it is defined by a crush belt of ribbon bowed in front. The patterns are skirt No. 2606, price 1s. or 25 cents, and basque-waist No. 2528, costing 10d. or 20 cents.

A delightful effect is produced in the toilette depicted at figure No. 20 Y by a combination of figured taffeta with plain and tuck dark-blue taffeta, the tucked taffeta being used for the yoke-facing and collar and trimmed with insertion between the groups of tucks. Moss-green and dark-blue ribbon complete the ornamentation. The basque-waist, for which pattern No. 2602, price 10d.

lapped to the left side of the front. The fronts of the waist puff out in the manner now approved, and a ribbon belt gives a neat finish at the waist-line. Scalloped cuffs complete the sleeves stylishly, flaring over the hand in the way at present so much admired. The skirt introduces an over-drapery that is mounted on a seven-gored skirt and extends in deep points over a circular flounce arranged on the skirt. The fulness at the back may be disposed in a shallow un-



FIGURE No. 19 Y.

FIGURE No. 20 Y.

FIGURES Nos. 19 Y AND 20 Y.—DESIRABLE STYLES FOR SPRING.

FIGURE No. 19 Y.—(Cut by Skirt Pattern No. 2606; 7 sizes; price 1s. or 25 cents; and Basque-Waist No. 2528; 8 sizes; 10d. or 20 cents.) FIGURE No. 20 Y.—(Cut by Basque-Waist Pattern No. 2602; 7 sizes; 10d. or 20 cents; and Skirt Pattern No. 2585; 7 sizes; 1s. or 25 cents.)

or 20 cents, was used, is made with a deep round yoke-facing that is outlined by a double Bertha scalloped at its outer edges and

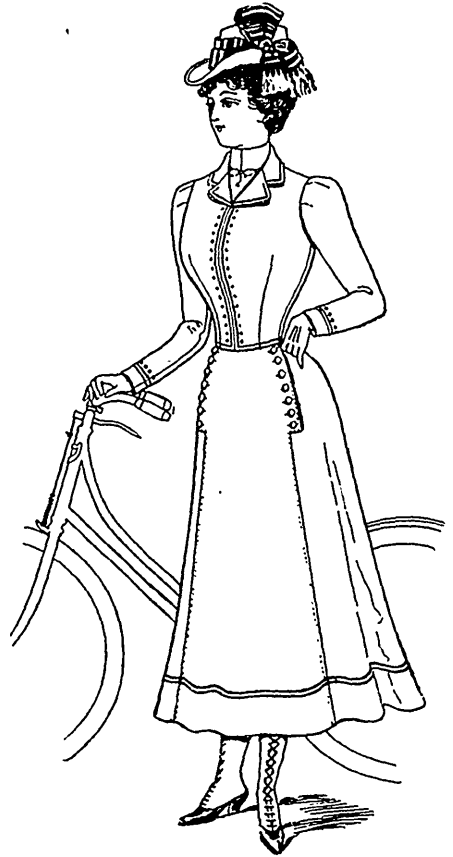


FIGURE No. 21 Y.

FIGURE No. 21 Y.—LADIES' CYCLING TOILETTE.—(Cut by Jacket Pattern No. 2607; 8 sizes; price 10d. or 20 cents; and Skirt Pattern No. 2612; 9 sizes; price 10d. or 20 cents.)

der box-pleat or gathers, according to preference. The pattern is No. 2585, price 1s. or 25 cents.

FIGURE No. 21 Y.—LADIES' CYCLING TOILETTE.—Gray serge is the material pictured in this smart toilette for wheelwomen, and the finish of stitching, braid and bone buttons is in approved tailor style. The jacket is in the jaunty Eton mode which is so generally becoming and universally admired. It is fitted with the greatest accuracy, but the severity of the outlines is relieved by small lapels in which the fronts are reversed above the invisible closing by a shapely collar. The sleeves are dart-fitted into the arm-holes. The back of the jacket may be seamed or made in one piece, as preferred. The skirt is planned with regard for the comfort of the wearer on the lines now most approved by Fashion. The front-gore is extended to form laps through which the closing is made, pockets being inserted; the top of the skirt is perfectly smooth all round, and the fulness at the back is laid in an under box-pleat. The toilette was cut by skirt pattern No. 2612 and jacket pattern No. 2607, each costing 10d. or 20 cents. Double-faced cloth showing plaid on one side is very much in vogue for cycling suits. Tweed is an material and cheviot, both in plain and mixed effects is also liked. Stitching is most practical as a finish.

Styles for Misses and Girls.

FIGURE No. 91 L.—MISSSES' DRESS.

(For Illustration see this Page.)

FIGURE No. 91 L.—This illustrates a Misses' dress. The pattern, which is No. 2512 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen again on page 331.

The dress is designed in a simple yet very effective style and is desirable for washable materials as well as for the silks and woollens appropriate for the present season. A combination of plaid gingham and white lawn was here selected for the dress, with embroidered edging for trimming. The waist may be made with or without the body-lining and has becoming fulness in the lower part that puffs out stylishly at the front but is drawn down trimly at each side of the closing in the back. The front is shaped low at the top to disclose a yoke in chemisette effect, and pointed revers emphasize the pretty outline. A standing collar completes the neck. Smooth caps arranged over the tops of the simple two-seam sleeves produce fashionable shoulder breadth.

The skirt is four-gored with gathers at the back and is made separate. A white belt is worn.

A contrast is desirable in this dress in order to bring out the chief points of the design. If gingham were used for the principle parts, white lawn could be used for the yoke, revers, etc., with a trimming of lace or embroidery. Silk or velvet may be associated with wool goods, and ribbon frills, ruchings of chiffon and fancy gimp will provide pretty garniture.

The silk toque is tastefully trimmed with ostrich tips and a pearl buckle.

FANCY FROCKS FOR YOUNG FOLKS.

(For Illustrations see Page 325.)

FIGURE No. 92 L.—Misses' Dress.—This illustrates a Misses' dress. The pattern, which is No. 2538 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years old, and may be again seen on page 330 of this magazine.

This dress consists of a fanciful waist and separate seven-gored skirt. It is here pictured in silk and trimmed with ribbon and ruffles of the material. The waist has a smooth yoke shaped low in a series of scallops at the front and back to display a facing of lace over contrasting silk arranged on the lining. The standing collar matches the facing, and rounding ornaments flare from its upper edge at

the back. The front puffs out stylishly, and two scalloped circular frills of graduated depth outline its upper edge. A similar frill finishes the two-seam sleeve at the wrist.

The graceful skirt has seven gores and is smoothly fitted at the top. The back is arranged in an under box-plait and falls in rolling folds. Two ruffles encircle the skirt at the bottom, and rosettes of ribbon are arranged at intervals down the side-front seams. The belt is of ribbon.

Silk, cashmere, serge, camel's-hair, poplin and any fashionable woollen fabric may be used for the dress, with some becoming contrasting material and color for the yoke facing. Ribbon or braid will provide appropriate garniture.

FIGURE No. 93 L.—Girls' Dress.—This illustrates a Girls' dress. The pattern, which is No. 2517 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 333.

White organdy over colored silk was here used in the development of this dress, and platings of the organdy and ribbon supply the garniture. For party wear the dress is extremely attractive with the low round neck and short puff sleeves. The pattern also provides for a high neck and long sleeves. The front blouses becomingly and the full straight skirt is gathered and joined to the waist, falling with graceful fulness all round. The belt of ribbon is ornamented with rosettes.

Silk or cashmere will develop the low-necked dress appropriately. For the high neck the lining may be faced to yoke depth with silk, velvet or all-over lace. The dress may be trimmed with rows of ribbon or insertion above the hem of the skirt and across the front of the waist.

FIGURE No. 94 L.—Misses' TOILETTE.—This illustrates a Misses' pinafore waist and seven-gored skirt. The waist pattern, which is No. 2506 and costs 10d. or 20 cents, is in five sizes for misses from twelve to sixteen years of age, and is differently shown on page 340. The skirt pattern, which is No. 2469 and costs 10d. or 20 cents, is in seven sizes from ten to sixteen years old.

This stylish toilette is shown developed in silk combined with velvet. Appliqué velvet supplies the effective garniture. The waist is in pinafore style and puffs out prettily at the front. A box-plait is taken up at each side at the front and back and extends over the shoulders in strap effect. The two-seam

(Descriptions Continued on Page 329.)

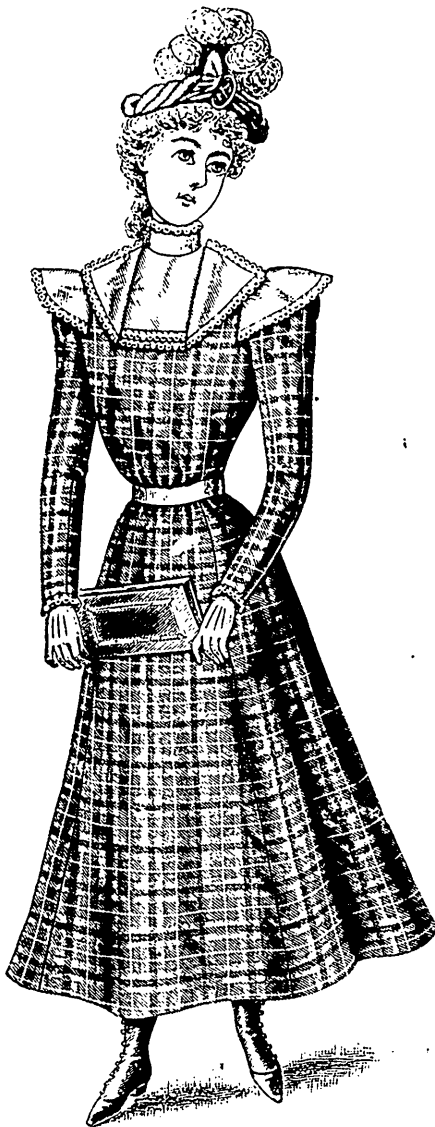
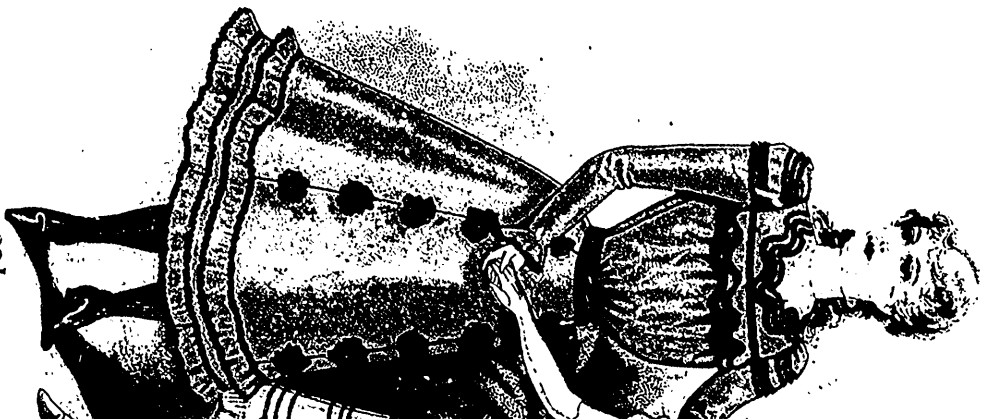


FIGURE No. 91 L.—This illustrates MISSSES' DRESS.—The pattern is No. 2512, price 1s. or 25 cents.

(For Description see this Page.)

THE DELINEATOR

92L



93L



94L



95L



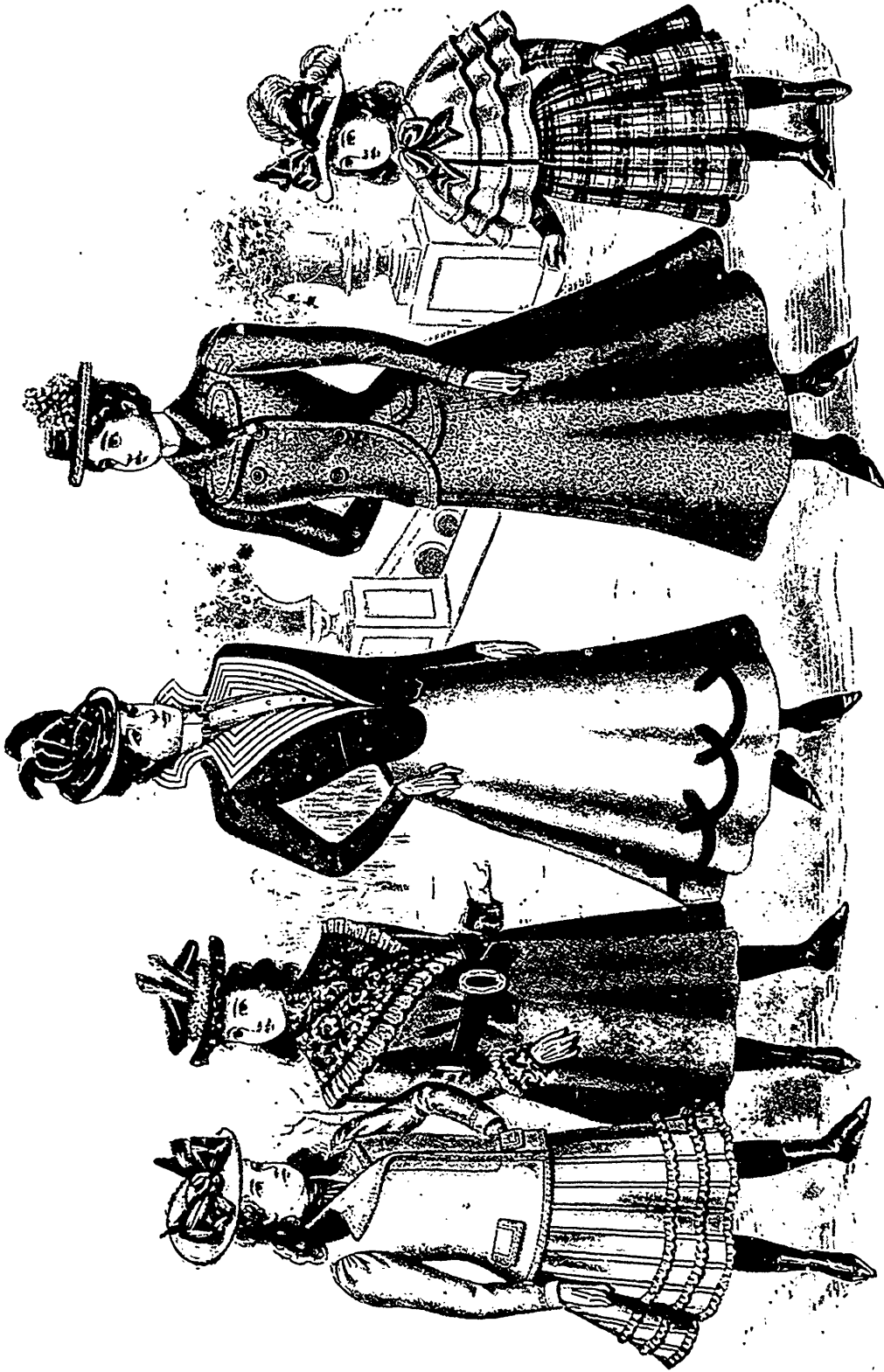
96L



Dresses made for Young People.

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101 L.

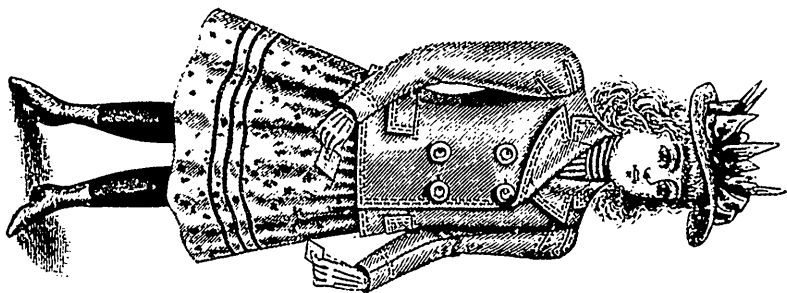
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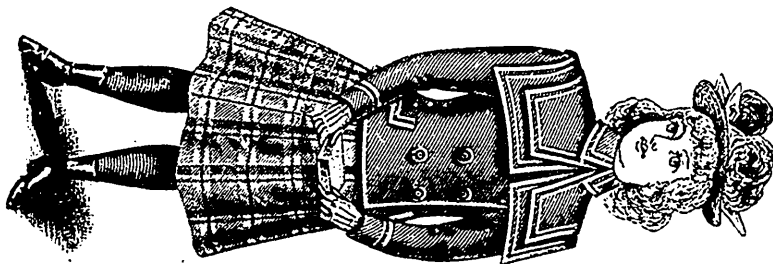
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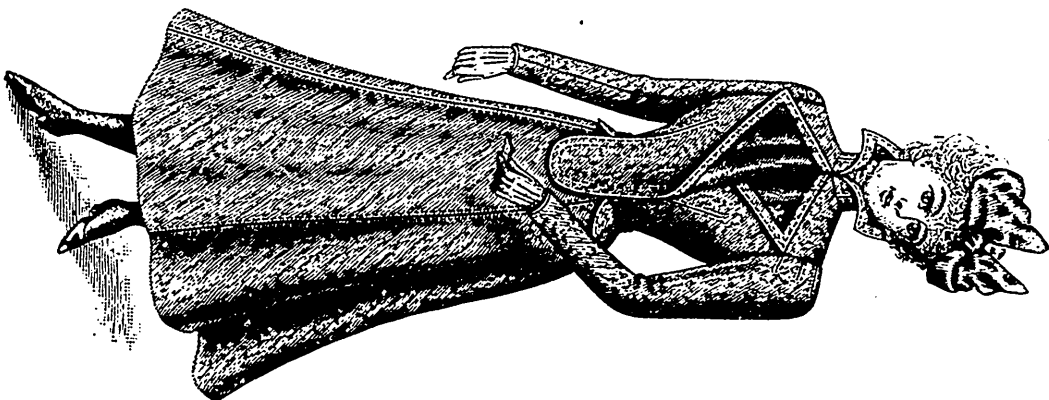
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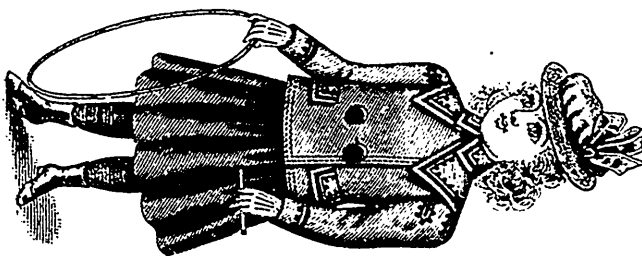
102 L.



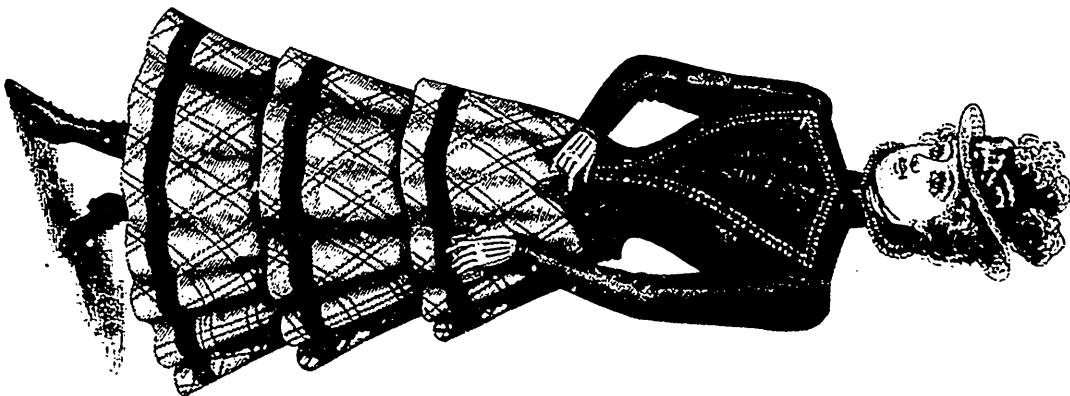
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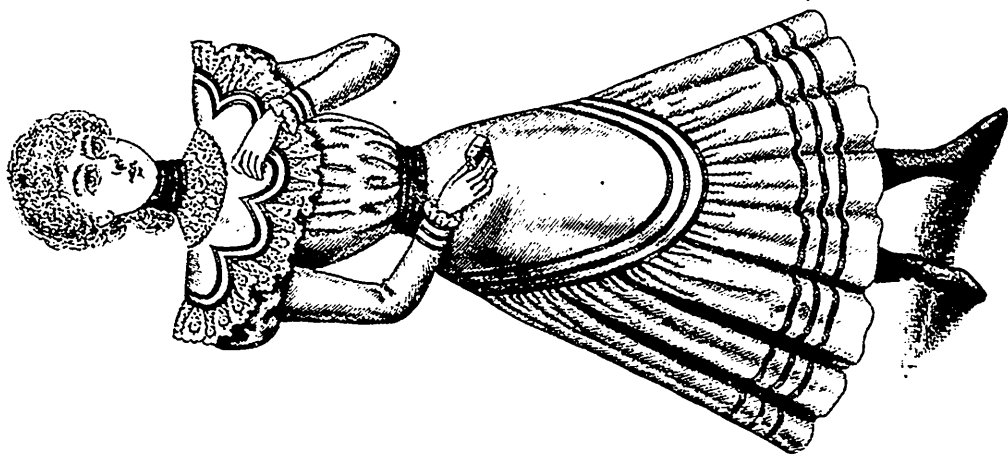
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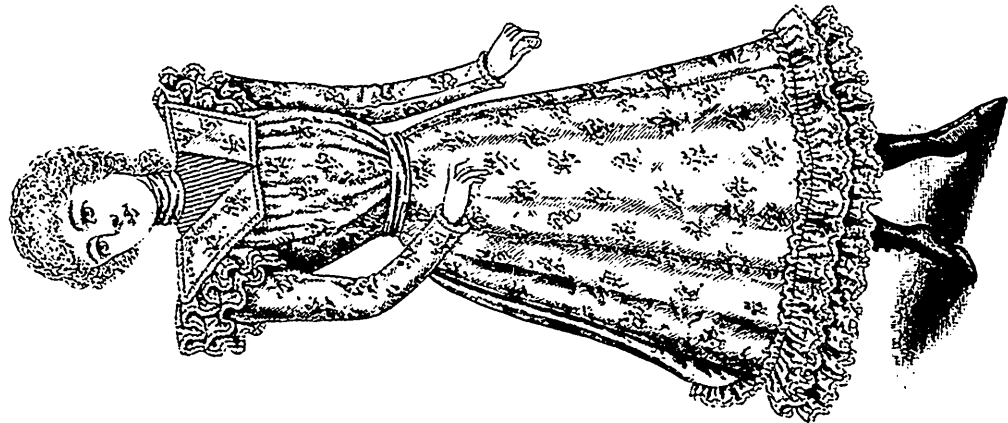
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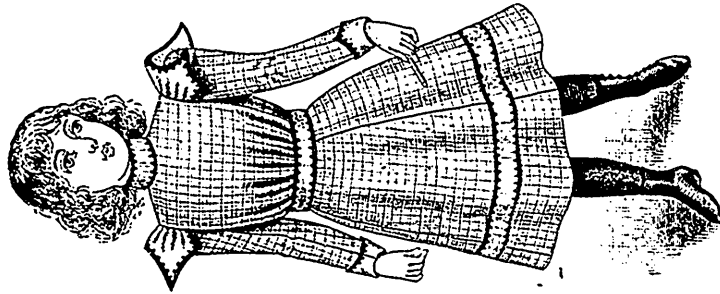
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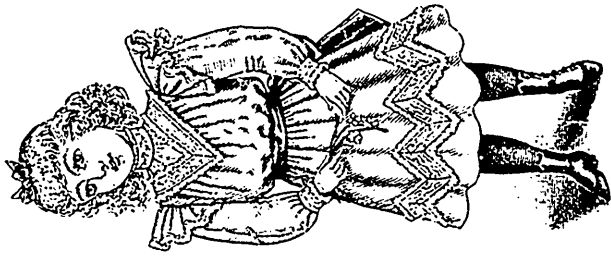
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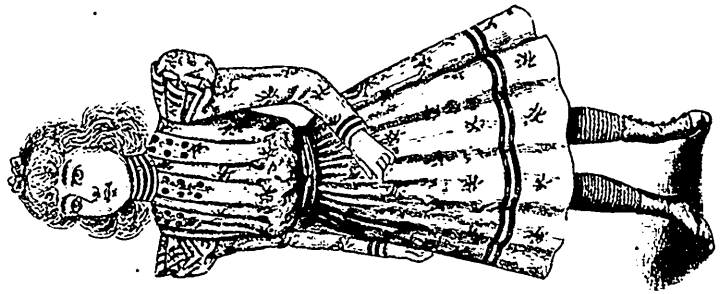
108 L.



109 L.



110 L.



111 L.

Seasonable Frocks for Misses and Girls.

(Descriptions Continued from Page 324.)

sleeves are shaped low at the top and reveal full gathered puffs arranged on the linings. Turn-up cuffs neatly complete the sleeves. The seven-gored skirt is smooth at the top and has the fulness at the back arranged in an underfolded box-plait. It ripples at the sides and falls in folds at the back.

Fine serge associated with silk would develop the toilette becomingly, with braid for garniture.

FIGURE No. 95 L.—This illustrates a Little Girls' dress. The pattern, which is No. 2539 and costs 7d. or 15 cents, is in six sizes for little girls from three to eight years old, and is pictured again on page 347.

This dainty little dress is here shown made up in white China silk, the bretelles and ornamental portion at the front being made of joined rows of lace insertion and bordered with narrow lace edging. The waist is made with a low square neck and has fulness which puffs out at the front. The bretelles rest smoothly over short puff sleeves edged with lace, and a ribbon belt ornamented with rosettes completes the waist.

The full skirt is gathered and joined to the body. It has a deep hem outlined with fancy stitching.

Silk or soft cashmere in pink, blue or any preferred color will develop the dress satisfactorily, and narrow satin ribbon will provide pretty decoration.

FIGURE No. 96 L.—LITTLE GIRLS' GRETCHEN DRESS.—This illustrates a Little Girls' dress. The pattern, which is No. 2510 and costs 7d. or 15 cents, is in six sizes for little girls from three to eight years of age, and is again portrayed on page 347 of this issue.

This little dress is a quaint and odd style. It is here shown made up in a combination of white and yellow silk and effectively decorated with velvet ribbon. The short waist is shaped by under-arm seams, and above it the smooth lining appears in guimpe effect. A standing collar finishes the neck. The two-seam sleeves have gathered puffs arranged at the top, and the full straight skirt falls in folds from the body to which it is joined.

Organdy, Swiss, fine lawn, silk, cashmere and soft woollens will develop dainty dresses by the mode, and lace insertion and ribbon will supply suitable garniture.

STYLISH GARMENTS FOR EARLY SPRING.

(For Illustrations see Page 326.)

FIGURE No. 97 L.—GIRLS' TOILETTE.—This represents a Girls' jacket and skirt. The jacket pattern, which is No. 2516 and costs 7d. or 15 cents, is in ten sizes for girls from three to twelve years old, and may be again seen on page 339. The skirt pattern, which is No. 9969 and costs 7d. or 15 cents, is in eight sizes for girls from five to twelve years of age.

This exceedingly attractive box-coat is pictured made of tan cloth and finished in strict tailor style with machine-stitching. Under-arm gores join the loose, seamless back to the fronts, which are reversed at the top in lapels that extend in points beyond the ends of the velvet rolling collar. Below the lapels the jacket is closed in a fly. The fulness at the top of the loose two-seam sleeve is stylishly gathered.

Striped silk was chosen for the skirt, which is decorated with three ribbon ruffles. The skirt is made in the becoming circular style, being plain at the sides but having fulness at the back, which may be folded in plaits or gathered, according to the effect preferred.

Serge, homespun, cheviot and similar materials will be suitable for the coat, which may be ornamented with braid, passementerie or self-strappings. Quillings of ribbon, lace frills, insertion or braid will attractively embellish the skirt, for the development of which canvas, poplin, serge, cheviot, camel's-hair or washable fabrics may be utilized.

The round felt hat is effectively turned up at the back and garnished with a flaring bow of satin ribbon.

FIGURE No. 98 L.—GIRLS' LONG COAT.—This illustrates a Girls' coat. The pattern, which is No. 2542 and costs 10d. or 20 cents, is in ten sizes for girls from three to twelve years of age, and is differently portrayed on page 338.

The distinguishing features of this handsome coat are the stylish shawl collar and removable shield. As here shown it is made of tan satin-faced cloth and trimmed with frills of lace, the collar, shield and cuffs being of velvet decorated with heavy lace appliqué. Under-arm gores and a center seam, below which extra fulness is introduced and underfolded to give the effect of two box-plaits, fit the coat comfortably at the back and sides, while the fronts are held in at the waist-line by belt-straps that are fastened at the center with a fancy buckle. An effective shawl collar is arranged on the coat, and in the open neck the smooth shield, topped by a trim standing collar,



2584



2584
Front View.



2584'

Back View.

MISSSES' COSTUME, WITH SEVEN-GORED SKIRT HAVING A CIRCULAR FLOUNCE AND POINTED OVER-DRAPERY. (TO BE MADE WITH A SHALLOW UNDER BOX-PLAIT OR GATHERERS AT THE BACK.)

(For Description see Page 334.)

is revealed. The coat laps in double-breasted style and closes invisibly. The two-seam sleeve is the correct size for Spring cloaks and shows a broad cuff that rolls back softly from the hand. If developed in serge associated with velvet and ornamented with braid, the mode will be very stylish and serviceable. For Summer wear the cloak may be made of white or colored piqué and trimmed with all-over embroidery and embroidered edging.

The velvet hat is embellished with a band of fur and fur tails.

FIGURE No. 99 L.—MISSSES' STREET TOILETTE.—This represents a Misses' shirt-waist, jacket and skirt. The shirt-waist pattern, which is No. 2115 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years old. The jacket pattern, which is No. 2563 and costs 10d. or 20 cents, is in five sizes from twelve to sixteen years of age, and may be

again seen on page 336. The skirt pattern, which is No. 2551 and costs 10d. or 20 cents, is in seven sizes from ten to sixteen years of age, and is differently shown on page 345.

Black satin-faced cloth combined with white cloth was here selected for the jacket, with narrow silk braid for trimming. Single bust darts and under-arm and side-back gores were introduced in the adjustment of the mode, the fronts of which are reversed in stylish lapels that taper to points at the waist-line, where the jacket is invisibly closed. A high flaring collar completes the neck of the jacket, the lower edge of which is effectively scalloped. The two-seam sleeve is of medium size and has gathered fulness at the top. Under the jacket is worn a white silk shirt-waist, which is characterized by a pointed yoke and a box-plaited back. A white linen collar and black satin tie are stylish neck accessories.

The skirt is developed in tan cloth and artistically decorated with braid. It is of circular shaping and has attractive fulness at the back which may be underfolded in a shallow box-plait or gathered.

If the jacket be made of velvet and decorated with heavy lace appliqué a very dressy affair will result. The shirt-waist may be made of woollen or washable fabrics or of silk. Serge, cheviot, English Oxford, taffeta or poplin may be employed for the skirt with pleasing effect. Any desired trimming will be effective for the mode.

The felt hat has a soft folded crown of velvet and is garnished with two graceful quills.

FIGURE No. 100 L.—MISSIS' TAILOR SERGE.—This portrays a Misses' jacket and skirt. The jacket pattern, which is No. 2537 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years old, and is again pictured on page 334 of this issue of THE DELINEATOR. The skirt pattern, which is No. 2593 and costs 10d. or 20 cents, is in seven sizes from

ten to sixteen years old, and is differently shown on page 344. The simplicity of this trim tailor costume makes it particularly desirable for a young girl. It is here shown made of mixed cheviot and trimmed with self-strapping. The correct adjustment of the jacket is obtained by under-arm and side-back gores and a center seam which terminates a little below the waist-line, while coat-plaits are formed at the side-back seams. The fronts are characterized by graceful, rounding lower corners and oddly designed lapels that extend beyond the ends of the rolling collar; and below the lapels the jacket closes in double-breasted style with button-holes and large pearl buttons. A broad-shoulder effect is induced by the dart-fitted two-seam sleeves.

The three-piece skirt has a narrow front-gore and is snugly adjusted about the hips, the fulness at the back being dis-

posed in gathers or a shallow under box-plait. The graceful folds seen at the sides are due solely to the shaping.

Any of the firmly woven woollen materials, such as serge or cloth, will be suitable for the design, which lends itself well to any desired mode of decoration.

The sailor hat of braided felt is jauntily trimmed with velvet and a bunch of violets.

FIGURE No. 101 L.—LITTLE GIRLS' TOILETTE.—This shows a Little Girls' cape and dress. The cape pattern, which is No. 2596 and costs 7d. or 15 cents, is in four sizes for children from three to nine years old, and may be seen again on page 348. The dress pattern, which is No. 2510 and costs 7d. or 15 cents, is in six sizes from three to eight years of age, and is differently portrayed on page 347.

There are few wraps as convenient and popular as capes, and the one here shown developed in tan cloth and finished with machine-stitching is especially attractive. It is circular in shape and consists of three portions that are held together at the neck by a rolling collar, between the ends of which is seen a ribbon bow. Below the shoulders the cape ripples becomingly all round. The blue taffeta lining adds materially to the beauty of the design.

The dress made of plaid cheviot combined with plain cloth is in the admired Gretchen style. To the waist, which has a smooth guimpe effect of plain cloth above a body of the plaid, is joined the straight, full skirt, gathered all round.

Cloth is the most stylish material for capes of this type, but other woollens or silk may be used, if desired. Or-gandy, dimity, cashmere, serge or China silk will successfully develop the dress, for which lace edging, insertion, quillings of ribbon or braid will supply desirable ornamentation.

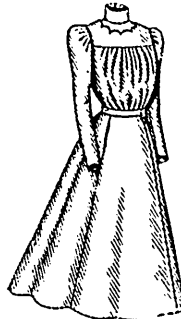
The large felt hat is picturesquely trimmed with sweeping plumes and a handsome ribbon bow.

MISSES' AND GIRLS' OUTDOOR TOILETTES.

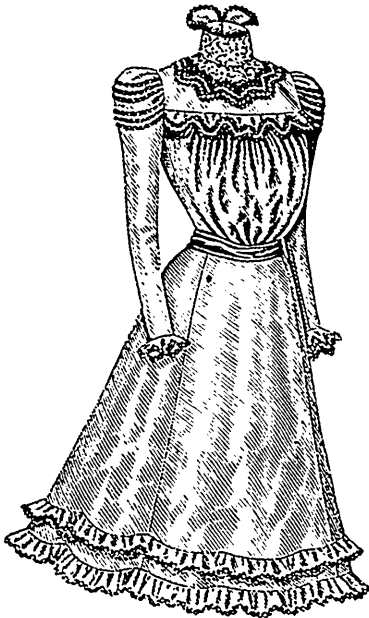
(For Illustrations see Page 327.)

FIGURE No. 102 L.—GIRLS' TOILETTE.—This illustrates a Girls' coat and dress. The coat pattern, which is No. 2559 and costs 7d. or 15 cents, is in seven sizes for girls from three to nine years old, and may be seen again on page 338. The dress pattern, which is No. 2520 and costs 10d. or 20 cents, is in eight sizes from five to twelve years of age, and is again portrayed on page 332.

This stylish toilette comprises a jacket here shown devel-

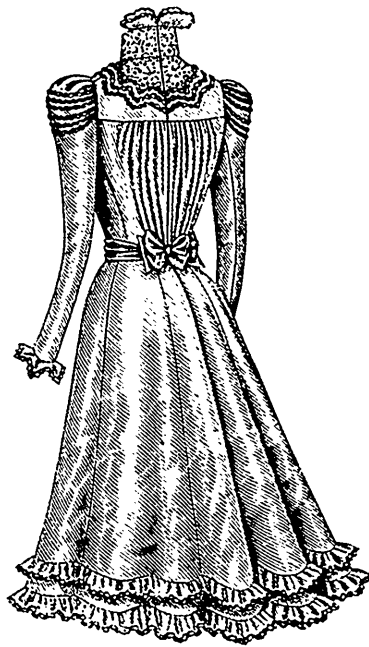


2536



2538

Front View.



2538

Back View.

MISSES' DRESS, WITH SEVEN-GORED SKIRT.

(For Description see Page 334.)

oped in blue cloth and a dress of figured challis. The jacket is in reefer style, and is closed in the regular double-breasted way with button-holes and pearl buttons; it has a sack back and pointed lapels that extend beyond the ends of the turn-over collar. The sleeves are of medium size and show the popular dart-fitted tops. The trim little dress is made with a full center-front, and side-fronts that are reversed in full-length lapels which taper toward the waist-line. The back is formed in two backward-turning plaits at each side of the closing. To the waist is joined a straight skirt in full gathered style all round.

Cloth, serge, cheviot, etc., in blue, tan, green, red or brown will effectively develop the jacket, which may be finished with machine-stitching or decorated with braid. Cashmere, cheviot, gingham or soft silk may be utilized for the originally designed dress. Quillings of ribbon, milliners' folds of satin or braid will supply stylish ornamentation for the mode.

Satin ribbon and wings adorn the jaunty hat.

FIGURE No. 103 L.—GIRLS' OUTDOOR TOILETTE.—This portrays a Girls' jacket and dress. The jacket pattern, which is No. 2574 and costs 7d. or 15 cents, is in ten sizes for girls from three to twelve years of age, and may be again seen on page 338. The dress pattern, which is No. 2508 and costs 10d. or 20 cents, is in eight sizes from five to twelve years of age, and is differently pictured on page 332.

Hunter's-green cloth was selected for this jaunty little coat, which is ornamented with Hercules braid in two widths. It is adjusted at the sides and back by wide under-arm gores and a center-back seam, the customary coat-plaits being formed at the side-back seams and the extra fullness below the center-seam being underfolded in a box-plait. The coat closes to the throat in double-breasted style with button-holes and large pearl buttons. Conspicuous features of the mode are the two sailor collars, which are arranged about the shoulders and attached

and trimmed with gimp. The waist is fashioned with a narrow yoke, at each side of which are arranged fanciful



2515



2515

Front View.



2515

Back View.

GIRLS' DRESS, WITH PINAFORE WAIST AND FOUR-GORED SKIRT.

(For Description see Page 335.)

bretelles that stand out over the gathered tops of the sleeves, which are plaited to form puffs. To the waist, bloused at the front, is attached the four-gored skirt, the joining being concealed by a folded belt of velvet.

Both plain and mixed goods are employed for coats of this style, and a neat tailor finish is frequently given the mode by machine-stitching or self-strappings. Ribbon, braid or passementerie will provide stylish decoration for the dress, for the development of which any soft woollen or silk may be used.

The round felt hat is becomingly trimmed with ribbon and ostrich tips.

FIGURE No. 104 L.—MISSSES' STREET TOILETTE.—This pictures a Misses' jacket and skirt. The jacket pattern, which is No. 2578 and costs 10d. or 20 cents, is in five sizes for misses from twelve to sixteen years of age, and is differently portrayed on page 335. The skirt pattern, which is No. 2593 and costs 10d. or 20 cents, is in seven sizes from ten to sixteen years old, and is again pictured on page 344.

This becoming suit is here shown made of fancy cheviot, the collar and revers of the jacket being inlaid with silk; and a stylish tailor finish is given by machine-stitching. The jacket is characterized by spade fronts, which fall in rounding outline below the waist. The fronts are turned back in deep-pointed revers and lap in double-breasted style, the closing being made invisibly below the revers. At the sides and back the jacket is snugly fitted by under-arm and side-back gores and a center seam which terminates above a shallow vent; the lower edges of the coat are scalloped. A sectional flare collar and the two-seam sleeves with dart-fitted tops add the finishing touches to this charming design. A crush belt of silk is worn.

The skirt is in three-piece style, having a narrow front-gore and two wide circular portions, the fulness at the top of which is disposed in a shallow under box-plait.

In dark blue velvet combined with white faille and trimmed with fancy passementerie this jacket will be very dressy. Cheviot, serge or silk will stylishly develop the skirt, to almost any desired style of decoration.

The silk toque is adorned with a jaunty butterfly bow of the same silk.



2512

Front View.



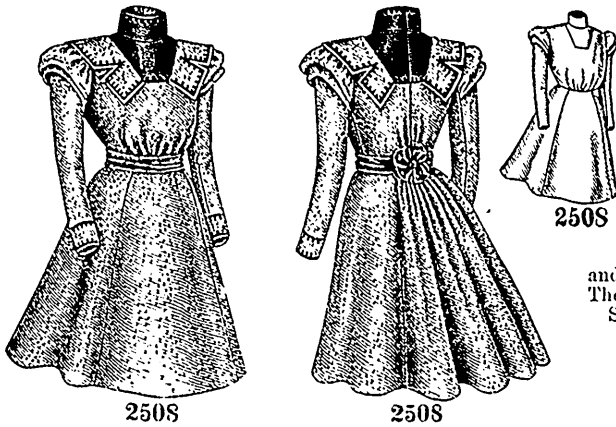
2512

Back View.

MISSSES' DRESS, WITH SEPARATE FOUR-GORED SKIRT. (TO BE MADE WITH OR WITHOUT THE BODY LINING.) EQUALLY DESIRABLE FOR WASHABLE AND OTHER FABRICS.

(For Description see Page 335.)

to the coat under the turn-over collar. The sleeves are in two-seam style and have becoming gathered fulness at the top. The dress is made of plaid cheviot combined with velvet



2508
2508
Front View. Back View.
GIRLS' DRESS, WITH FOUR-GORED SKIRT.
(For Description see Page 335.)

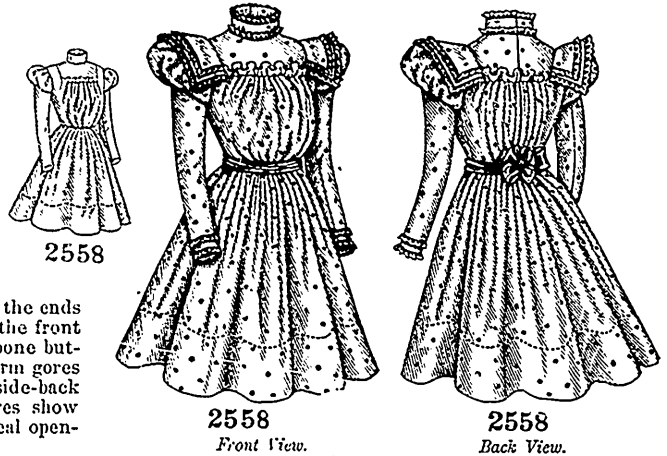
FIGURE No. 105 L.—LITTLE GIRLS' TOILETTE.—This illustrates a Child's coat and dress. The coat pattern, which is No. 2361 and costs 7d. or 15 cents, is in seven sizes for girls from two to eight years old, and is again shown on page 348. The dress pattern, which is No. 2510 and costs 7d. or 15 cents, is in six sizes from three to eight years of age, and is differently portrayed on page 347.

This seasonable little toilette consists of a jacket here shown developed in tan cloth decorated with soutache braid, and a dress made of cloth and silk, trimmed with velvet ribbon. The reefer jacket is distinguished by a sailor collar that is square at the back but pointed at the front, where the ends flare below the rolling collar. The jacket closes at the front in double-breasted style with button-holes and large bone buttons. It is shaped at the sides and back by under-arm gores and a center seam, the latter, together with the side-back seams, terminating above shallow vents. The sleeves show the stylish dart-fitted tops, and odd pocket-laps conceal openings to inserted side-pockets.

The little dress is in Gretchen style, the waist being made over a plain lining that is shown above the shallow front and backs in plain gumpie effect. The sleeves have stylish gathered puffs which broaden the shoulders effectively. The straight full skirt is attached to the waist and ripples all around.

In red or blue serge decorated with gilt braid the jacket will be very natty, cheviot, camel's-hair or cloth are equally desirable for the mode. Cashmere associated with silk or China silk combined with all-over lace and trimmed with lace appliqué will develop the dress handsomely.

The felt hat has a soft silk crown and is stylishly ornamented with ribbon.



2558
2558
Front View. Back View.
GIRLS' DRESS.

(For Description see Page 336.)

FIGURE No. 106 L.—MISSSES' DRESSY TOILETTE.—This comprises a Misses' jacket and skirt. The jacket pattern, which is No. 2564 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 337. The skirt pattern, which is No. 2592 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently portrayed on page 343.

This unique and dressy jacket is here shown made of brown velvet ornamented with ruchings of satin ribbon, and the lapels are embroidered in a conventional scroll design. Under-arm and side-back gores and a center seam are introduced in the adjustment of the jacket, the fronts of which are reversed in wide lapels that taper to a point at the waist-line, below which the front edges flare becomingly. A sectional storm-collar, the front corners of which curve away gracefully from the chin, completes the neck, and the small two-seam sleeves are modishly fitted at the top by darts.

For the graceful skirt bias plaid cheviot trimmed with velvet ribbon was selected. The skirt is made in seven-gored

style, with three overlapping circular flounces applied on it, the flounces giving to the mode its name—the triple skirt. The slight fullness at the back may be gathered or plaited, as individual taste dictates.

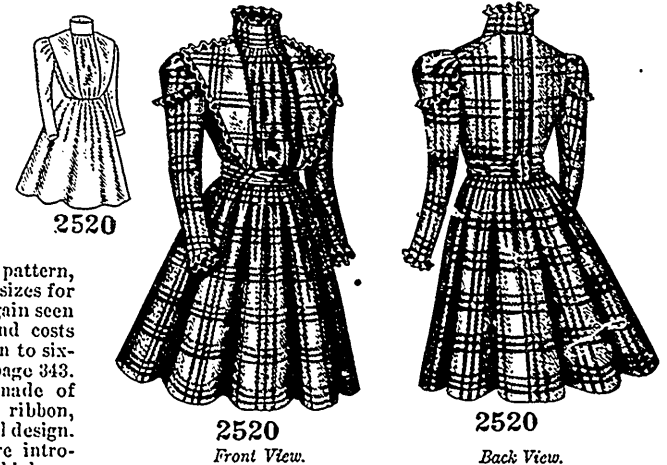
For this jacket satin-faced cloth or velvet will be the most desirable, but serge, cheviot, Venetian cloth, light-weight kersey or English Oxford may be used if preferred. Foulard, cloth or any of the thin, airy materials seen this season will effectively develop the skirt, which, as well as the jacket, lends itself to almost any style of decoration. A skirt that is exceptionally attractive is made by the mode of mixed poplin showing a harmonious blending of gray and rose and trimmed with ruchings of gray satin ribbon. The jacket is of gray cloth.

Silk and ostrich plumes stylishly trim the shepherdess hat.

SEASONABLE FROCKS FOR MISSES AND GIRLS.

(For Illustrations see Page 328.)

FIGURE No. 107 L.—MISSSES' DRESSY COSTUME.—This pictures a Misses' costume. The pattern, which is No. 9094 and costs



2520
2520
Front View. Back View.
GIRLS' DRESS, WITH STRAIGHT, FULL SKIRT.

The price of the pattern is 10d. or 20 cents. By using the Pattern Check in this issue of THE DELINEATOR the purchaser can get the pattern for 6d. or 10 cents.
(For Description see Page 336.)

1s. or 25 cents, is in seven sizes from ten to sixteen years old. For this graceful costume blue cashmere combined with all-

over lace and lace edging and trimmed with narrow velvet ribbon was chosen. The waist, made over a fitted lining, is fashioned with a smooth square yoke, which is displayed in rounding outline above a Bertha collar consisting of a smooth scalloped Bertha and a frill. Below the yoke are full front and backs, the former blousing stylishly, while the gathered fulness at the back is drawn trimly at each side of the closing, which is made at the center. The coat sleeves have short puffs at the top. A velvet stock surrounding the standing collar and a crush velvet belt finish the neck and waist respectively.

The three-piece skirt has a gathered flounce sewed to it in tablier outline, the flounce extending to the belt at the back, where the fulness is becomingly gathered.

Figured or plain organdy, dimity, Swiss,

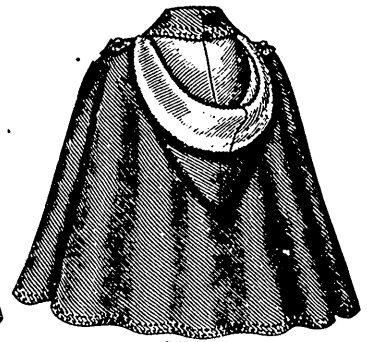


2521



2521

Front View.



2521

Back View.

MISSIS' AND GIRLS' DOUBLE-BREADED MILITARY CAPE, WITH REMOVABLE HOOD. (TO BE MADE WITH OR WITHOUT SHOULDER STRAPS.)

(For Description see Page 337.)



2519

Front View.



2519

Back View.

GIRLS' DRESS, WITH STRAIGHT FULL SKIRT. (TO BE MADE WITH OR WITHOUT THE FITTED BODY-LINING.)

(For Description see Page 336.)



2517

Front View.



2517

Back View.



2517

GIRLS' DRESS. (TO BE MADE WITH HIGH OR ROUND NECK AND WITH FULL-LENGTH OR SHORT SLEEVES.)

(For Description see Page 336.)

China silk or foulard will effectively develop the mode, which admits of many combinations in color, fabric and decoration.

FIGURE No. 108 L.—MISSIS' AFTERNOON COSTUME.—This portrays a Missis' costume. The pattern, which is No. 9671 and costs 1s. or 25 cents, is in seven sizes for missis from ten to sixteen years of age.

This dainty and becoming costume is shown made of figured taffeta, with the yoke of tuck and the sash of plain white taffeta, and trimmed with lace-edge ruffles of the material and narrow lace edging. The waist, which is made over a fitted lining, is snugly adjusted at the sides by under-arm gores, the front and backs being gathered at their shoulder edges and at the waist-line, where the front pouches becomingly. At the top the front and backs are in V outline to reveal the yoke facing, which is applied to the lining and outlined by four oblong revers that flare on the shoulders in a decidedly attractive manner. A soft crush stock covers the standing collar. Double frills fall softly over the close-fitting sleeves.

The separate five-gored skirt is gathered at the back and ripples stylishly all round. A sash of plain silk encircles the waist and is knotted at the back.

In figured and plain organdy trimmed with deep frills of lace this costume will be very pretty. Fancy tucking or bands of insertion let in between clusters of tucks taken up in Swiss will be effective for developing the yoke.

FIGURE No. 109 L.—GIRLS' DRESS.—This pictures a Girls' dress. The pattern, which is No. 1676 and costs 10d. or 20 cents, is in nine sizes for girls from four to twelve years of age.

Simplicity is the keynote of the little gown here shown made of blue checked novelty goods combined with plain white cloth, which, together with fancy braid, provides effective ornamentation. The backs and front of the body are plain save for the slight gathered fulness at the waist-line, and the neck is completed by a standing collar. A dressy touch is given the design by the fanciful sleeve-caps that stand out broadly from the shoulders and relieve the waist from absolute severity. The two-seam sleeve has gathered fulness at the top and is attractively trimmed with a facing of white cloth in pointed cuff outline headed by a row of braid.

To the waist is joined a skirt in four-gored style; it is plain and smooth at the front and sides, but has graceful gathered fulness at the back. An applied belt, invisibly closed at the back, where the dress is also closed with buttons and button-holes, furnishes a desirable completion for the waist.

Lace, bands of insertion, quillings of ribbon or braid will provide effective decoration for the mode, which may be made of silk, soft woollens and washable fabrics such as gingham, chambray, etc.

FIGURE No. 110 L.—LITTLE GIRLS' TOILETTE.—This depicts a Girls' guimpe and dress. The guimpe pattern, which is No. 1864 and costs 5d. or 10 cents, is in six sizes for girls from two to twelve years old. The dress pattern, which is No. 1781 and costs 7d. or 15 cents, is in seven sizes from two to eight years of age.

This becoming dress for a little tot is shown made of white cashmere, with nainsook for the guimpe; and lace edging and insertion provide a dainty trimming. The waist, joined in under-arm and short shoulder seams, is gathered at the top, where it is sewed to a narrow yoke that is low and rounding at the back but in V outline at the front. The waist blouses all round and is shirred at the front and back. The gathered frill sleeves stand out stylishly at the shoulders.

The straight skirt hangs in soft folds. A wide ribbon sash bowed at the back encircles the waist. The guimpe, which has full sleeves, is gathered at the neck and drawn in at the waist-line by tapes. It is closed with buttons and button-holes at the back and is finished at the neck with a standing collar.

Soft cashmere trimmed with baby ribbon, or organdy ornamented with lace-edged ruffles of the material will develop the dress suitably. For the guimpe, fancy tucking, knife-plaited chiffon or tucked Swiss may be selected.

FIGURE No. 111 L.
—GIRLS' BLOUSE-DRESS.—This shows a Girls' dress. The pattern, which is No. 9650 and costs 10d. or 20 cents, is in ten sizes for girls from three to twelve years of age.

This originally designed dress, characterized by box-plaits, is shown developed in figured challis, with an effective decoration of buttons and narrow satin ribbon. The waist, made over a smooth lining, has three box-plaits in the front and back; the middle plait at the back conceals the closing and the other plaits are sewed only to yoke depth, the fulness at the waist-line being gathered and blowing stylishly. A trim standing collar is at the neck.

A feature of the mode is the box-plaited cap that stands out broadly over the short gathered puffs arranged on the otherwise plain sleeve.

To the body is attached the straight full skirt, gathered all round, the joining being concealed by a soft crush ribbon belt fastened under a bow at the back.

Poplin, India silk, cashmere and any of the dainty washable fabrics such as dimity, Swiss, wash cheviot, etc., will make up attractively in this way. Quillings of ribbon, lace or embroidered insertion, braid or lace frills may be employed, with decorative effect.

MISSES' COSTUME, WITH SEVEN-GORED SKIRT HAVING A CIRCULAR FLOUNCE AND POINTED OVER-DRAPERY.

(TO BE MADE WITH A SHALLOW UNDER BOX-PLAIT OR GATHERS AT THE BACK.)
(For Illustrations see Page 320.)

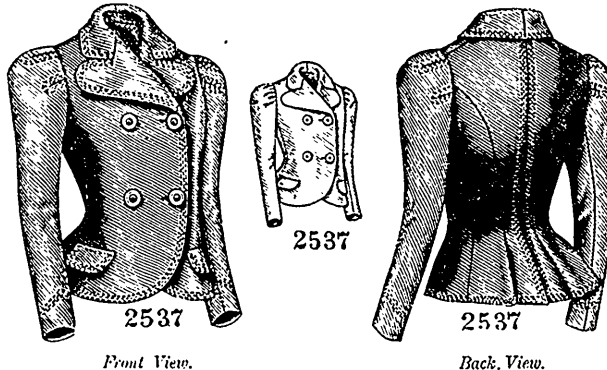
No. 2584.—This dressy costume shows two of the season's most popular and becoming innovations—the circular flounce and over-drapery. As here shown the mode is developed in figured pink organdy ornamented with frills of black satin rib-

bon in two widths. The waist, made over a well-fitted lining, is fashioned with a smooth, pointed yoke adjusted by shoulder seams, below which the front and back connected by under-arm gores are arranged. The front and back are gathered both at the top and waist-line, the fulness at the front blowing stylishly, while the back is drawn down trimly at each side of the closing, which is made at the center. A double circular Bertha with square ends flaring at the back and front outlines the yoke. A plain standing collar, over which is arranged a crush stock of ribbon with frilled ends at the back, and a belt matching the stock complete the neck and waist respectively. The sleeve, made over a plain lining, is in two-seam style and has becoming gathered fulness at the top.

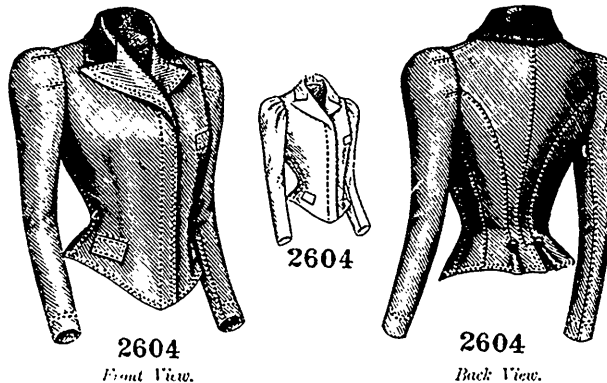
To the seven-gored skirt, which measures about two yards and three-fourths at the lower edge in the middle sizes, is applied a circular flounce. A feature of the skirt is the over-drapery, in deep pointed style at the bottom, which is smoothly adjusted at the front and sides by double hip darts; the fulness at the back of both the skirt and drapery may be disposed in a shallow under-box plait or collected in gathers. The placket is made at the center of the back.

In pale-green Swiss decorated with frills of Mechlin lace, the belt and collar being of apple-green ribbon, this design will be dainty and particularly seasonable in respect to color.

We have pattern No. 2584 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the costume requires five yards and a half of material thirty inches wide. Price of pattern, 1s. or 25 cents.



MISSSES' DOUBLE-BREASTED COAT OR JACKET. (TO HAVE THE SLEEVES DART-FITTED OR GATHERED.)
(For Description see Page 337.)



MISSSES' JACKET WITH DIP FLY-FRONT. (TO HAVE THE SLEEVES DART-FITTED OR GATHERED.)
(For Description see Page 337.)

MISSES' DRESS, WITH SEVEN-GORED SKIRT.

(For Illustrations see Page 330.)

No. 2538.—At figure No. 92 L in this magazine this dress is again illustrated.

A handsome development of this charming mode is pictured, for which red silk in combination with all-over lace was here

selected, with frillings of narrow black velvet ribbon and ribbon-edged ruffles of the silk for garniture. The waist is extremely pleasing in appearance as well as novel in design. It is made with a smooth yoke shaped by shoulder seams and cut low in scooped outline to display a facing arranged on the close-fitting lining. The waist is smoothly adjusted at the sides by under-arm gores that connect the full front and full backs, which are gathered at the top and bottom. The front puffs out becomingly and is headed by two scooped circular ruffles of graduated depth. The back is drawn down closely at each side of the invisible closing. A standing collar with fanciful tab-portions at the back supplies a stylish neck-completion. The two-seam sleeves are finished with scooped circular cuffs which ripple over the hands in a becoming way.

The graceful seven-gored skirt is smoothly adjusted at the front and sides and has its fulness at the back arranged in a

backward-turning plait at each side of the placket and falls in rolling folds. The skirt measures three yards at the bottom in the medium sizes.

The dress might be stylishly developed in red taffeta.

We have pattern No. 2538 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the dress requires seven yards and a fourth of material twenty inches wide. Price of pattern, 1s. or 25 cents.

MISSES' DRESS, WITH SEPARATE FOUR-GORED SKIRT.
(TO BE MADE WITH OR WITHOUT THE BODY LINING.) EQUALLY DESIRABLE FOR WASHABLE AND OTHER FABRICS.
(For Illustrations see Page 331.)

No. 2512. -At figure No. 91 L. in this issue of THE DELINEATOR this dress is again shown.

Plain and striped gingham are combined in the stylish dress here illustrated, and novelty braid and Hamburg edging supply the neat decoration. The mode consists of a waist and skirt and is a simple design equally desirable for washable and other fabrics. The waist is shaped by under-arm and shoulder seams and may be made with or without a close-fitting lining. It is smooth at the top and has fulness at the bottom collected in shirrings, the front puffing out prettily and the back being drawn down closely at each side of the invisible closing. A belt of the material conceals the shirrings. The front of the waist is shaped low, and a square yoke is revealed in chemisette effect between triangular revers joined to the front. A standing collar completes the neck. Smooth rounding shoulder-caps rest over the tops of the two-seam sleeves.

The four-gored skirt is slightly gathered at the front and sides and has gathered fulness at the back which falls in rolling folds. The skirt measures two yards and a half round at the bottom in the middle sizes.

Plain, plaid or striped gingham, percale, dimity and other washable fabrics, as well as crépon, inexpensive silk, camel's-hair, challis, serge, etc., may be used for the dress.

We have pattern No. 2512 in seven sizes for misses from ten to sixteen years old. For a miss of twelve years, the dress requires four yards and five-eighths of striped gingham twenty-seven inches wide, with half a yard of plain gingham twenty-seven inches wide for the front-yoke, revers, collar and caps. Price of pattern, 1s. or 25 cents.

GIRLS' DRESS, WITH PINAFORE WAIST AND FOUR-GORED SKIRT.

(For Illustrations see Page 331.)

No. 2515.—Novelty goods and velvet are associated in the

modish little dress here depicted, narrow gimp providing the decoration. To a fitted lining is applied a deep, smooth yoke topped by a stylish standing collar. The yoke appears effectively above the front and backs, which are in full gathered style, a frilled edge being formed by the gathers at the top. The pinafore effect is completed by shoulder straps, the ends of which are attached to the front and backs. The pinafore blouses becoming all round, and the closing is made invisibly at the center of the back. A short, gathered puff is applied to the top of the two-seam sleeve, which is effectively completed at the wrist by a fanciful turn-up cuff.

To the waist is attached the four-gored skirt, which is slightly gathered at the front and sides, while at the back it is quite full, the fulness being collected in gathers at the top and falling in soft rolling folds. The waist is encircled by a ribbon belt ornamented with a jaunty bow at the back.

Blue serge combined with white cloth and decorated with black braid will develop the mode successfully. Figured and plain organdy trimmed with lace frills and bands of lace insertion let in the yoke and puffs will be extremely dainty for the design, the shoulder straps of which may be replaced with satin ribbon of a becoming color tied in a jaunty bow at the shoulders.

We have pattern No. 2515 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 a fourth of dress goods forty inches wide, with a yard and an eighth of velvet twenty inches wide for the yoke, collar, puffs and cuffs.

Price of pattern, 10d. or 20 cents.

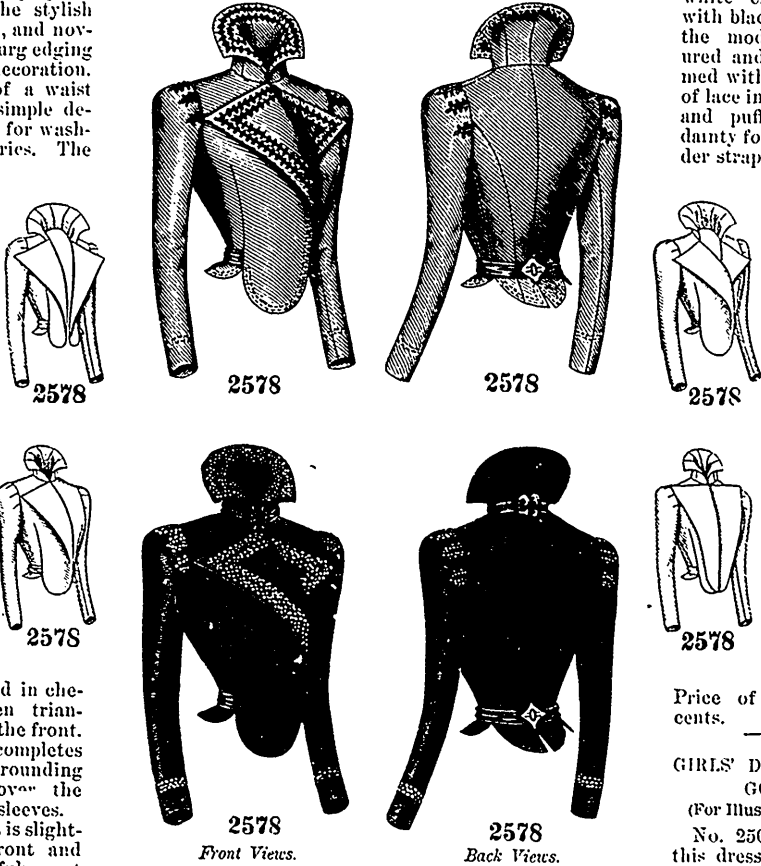
GIRLS' DRESS, WITH FOUR-GORED SKIRT.

(For Illustrations see Page 332.)

No. 2508.—Another view of this dress may be obtained by referring to 103 L. in this issue of THE DELINEATOR.

A serviceable dress suitable for ordinary wear is here shown made of novelty goods, with black velvet for the yoke and collar and fancy black braid for garniture. The body has a fitted lining and is adjusted by shoulder and under-arm seams. It is smooth at the top and has gathered fulness at the waist. The front and backs are shaped low and reveal an oddly shaped yoke applied on the lining. Fanciful notched bretelles frame the sides of the yoke, and a standing collar is at the neck. The two-seam sleeve has a close-fitting lining and is gathered at the upper edge, downward-turning plaits being laid at the top of each seam to form the fulness in a puff. A ribbon belt encircles the waist and is fastened under a rosette at the center of the back, where the dress is closed invisibly.

The four-gored skirt is joined to the body. It is smoothly adjusted at the front and over the hips, below which it ripples slightly. The fulness at the back is gathered and falls in pretty folds.



MISSES' DOUBLE-BREADED JACKET, WITH SPADE FRONT. (TO BE WORN OPEN OR CLOSED.)

(For Description see Page 338.)

Any preferred combination of colors and material may be used for the dress, woollen and washable fabrics being appropriate, with ribbon, braid or gimp for garniture.

We have pattern No. 2508 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 three-eighths of dress goods forty inches wide, with three-eighths of a yard of velvet twenty inches wide for the yoke and collar. Price of pattern, 10d. or 20 cents.

GIRLS' DRESS.

(For Illustrations see Page 332.)

No. 2558.—The dress is designed in a simple and becoming style and is shown made of polka-dotted challis trimmed with frilled ribbon. The body, adjusted by under-arm and short shoulder seams, is cut in low, square outline at the top to reveal the fitted lining in yoke effect. The backs and front are gathered with becoming fulness, a frill heading being formed at the top; the fulness at the back is drawn down trimly at each side of the closing, which is made invisibly at the center; but at the front the waist blouses in a decidedly stylish manner. The neck is finished with a standing collar. At the shoulders are arranged bretelles which stand out broadly over the gathered puffs applied to the two-seam sleeves. The full straight skirt is gathered and attached to the waist, the joining being concealed by a ribbon belt secured under a bow at the back.

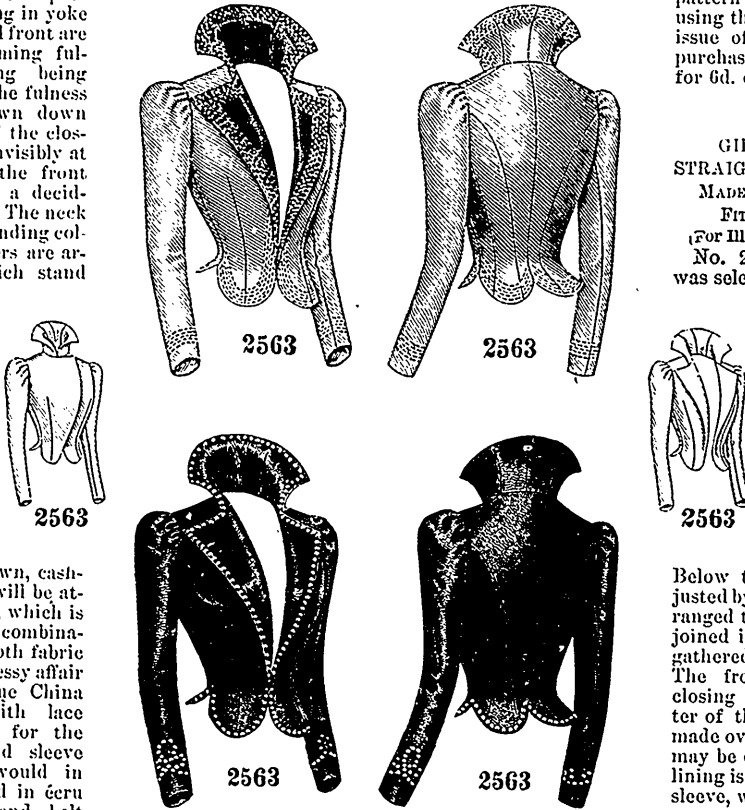
Soft China silk, lawn, cashmere, gingham, etc., will be attractive for the mode, which is susceptible of many combinations in respect to both fabric and color. A very dressy affair will result if pale-blue China silk ornamented with lace appliqué be utilized for the mode, the yoke and sleeve portions of which would in that case be developed in écarle lace, the bretelles and belt being made of blue miroir velvet.

We have pattern No. 2558 in nine sizes for girls from four to twelve years of age. To make the dress for a girl of nine years, will require four yards and three-fourths of material thirty inches wide. Price of pattern, 10d. or 20 cents.

revers that taper toward the waist-line and reveal the full center-front effectively. The center-front is gathered at the neck and waist-line and, with the side-fronts, pouches out stylishly. A standing collar is at the neck. The small two-seam sleeve, made over a plain lining, is gathered at the top, where a sleeve cap is simulated by a ribbon frill arranged according to perforations in the pattern. The joining of the straight full skirt to the waist is concealed by a bias belt of the material which is invisibly fastened at the back, where jaunty frilled ends are formed.

Red serge ornamented with narrow gilt gimp will effectively develop the mode, for which serge, cashmere, gingham, percale, Madras, etc., are also desirable.

We have pattern No. 2520 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of nine years, calls for three yards and three-eighths of material forty inches wide. The price of the pattern is 10d. or 20 cents. By using the pattern check in this issue of THE DELINEATOR the purchaser can get the pattern for 6d. or 10 cents.



Front Views.

Back Views.

MISSES' JACKET. (TO BE MADE WITH OR WITHOUT A CENTER-BACK SEAM AND TO BE CLOSED AT THE WAIST-LINE OR LAPPED IN DOUBLE-BREADED STYLE OR LEFT OPEN.) KNOWN AS THE WILHELMINA JACKET.)

(For Description see Page 338.)

GIRLS' DRESS, WITH STRAIGHT FULL SKIRT. (TO BE MADE WITH OR WITHOUT THE FITTED BODY-LINING.)

(For Illustrations see Page 333.)

No. 2519.—Figured percale was selected for the trim little dress here portrayed, which is decorated with linen braid. The waist is made with a smooth yoke in which three deep tucks are taken up both at the front and back, the yoke being topped by a standing collar.

Below the yoke, which is adjusted by shoulder seams, are arranged the full front and backs joined in under-arm seams and gathered at the top and bottom. The front blouses, and the closing is made down the center of the back. The waist is made over a fitted lining, which may be omitted. Over a plain lining is arranged the one-piece sleeve, which is gathered at the upper and lower edges; the sleeve is completed by a cuff.

The straight skirt is joined to the waist in full gathered style all round.

In blue organdy decorated with white lace frills and insertion this little dress will be very attractive. A pretty touch will be added to the dress if the waist be encircled by a blue ribbon sash. Cashmere, gingham, lawn, etc., will also be appropriate for the design, which may be ornamented with any desired trimming.

We have pattern No. 2519 in ten sizes for girls from three to twelve years of age. To make the dress for a girl of nine years, requires three yards and an eighth of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' DRESS, WITH STRAIGHT FULL SKIRT.

(For Illustration see Page 332.)

No. 2520.—This dress is again shown at figure No. 102 L in this number of THE DELINEATOR.

The stylish dress is here illustrated developed in plaid cheviot trimmed with frills of satin ribbon and will be very attractive for school wear. The waist is made over a fitted lining and adjusted by shoulder and under-arm seams, the fulness at the back being disposed in two backward-turning plaits at each side of the closing, which is made invisibly at the center. The side-fronts are turned back in full-length

GIRLS' DRESS. (TO BE MADE WITH HIGH OR ROUND NECK AND WITH FULL-LENGTH OR SHORT SLEEVES.)

(For Illustrations see Page 333.)

No. 2517.—By referring to figure No. 93 L in this issue of this publication, another view of the dress may be obtained.

A dainty little dress developed in dotted white Swiss trimmed with ribbon-edged plaitings of the material and frills of satin ribbon is here illustrated. Over a high-necked lining topped by a plain standing collar is arranged a full waist adjusted by under-arm and shoulder seams; it is cut low and rounding at the neck, where it is gathered at the center of the back and front. At the sides the waist is plain. The fulness in the back is drawn down trimly at each side of the closing, which is made invisibly at the center, but the front blouses attractively. To the top of the two-seam sleeve is applied a short puff which stands out broadly at the shoulder. A straight skirt gathered all round is attached to the waist, the joining being concealed by a belt of satin ribbon ornamented at the front and back with rosette bows.

In organdy, dimité, Swiss, tulle or crêpe de Chine this design will be very attractive. Ruffles of net or chiffon, lace or insertion will provide decoration for the mode. A gratifying effect will be obtained by wearing the dress over a bright silk slip.

We have pattern No. 2517 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of nine years, calls for five yards of material twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

MISSES' AND GIRLS' DOUBLE-BREADED MILITARY CAPE, WITH REMOVABLE HOOD.

(TO BE MADE WITH OR WITHOUT SHOULDER STRAPS.)
(For Illustrations see Page 333.)

No. 2521.—This cape will undoubtedly be popular for travelling and general wear. It is pictured made of army-blue cloth and lined throughout with red French flannel, machine-stitching supplying a neat finish. The cape, which has a sweep of two yards and three-fourths in the middle sizes, is in true military style, of circular shaping and fitted smoothly at the top by shoulder darts which are concealed by pointed straps ornamented with gilt buttons. The cape is closed in double-breasted style with button-holes and gilt buttons.

A rolling collar which flares slightly at the front gives a satisfactory finish at the neck. The removable hood rounds gracefully away from the front and is shaped with a center seam extending from the neck to the point at the center and from the point to the outer edge, which is broadly reversed. The bright lining of red flannel shows attractively in the hood.

Double-faced cloth, or plain cloth with plaid silk for lining, would develop a stylish cape by the mode. Machine-stitching or strappings may be used for the finish.

We have pattern No. 2521 in seven sizes from four to sixteen years of age. To make the cape for a miss of twelve years, calls for a yard and five-eighths of material fifty-four inches wide, with two yards and seven-eighths of flannel twenty-seven inches wide to line the cape and hood. Price of pattern, 7d. or 15 cents.

MISSES' DOUBLE-BREADED COAT OR JACKET. (TO HAVE THE SLEEVES DART-FITTED OR GATHERED.)
(For Illustrations see Page 334.)

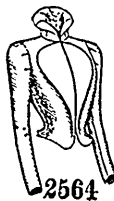
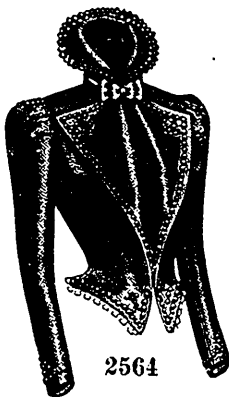
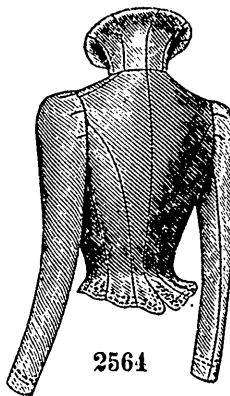
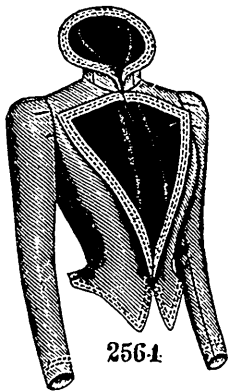
No. 2537.—This jacket is again illustrated at figure No. 100 L in this magazine.

A jaunty double-breasted jacket, the distinguishing features of which are the odd lapels and rounding lower front corners, is here pictured developed in brown cloth and finished with machine-stitching. Snug adjustment is given the sides and back by under-arm and side-back gores, and a center seam which terminates above extra widths, the width on the left back being lapped under the right back, which is hemmed; the customary coat-plaits are formed below the waist-line at the side-back seams. The fronts are comfortably loose and are reversed at the top in lapels that extend beyond the ends of the turn-over collar.

Below the lapels the jacket closes in double-breasted style with button-holes and large pearl buttons. Hip pockets are conveniently inserted, the openings being concealed by oddly shaped pocket-laps. The sleeve, in two-seam style, is the regulation size for Spring jackets, and the shaping causes the sleeve, the fulness of which may be removed by four darts or collected in gathers, to stand out becomingly from the shoulder.

Venetian cloth, light-weight kersey or serge in black or any of the fashionable shades of brown or blue will develop stylish coats. English Oxford or cheviot will also be desirable for the design, the simplicity of which makes it especially attractive for a young girl. The mode may be decorated with self-strappings, passementerie or braid, and if a more elaborate closing be desired, frogs and olives may replace the buttons and button-holes. A facing or an inlay of velvet on the collar and lapels will add to the attractiveness of the garment.

We have pattern No. 2537 in seven sizes for misses from ten to sixteen years of age. To make the coat for a miss of twelve years, requires a yard and five-eighths of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.



Front Views.

Back Views.

MISSES' JACKET. (TO BE MADE WITH ROUND OR POINTED CORNERS.) KNOWN AS THE WILHELMINA JACKET.

(For Description see Page 338.)

MISSES' JACKET, WITH DIP FLY-FRONT. (TO HAVE THE SLEEVES DART-FITTED OR GATHERED.)

(For Illustrations see Page 334.)

No. 2604.—The distinguishing feature of this attractive jacket, which is shown developed in tan cloth and finished with machine-stitching, is the originally designed dip fly-front. Under-arm and side-back gores and a center-back seam are introduced in the correct adjustment of the jacket, at the back of which coat-plaits topped by small bone buttons and coat-laps are seen. At the top the fronts are reversed in pointed lapels that form notches with the ends of the trim velvet turn-over collar, and below the lapels the jacket closes

in a fly, the lower edge forming a deep point at the center. Side pockets covered by laps and a convenient breast-pocket finished with a welt are inserted in the fronts. The two-seam sleeves are comfortably loose and may have the dart-fitted tops that are now so fashionable or be gathered.

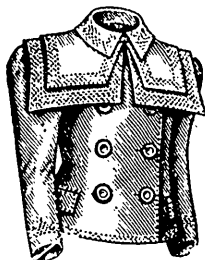
This jaunty jacket may be made up in a variety of materials, such as cheviot, serge, camel's-hair or satin-faced cloth. A popular mode of trimming dart-fitted sleeves is to cover the darts with pointed straps of wide Hercules braid, which is also appropriate for ornamenting the jacket. A plain tailor finish is equally desirable.

We have pattern No. 2604 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the jacket requires a yard and three-eighths of material fifty-four inches wide, with a fourth of a yard of velvet twenty inches wide (cut bias) for covering the collar. Price of pattern, 10d. or 20 cents.

MISSSES' JACKET. (TO BE MADE WITH OR WITHOUT A CENTER-BACK SEAM AND TO BE CLOSED AT THE WAIST-LINE OR LAPPED IN DOUBLE-BREADED STYLE OR LEFT OPEN.) KNOWN AS THE WILHELMINA JACKET.

(For Illustrations see Page 336.)

No. 2563.—At figure No. 99 L in this number of the DELINEATOR.

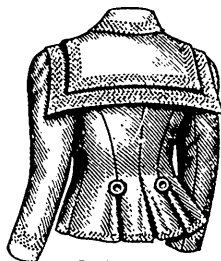


2574

Front View.



2574



2574

Back View.

MISSSES' DOUBLE-BREADED JACKET, WITH SPADE FRONT.

(TO BE WORN OPEN OR CLOSED.)

(For Illustrations see Page 335.)

No. 2578.—This jacket is again illustrated at figure No. 104 L in this number of THE DELINEATOR.

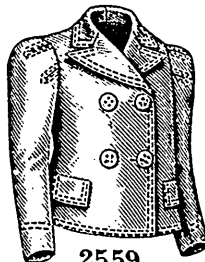
This jacket presents a very smart appearance. Different developments of the mode are shown in the accompanying illustrations, one being of velvet with passementerie and a ribbon about the collar for garniture and the other of cloth with a decoration of fancy braid. The back and sides are smoothly adjusted by under-arm and side-back gores, and a center seam that terminates above a vent. The lower edge is fancifully shaped, the fronts, which are fitted by single bust darts, being extended at the center to form deep scolops, from which the name spade front is derived. The fronts may be reversed in any of the different ways illustrated and may be worn open or closed invisibly. A ribbon belt ornamented with a fancy steel buckle at the back is fastened under the spade fronts, and a sectional flare collar completes the neck. The two-seam sleeves are dart-fitted at the top.

All tailor cloths and velvet will develop the jacket stylishly, and the finish may be in tailor style or braid may be used as a garniture. A handsome jacket could be made by the mode of gray cloth, with the collar and revers faced with white silk and trimmed with appliqué lace. A leather belt or one of metal or ribbon may be worn.

We have pattern No. 2578 in five sizes for

GIRLS' REEFER COAT OR JACKET. (TO BE MADE WITH ONE OR TWO SAILOR COLLARS.)

(For Description see Page 330.)

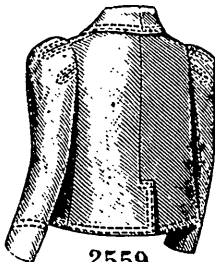


2559

Front View.



2559

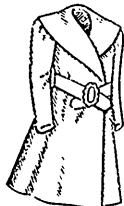


2559

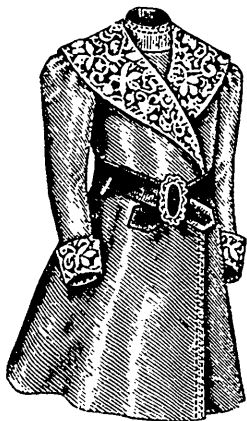
Back View.

GIRLS' REEFER COAT OR JACKET, WITH SACK BACK. (TO HAVE THE SLEEVES DART-FITTED OR GATHERED.)

(For Description see Page 340.)

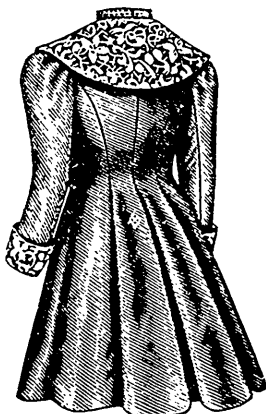


2542



2542

Front View.



2542

Back View.

GIRLS' DOUBLE-BREADED LONG COAT, WITH SHAWL COLLAR AND REMOVABLE SHIELD.

(For Description see Page 339.)

EATOR another development of this jacket is illustrated.

This stylish garment for early Spring is known as the Wilhelmina jacket. Two developments of the mode are shown in the illustrations, one being of velvet with jet beading for garniture and the other of cloth combined with velvet and finished with machine-stitching. The back may be shaped with or without a center seam and is connected with the dart-fitted fronts by under-arm and side-back gores. The lower edge forms two deep scolops at the front and back. The fronts may be reversed to the waist in pointed lapels or lapped to the throat, the closing being made invisibly. The high flare collar is composed of four joined sections. The two-seam sleeves are gathered at the top.

Satin-faced cloth and all tailor cloths will develop the jacket stylishly, and braid may be used for decoration.

We have pattern No. 2563 in five sizes for misses from twelve to sixteen years of age. To make the jacket for a miss of twelve years, calls for a yard and three-eighths of cloth fifty-four inches wide, with five-eighths of a yard of velvet twenty inches wide for the inside of the collar and for facing the revers. Price of pattern, 10d. or 20 cents.

MISSSES' JACKET. (TO BE MADE WITH ROUND OR POINTED CORNERS.) KNOWN AS THE WILHELMINA JACKET.

(For Illustrations see Page 337.)

No. 2564.—By referring to figure No. 106 L in this magazine, another view of this jacket may be obtained.

Dark-blue cloth finished in trim tailor style with machine-stitching and having an inlay of velvet on the collar and lapels was employed in one instance for the originally de-

misses from twelve to sixteen years of age. To make the jacket for a miss of twelve years, requires a yard and three-eighths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

signed jacket here seen, and in another velvet was used, with a stylish decoration consisting of jet beading, a chiffon ruche edging the collar and ribbon encircling it, and a ribbon quilting beneath the lower edge. Under-arm and side-back gores and a center seam ending above a shallow vent were introduced in the adjustment of the jacket, the ripples seen below the waist at the back being solely the result of the shap-

The shawl collar is the attractive feature of this stylish coat, in making which green cloth was combined with velvet and all-over lace. The garment is shaped with under-arm gores and a center seam which terminates at the waist, where extra widths allowed at the three middle seams are under-folded to form two box-plaits at the outside. The fronts are shaped low and reveal a removable shield finished with a standing collar and closed at the back; they lap in double-breasted style and are closed invisibly at the left side. The shawl collar rounds prettily over the shoulders, and its ends taper to points at the waist in front. Velvet belt-straps are inserted in the under-arm seams and crossed at the front under a handsome buckle. The two-seam sleeves are gathered at the top and finished with turn-up cuffs.

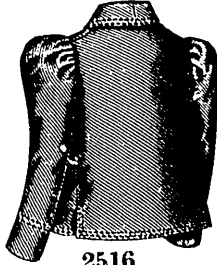
Broadcloth, cheviot and smooth or rough faced coatings will develop serviceable garments. A handsome coat could be made of dark-blue velvet, with lace or some suitable contrasting material for the shawl collar and cuffs. A less expensive coat could be made of brown serge combined with tan silk and finished with machine-stitching.

We have pattern No. 2542 in ten sizes for girls from three to twelve years of age. To make the coat for a girl of nine years, requires two yards and three-eighths of cloth fifty-four inches wide, with a yard and an eighth of velvet twenty inches wide for the shawl collar, belt sections and cuffs, and seven-eighths of a yard of lace net twenty-seven inches wide to cover the shawl collar and cuffs. Price of pattern, 10d. or 20 cents.



2516

Front View.



2516

Back View.

GIRLS' BOX-COAT OR JACKET, WITH FLY CLOSING.
(For Description see Page 340.)



2611

Front View.



2611

Back View.

MISSSES' BASQUE-WAIST, WITH YOKE AND BERTHA BRETLELLE.

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

(For Description see Page 340.)



2611

GIRLS' REEFER COAT OR JACKET. (TO BE MADE WITH ONE OR TWO SAILOR COLLARS.)
(For Illustrations see Page 338.)

No. 2574.—At figure No. 103 L in this magazine this coat is again shown.

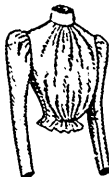
The jaunty little reefer here portrayed developed in blue serge, finished with large bone buttons and machine-stitching, is characterized by broad sailor-collars. The sides and back are fitted by wide under-arm gores and a center-back seam, below which extra fullness is introduced and under-folded in a box-plait, while natty coat-plaits are formed at the side-back seams. The fronts are in loose box style and are closed to the neck in double-breasted fashion with button-holes and large buttons, the openings in the inserted side-pockets being concealed by trim pocket-laps. Two fanciful sailor-collars, deep at the front and back but curving gracefully at the shoulders, are arranged on the coat under a soft rolling collar. The two-seam coat sleeve is of medium size and shows stylish gathered fullness at the top.

Navy-blue cloth decorated with flat black braid or red serge ornamented with gilt gimp and brass buttons will effec-

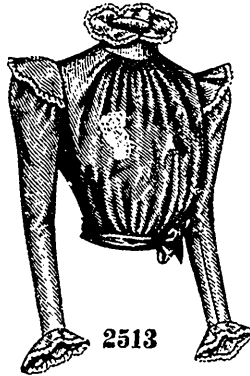
ing. The fronts are reversed in long lapels that are quite broad at the top but taper to points at the waist-line, below which the front edges flare jauntily. The lower front corners and also the corners of the lapels may be rounded or pointed. A high sectional collar stylishly completes the neck of the jacket, which closes invisibly at the center of the front. The two-seam sleeve is fitted at the top by five darts that cause it to stand out broadly at the shoulder.

Velvet, Venetian cloth, camel's-hair or kersey will be desirable for the jacket, which may be decorated with braid, self-strappings or passementerie, as preferred.

We have pattern No. 2564 in five sizes for misses from twelve to sixteen years of age. To make the jacket for a miss of twelve years, calls for a yard and a half of material fifty-four inches wide, with five-eighths of a yard of velvet twenty inches wide for inlaying the collar and revers. Price of pattern, 10d. or 20 cents.

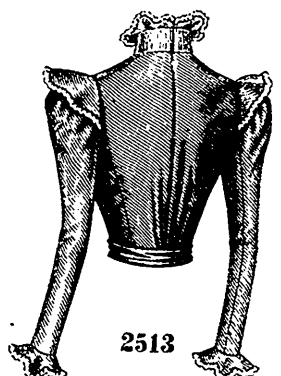


2513



2513

Front View.



2513

Back View.

MISSSES' WAIST.

(For Description see Page 341.)

GIRLS' DOUBLE-BREASTED LONG COAT, WITH SHAWL COLLAR AND REMOVABLE SHIELD.

(For Illustrations see Page 338.)

No. 2542.—By referring to figure No. 98 L in this number of THE DELINEATOR, another view of this coat may be obtained.

tively develop the jacket. Plain or mixed cheviot, English Oxford, camel's-hair, Venetian cloth and all fashionable smooth or rough coatings may be used with stylish results. Braid in

one or two widths will supply appropriate garniture or a plain machine finish may be used.

We have pattern No. 2574 in ten sizes for girls from three to twelve years of age. For a girl of nine years, the jacket requires a yard and three-fourths of material fifty-four inches wide. Price of pattern, 7d. or 15 cents.

GIRLS' REEFER COAT OR JACKET, WITH SACK BACK. (TO HAVE THE SLEEVES DART-FITTED OR GATHERED.)
(For Illustrations see Page 338.)

No. 2559.—This jacket is again represented at figure No. 102 L in this publication.

This natty little garment is here shown made of gray cheviot and finished in tailor style with machine-stitching. It is made with a sack back which has a center seam that terminates at the top of coat-laps. The fronts are joined to the back in shoulder and under-arm seams and are closed in double-breasted style with buttons and button-holes. They are reversed at the top in lapels which extend in points beyond the ends of the rolling collar, and square-cornered pocket-laps conceal openings to convenient side-pockets. The two-seam sleeves may be dart-fitted or gathered at the top; they are finished in cuff effect with machine-stitching.

Serge, cheviot and cloth will generally be selected for the coat or jacket. If desired, braid may be used for garniture and the collar inlaid with velvet.

We have pattern No. 2559 in seven sizes for girls from three to nine years of age. To make the coat for a girl of nine years, will require a yard and a fourth of material fifty-four inches wide. Price of pattern, 7d. or 15 cents.

GIRLS' BOX COAT OR JACKET, WITH FLY CLOSING.

(For Illustrations see Page 339.)

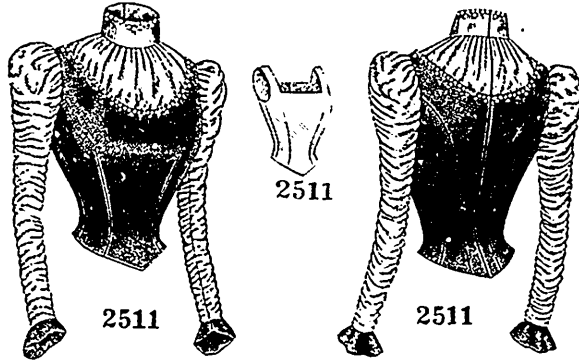
No. 2516.—This jacket is again illustrated at figure No. 97 L in this publication.

Navy-blue serge was here chosen for this jaunty little coat, and a neat tailor finish of machine-stitching is added. It is in loose box style, with a seamless back and broad under-arm gores, the side seams terminating above coat-laps. The fronts are reversed at the

top in pointed lapels that extend beyond the ends of the turn-over collar, which is shaped with a center seam. Below the revers the jacket closes in a fly, and the openings to inserted side-pockets are concealed by oblong pocket-laps. The sleeve is in two-seam coat style and shows becoming gathered fullness at the top.

Red serge will develop a natty coat with gilt gimp for decoration.

We have pattern No. 2516 in ten sizes for girls from three to twelve years of age. For a girl of nine years, the garment requires a yard and three-eighths of material fifty-four inches wide. Price of pattern, 7d. or 15 cents.



MISSSES' WAIST, CONSISTING OF A BODICE (TO BE MADE WITH ROUND OR SQUARE NECK) AND A GIMPE (WHICH MAY BE OMITTED).
(For Description see Page 341.)

MISSSES' BASQUE-WAIST, WITH YOKE AND BERTHA BRETTELLE.

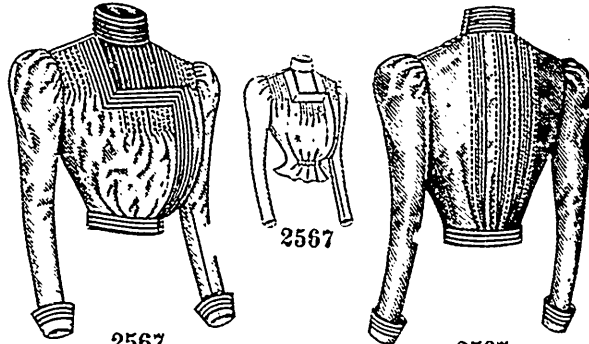
(For Illustrations see Page 339.)

No. 2611.—This attractive waist is portrayed made of blue-and-white figured taffeta, with white taffeta tucked in clusters, between which lace insertion is arranged for the yoke and collar, and white shirred ribbon provides the garniture. The full front and full backs are in low round outline and are separated by under-arm gores. They are gathered at the top and waist and the fronts blouse stylishly, while the backs are drawn down tight at each side of the invisible closing. A scalloped Bertha-bretelle follows the lower outline of the round yoke, which is shaped by shoulder seams, and a standing collar is at the neck. The waist has a dart-fitted lining, and the two-seam sleeves have close linings and are gathered at the top. Scalloped circular cuffs flare over the hands. The final touch is bestowed by a ribbon belt.

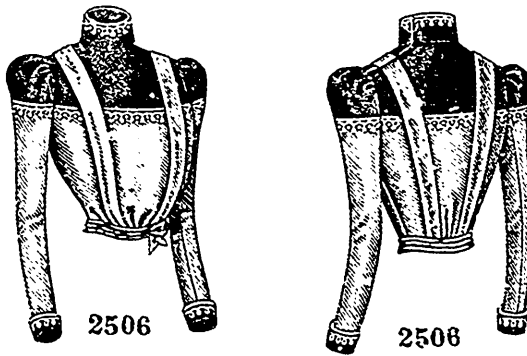
Silks, cashmere and all soft woollens may be used in combination with all-over lace or velvet.

We have pattern No. 2611 in seven sizes for misses from ten to sixteen years of age. To make the basque-waist for a miss of twelve years, needs three yards and five-eighths of figured taffeta twenty inches wide, with three-fourths

of a yard of plain taffeta in the same width for the collar and yoke. The price of the pattern is 10d. or 20 cents. By using the pattern check in this issue of THE DELINEATOR the purchaser can get the pattern for 6d. or 10 cents.



MISSSES' TUCKED BLOUSE-WAIST.
(For Description see Page 341.)



MISSSES' PINAFORE WAIST, HAVING THE PINAFORE PART LAID IN BOX-PLAITS THAT EXTEND IN STRAP EFFECT OVER THE SHOULDERS. (FASTENED AT THE LEFT SIDE.)
(For Description see Page 342.)

MISSES' WAIST.

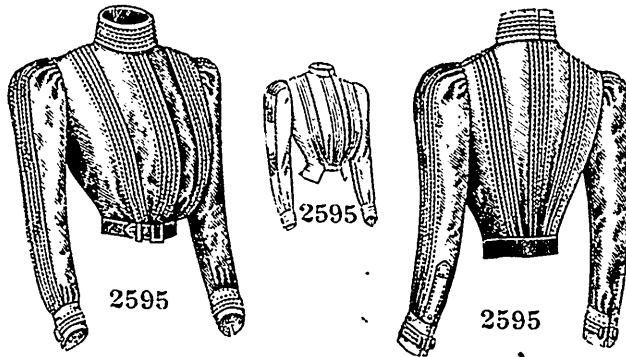
(For Illustrations see Page 339.)

No. 2513.—A becoming little waist with the front puffing out in the style universally admired this season is here portrayed developed in blue chambray trimmed with white lace.

The waist, adjusted over a fitted lining, is plain at the back save for the slight gathered fulness at the waist-line at each side of the closing, which is made invisibly at the center; but the front is quite full, being gathered both at the neck and waist-line. The backs and front are connected by under-arm gores that fit the waist smoothly to the figure at the sides. The neck is completed by a plain standing collar having two fanciful circular turn-over sections that frame the face becomingly. The two-seam sleeve, made over a plain lining, is finished at the wrist with a circular cuff, and at the top it shows gathered fulness over which falls a circular sleeve-cap that gives the broad-shoulder effect so popular this year. The waist is encircled by a crush ribbon belt fastened under a jaunty bow at the left side.

For this stylish waist cashmere, China silk, foulard or any dainty washable fabrics, will be suitable. In white organdy trimmed with frills of lace the waist will be very dainty.

We have pattern No. 2513 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the waist requires a yard and a half of material forty inches wide. Price of pattern, 10d. or 20 cents.

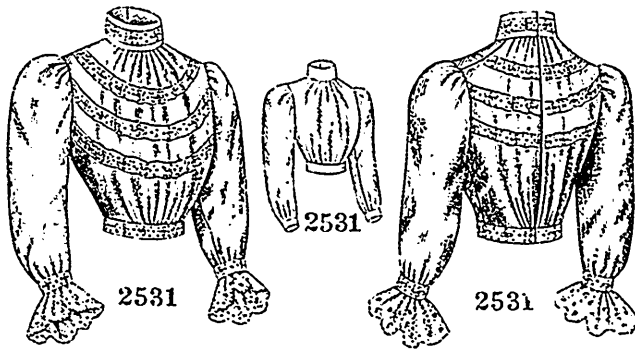


Front View.

Back View.

MISSES' TUCKED SHIRT-WAIST, WITH REMOVABLE STOCK. (TO HAVE THE TUCKS PLAIN OR CORDED AND TO BE MADE WITH OR WITHOUT THE LINING.)

(For Description see Page 342.)

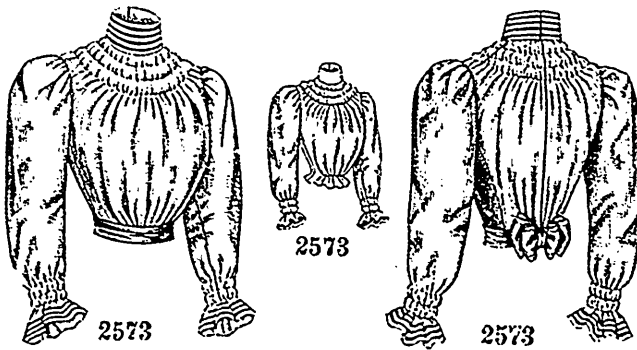


Front View.

Back View.

MISSES' AND GIRLS' SPENCER WAIST. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER SLEEVES AND WITH OR WITHOUT THE FITTED LINING.)

(For Description see Page 343.)



Front View.

Back View.

MISSES' AND GIRLS' WAIST, SHIRRED AT THE NECK AND WRISTS.

(For Description see Page 343.)

back. The guimpe is close fitting, and on it is arranged a deep full yoke. Shoulder and under-arm seams shape the yoke, which is gathered at the top and bottom and arm-holes. The guimpe is finished at the neck with a standing collar and is closed invisibly at the center of the back. The one-seam mousquetaire sleeves are made over close linings; their abundant fulness collected in gathers at the top and along the seam makes them particularly becoming to slender arms. They are completed with circular cuffs that flare over the hands.

With a variety of guimpes pleasing changes may be effected in this attractive waist. Silk, satin and cloth as well as velvet, are appropriate for the bodice, while soft silk, mousseline de soie and chiffon may be used for the guimpe, and lace, passementerie, ribbon or ruchings for garniture.

We have pattern No. 2511 in five sizes for misses from twelve to sixteen years old. To make the waist for a miss of twelve years, requires a yard and three-eighths of velvet twenty inches wide, with a yard and three-fourths of Liberty silk thirty-six inches wide for the yoke, sleeves and collar. Price of pattern, 10d. or 20 cents.

MISSES' TUCKED BLOUSE-WAIST.

(For Illustrations see Page 340.)

No. 2567.—A stylish and becoming waist possessing novel and attractive features is here illustrated. Mauve silk was selected for making the waist in combination with brown silk that is prettily tucked, and brown velvet ribbon forms the trimming. The waist has a wide right front and a narrow left front, which are joined to the back in shoulder and under-arm seams. The fronts are shaped to display a chemisette that is arranged on the close-fitting body-lining. The chemisette is of the brown silk, which is also used for the

standing collar. Straps of the material decorated with rows of ribbon are arranged on the fronts to follow the square outline of the chemisette and are continued down the fronts at the left side, where the invisible closing is made. Small lengthwise tucks are taken up in the fronts at the shoulders

MISSES' WAIST, CONSISTING OF A BODICE (TO BE MADE WITH ROUND OR SQUARE NECK) AND A GUIMPE (WHICH MAY BE OMITTED). (For Illustrations see Page 340.)

No. 2711.—Brown velvet and blue Liberty silk were used for the bodice and guimpe, and passementerie supplies the garniture. The bodice is closely adjusted by single bust darts, under-arm and side-back gores and a short shoulder seams. It is closed at the center of the back, and the lower edge is pointed at the front and

and below the chemisette. The tucks extend only for a short distance, and below them the fulness puffs out becomingly and is collected in gathers at the waist. Three groups of small tucks which extend from the neck to the lower edge are taken up at the back, and extra fulness is gathered at the waist. A ribbon-trimmed belt of the material is worn. The sleeves

puffs at the top which terminate in line with the pinafore part of the waist. Turn-up cuffs complete the sleeves.

Camel's-hair, Venetian cloth, broadcloth, serge, cashmere, etc., may be used in combination with plain or tucked silk or velvet for the waist. Passementerie, lace or braid will supply the decoration. Fine brown serge in combination with green silk would develop the mode attractively.

We have pattern No. 2506 in five sizes for misses from twelve to sixteen years of age. To make the waist, except the yoke, collar, puffs and cuffs, for a miss of twelve years, requires a yard and an eighth of material fifty inches wide; the yoke, collar, puffs and cuffs need a yard and a fourth twenty inches wide. Price of pattern, 10d. or 20 cents.

MISSSES' TUCKED SHIRT-WAIST, WITH REMOVABLE STOCK. (TO HAVE THE TUCKS PLAIN OR CORDED AND TO BE MADE WITH OR WITHOUT THE LINING.)

(For Illustrations see Page 341.)

No. 2595.—Rose-pink taffeta was selected for this stylish waist, which is simply adjusted by under-arm and shoulder seams. The waist is provided with a lining fitted by a center-back seam, under-arm gores and single bust darts. Three groups of small tucks, which may be plain or corded, are taken up in the front and back, and the closing is made invisibly at the center of the front. The back is drawn down tightly at the waist by gathers, and the fronts are gathered at the waist and puff out becomingly. A fitted band completes the neck. The one-seam sleeves have a group of lengthwise tucks corresponding with those in the waist taken up at the outside of the arm. The sleeves are gathered at the top and wrists and are completed with link cuffs tucked to match the removable stock-collar. The customary slashes at the back of the arms are finished with underlaps and pointed overlaps and secured with small buttons and button-holes. A leather belt encircles the waist.

Silk, fine flannel, serge, cashmere or Henrietta may be selected for the waist. A Liberty silk, chiffon or net tie



2534

Front View.



2534

Back View.

MISSSES' AND GIRLS' COOKING OUTFIT, CONSISTING OF A CAP, SLEEVE AND APRON.

(For Description see Page 343.)



2534



2534

have only inside seams and are gathered at the top and completed with ribbon-trimmed turn-up cuffs.

Silk and all sorts of fashionable soft woollens may be used for the waist in combination with velvet, satin, all-over lace, chiffon or mousseline de soie for the chemisette, and insertion, ribbon or chenille trimming may form the garniture. A dainty waist is of figured taffeta trimmed with lace appliqué, the chemisette being of white silk.

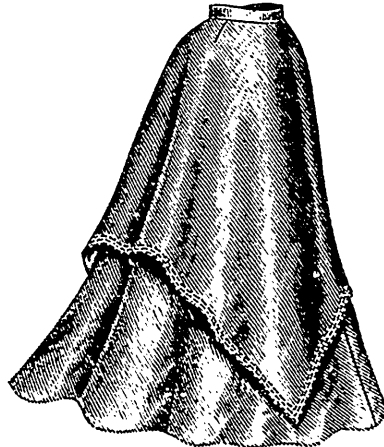
We have pattern No. 2567 in five sizes for misses from twelve to sixteen years old. For a miss of twelve years, the blouse-waist requires three yards and three-fourths of light silk twenty inches wide, with three-fourths of a yard of dark silk in the same width for the chemisette and collar. Price of pattern, 10d. or 20 cents.

MISSSES' PINAFORE WAIST, HAVING THE PINAFORE PART LAID IN BOX-PLAITS THAT EXTEND IN STRAP EFFECT OVER THE SHOULDERS. (FASTENED AT THE LEFT SIDE.)

(For Illustrations see Page 340.)

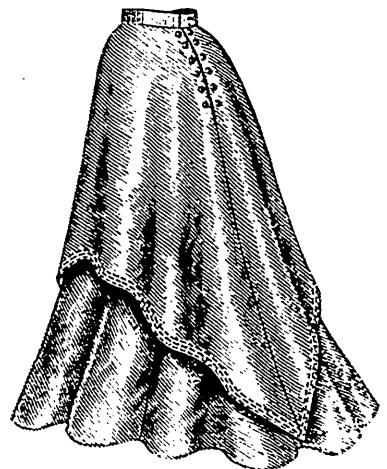
No. 2506. — At figure No. 94 in this issue this waist is again represented.

A trim and novel effect is presented in this stylish waist, which is here illustrated made of blue poplin in combination with dark-blue velvet; lace edging supplies pleasing garniture, and a ribbon belt is added. The waist has a closely fitted body-lining closed at the center of the front and is made with a deep, square yoke that is closed with the standing collar at the left side. Under-arm seams connect the front and back, forming the pinafore part, which is laid in box-plaits that extend in strap effect over the shoulders. The closing is made invisibly at the left side. Gathers collect the extra fulness at the waist, the fronts blousing prettily and the backs being drawn down closely. The close-fitting two-seam sleeve have gathered



2598

Side-Front View.



2598

Side-Back View.

MISSSES' FIVE-GORED SKIRT, WITH POINTED OVER-SKIRT OR POLONAISE DRAPERY.

(For Description see Page 344.)

prettily bowed at the neck would give a becoming touch.

We have pattern No. 2595 in five sizes for misses from twelve to sixteen years of age. To make the shirt-waist for a miss of twelve years, will require three yards and seven-eighths of material twenty inches wide. Price of pattern, 10d. or 20 cents.

MISSES' AND GIRLS' SPENCER WAIST. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER LENGTH SLEEVES AND WITH OR WITHOUT THE FITTED LINING.)

(For Illustrations see Page 341.)

No. 2531.—Sheer Persian lawn was selected for the simple waist here illustrated, which is trimmed with nainsook insertion and lace frills. The waist is adjusted over a fitted body-lining by shoulder and under-arm seams; the sides are smooth, but at the center of the front and back the waist is in full gathered style. A plain standing collar completes the neck, and the closing is made invisibly down the center of the back. A narrow belt is applied to the waist, concealing the shirrings. The one-piece sleeve has gathered fulness at the top and wrist and is finished with a narrow wristband.

Any of the dainty washable fabrics shown this season will be appropriate for the design, which may also be developed in cashmere or soft silk. The mode lends itself well to any desired style of decoration.

We have pattern No. 2531 in seven sizes from four to sixteen years of age. To make the waist for a miss of twelve years, calls for a yard and three-fourths of material thirty-six inches wide. Price of pattern, 7d. or 15 cents.

etc. Little decoration is required, but, if desired, lace frills may be added at the wrists and a fancy stock at the neck. An effective result will be achieved from the use of fine dotted Swiss or organdy, with the lining of a dainty tint.

We have pattern No. 2573 in six sizes from six to sixteen years of age. To make the waist for a miss of twelve years,



2582

Front View.

2582

Back View.

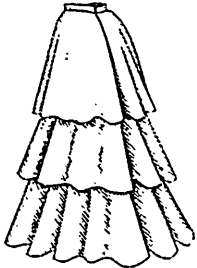
GIRLS' APRON.

(For Description see Page 344.)

MISSES' AND GIRLS' WAIST, SHIRRED AT THE NECK AND WRISTS.

(For Illustrations see Page 341.)

No. 2573.—White China silk was selected for this simple and attractive waist, and ribbon supplies the decoration. The waist is made with shoulder seams and under-arm gores, and the abundant fulness at the front and back is collected in shirrings to round-yoke depth at the top and in gathers at the waist-line. The fulness puffs out becomingly in front, and a ribbon belt is fastened under a bow at the center of the back, where the waist is closed invisibly. A standing collar completes the neck. The waist is made with a well-fitted lining, and the full



2592

will require two yards of goods forty inches wide. Price of pattern, 7d. or 15 cents.

MISSES' AND GIRLS' COOKING OUTFIT, CONSISTING OF A CAP, SLEEVE AND APRON.

(For Illustrations see Page 342.)

No. 2534.—This serviceable outfit will be appreciated by misses and girls interested in the culinary art. It is shown made of butchers' linen, the apron being trimmed with embroidered edging. The apron has a full skirt gathered at the top and joined to a band which is buttoned at the back, the skirt extending well back. The full bib is shirred at the top to form a frill heading, the shirrings being strengthened by a stay, and is gathered at the bottom and sewed to the belt. The side edges of the bib are joined to straps which extend over the shoulders. The straps are crossed at the back and buttoned to the belt. Smooth bretelles with rounding corners are joined to the outer edges of the straps and stand out becomingly on the shoulders.

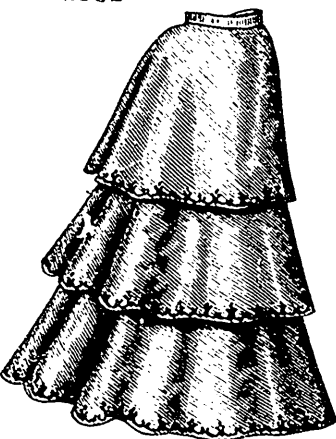
The sleeve is shaped with an outside seam and is turned under at the top and sewed to fit, a casing in which a tape or cord is inserted for drawing the sleeve in closely to the arm and above which the fulness forms a frill heading. It is finished with a wristband buttoned at the back.

The cap has a seamless circular crown gathered and joined to a smooth, close-fitting band seamed at the back.

This outfit will be convenient for girls who are learning to cook at home as well as for those who attend cooking classes. Plain or cross-barred muslin, lawn or gingham may be used for the apron if preferred to butchers' linen, which has the advantage of being very durable. The apron may be neatly decorated with inser-

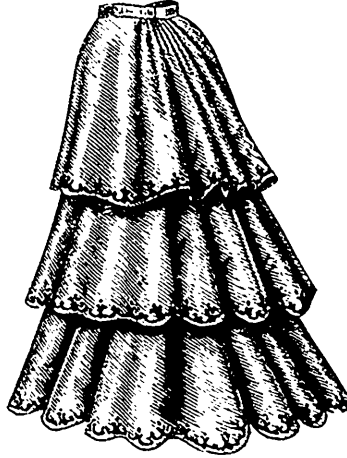
tion and edging. The colored embroideries may be used for trimming an apron like this, but white is, perhaps, better.

We have pattern No. 2534 in six sizes from six to sixteen years of age. To make the outfit for a miss of twelve years, requires three yards and a fourth of material thirty-six inches wide. Price of pattern, 7d. or 15 cents.



2592

Side-Front View.



2592

Side-Back View.

MISSES' SEVEN-GORED SKIRT, WITH THREE CIRCULAR FLOUNCES. (TO BE GATHERED OR PLAITED AT THE BACK.) KNOWN AS THE TRIPLE SKIRT.

(For Description see Page 344.)

sleeves are placed over coat-shaped linings. The sleeves are gathered at the top, and three rows of shirring collect the fulness at the wrists, the lower edges being formed in frills that fall over the hands.

The mode is a becoming one and may be charmingly reproduced in cashmere, foulard and China silks, Henrietta, serge,

MISSES' FIVE-GORED SKIRT, WITH POINTED OVER-SKIRT OR POLONAISE DRAPERY.

(For Illustrations see Page 342.)

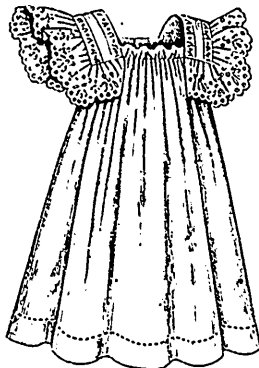
No. 2598.—For the stylish skirt here seen, which is characterized by a pointed over-skirt, mode cloth was selected, machine-stitching and small cloth-covered buttons providing an appropriate finish. The skirt is in five-gored style and on it is arranged an over-skirt or polonaise drapery of circular shaping, extended in deep points at the center of the front and back but quite shallow at the sides. Both the skirt and over-skirt are without fulness at the top all round, being correctly adjusted by single hip darts, below which ripples result from the shaping. The skirt measures at the bottom about two yards and a half in the middle sizes.

Taffeta, foulard, novelty goods, lawn and similar fabrics may be employed for the successful development of this design. An effective skirt may be made up by the mode if a combination of plain and figured silk be chosen for its development, with white lace appliqué for decoration.

We have pattern No. 2598 in five sizes for misses from twelve to sixteen years of age. To make the skirt for a miss of twelve years, requires two yards and three-eighths of material fifty inches wide. Price of pattern, 10d. or 20 cents.



2610



2610

Front View.



2610

Back View.

GIRLS' APRON.

(For Description see Page 345.)

symmetrical folds which are entirely the result of the shaping.

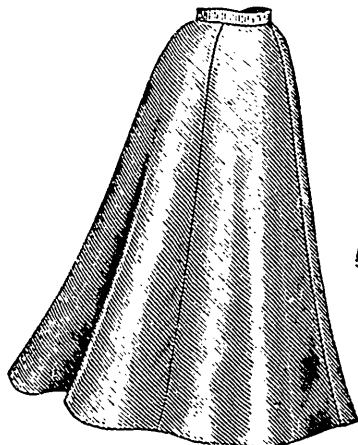
If the skirt portion be made of white taffeta and the flounces of point d'esprit edged with lace, the effect will be charming. Lawn, organdy, dimity or cloth will also suitably develop the mode, which may be decorated with lace, quillings of ribbon, bands of insertion or braid.

We have pattern No. 2592 in seven sizes for misses from ten to sixteen years of age. To make the skirt for a miss of twelve years, will require two yards and seven-eighths of material forty inches wide. Price of pattern, 10d. or 20 cents.

MISSES' SEVEN-GORED SKIRT, WITH THREE CIRCULAR FLOUNCES. (TO BE GATHERED OR PLEATED AT THE BACK.) KNOWN AS THE TRIPLE SKIRT.

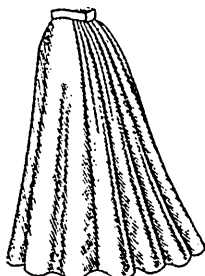
(For Illustrations see Page 343.)

No. 2592.—Another view of this skirt may be obtained by referring to figure No. 106 L in this issue of THE DELINEATOR.

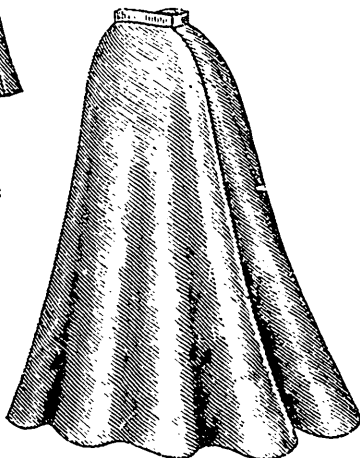


2593

Side-Front View.



2593



2593

Side-Back View.

MISSES' THREE-PIECE SKIRT. (TO BE MADE WITH A SHALLOW UNDER BOX-PLAIT OR GATHERS AT THE BACK.)

(For Description see this Page.)

Gray cashmere was here selected for this graceful skirt, with silver gimp for trimming. Three circular flounces are applied to and completely cover the plain seven-gored skirt, which measures at its lower edge about two yards and a half in the middle sizes. At the front and sides the skirt is smoothly adjusted about the hips, but the back has gathered fulness in both the gored skirt and upper flounce at each side of the placket, which is made at the center of the back. The two lower flounces fall at the back and sides in

GIRLS' APRON

(For Illustrations see Page 343.)

No. 2582.—The dainty and serviceable apron here pictured is developed in white lawn associated with white embroidered edging. It is simply constructed, being made with a yoke shaped by shoulder seams; the yoke is in V-outline at the back and front, and below the yoke the skirt is arranged in full gathered style at the front and back but plain under the arms, where lawn tie-strings are attached to the apron and tied in a jaunty bow at the back. The apron is closed at the back to a convenient depth with button-holes and pearl buttons. The sleeves consist of gathered ruffles of embroidery that are widest at the shoulders.

Nainsook, cambric, dimity, gingham, Madras and similar fabrics may be utilized for the design, which may be ornamented with lace frills, bands of insertion or feather-stitched braid. The yoke of a dimity apron may be developed in fancy tucking and outlined by frills of lace.

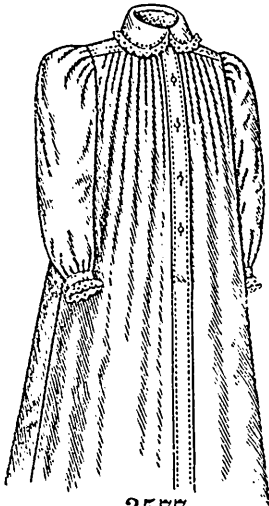
We have pattern No. 2582 in six sizes for girls from two to twelve years of age. To make the apron for a girl of eight years, will require two yards and a half of lawn thirty-six inches wide, with two yards and five-eighths of edging six inches and a half wide for the yoke and sleeves. Price of pattern, 7d. or 15 cents.

MISSES' THREE-PIECE SKIRT. (TO BE MADE WITH A SHALLOW UNDER BOX-PLAIT OR GATHERS AT THE BACK.)

(For Illustrations see this Page.)

No. 2593.—At figures Nos. 100 L and 104 L in this magazine this skirt is again represented.

This simple skirt is here shown made of light-brown cloth. It is in three-piece style, consisting of a narrow front-gore and two wide circular portions, the latter being joined in a center seam above which the placket is made. The front and sides are smooth about the hips, and the slight fulness at the back may be underfolded in a shallow box-plait or collected in gathers. The skirt ripples gracefully and flares at the lower edge, where it



2577
Front View.



2577
Back View.

MISSES' AND GIRLS' NIGHT-GOWN, WITH SHIRT-WAIST YOKE.
(For Description see this Page.)

measures about three yards round in the middle sizes. For this design cloth, cashmere, camel's-hair, silk and all washable fabrics are suitable. If developed in crash and ornamented with cotton braid, this skirt will be very serviceable for wear with blouses of lawn, duck, piqué, etc.

We have pattern No. 2593 in seven sizes for misses from ten to sixteen years of age. To make the skirt for a miss of twelve years, will require two yards and three-eighths of material forty inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' APRON.

(For Illustrations see Page 344.)

No. 2610.—This apron possesses an attractive feature in the bretelles, which give a becoming broad-shoulder effect. Victoria lawn was selected for the apron, with embroidered edging for the frills and insertion for decoration. The apron has a short, square-necked body shaped by shoulder and under-arm seams and closed with buttons and button-holes at the back. The full skirt is gathered at the top and sewed to the lower edge of the body at the back and sides, while at the front it is lapped over the body and gathered to form a frill heading. The smooth bretelles are edged with deep frills the ends of which are sewed to the body.

Plain or cross-barred muslin, dimity, organdy, lawn and gingham may be used for the apron. If preferred, frills of the material may be used instead of the embroidery.

We have pattern No. 2610 in five sizes for girls from four to twelve years of age. For a girl of eight years, the apron requires two yards and three-fourths of material thirty-six inches wide, with two yards of edging four inches and a fourth wide for the frills. Price of pattern, 7d. or 15 cents.

MISSES' AND GIRLS' NIGHT-GOWN, WITH SHIRT-WAIST YOKE.

(For Illustrations see this Page.)

No. 2577.—A simple but pretty night-gown is here illustrated developed in white cambric trimmed with embroidery. It has a shirt-waist yoke made over a plain lining and fashioned with a center seam; the yoke is pointed at the back and extends a short distance over the shoulders in the front. Joined to the yoke are the back and fronts, in full gathered style, which are connected by under-

arm seams. A turn-over collar mounted on a band completes the neck of the gown, which is closed as far as desired with buttons and button-holes through a box-plait that is made in the right front and extends to the lower edge. The one-piece sleeve has becoming gathered fullness at the top and wrist, the latter being finished with a narrow band. Frills of narrow embroidered trim the wristbands and collar.

English long-cloth decorated with feather-stitched braid and lace frills will daintily develop the mode, and the yoke may be made of all-over embroidery or fancy tucking. The gown would have quite a fanciful appearance if a frill of embroidery or lace were arranged to fall from the lower edge of the yoke and continued over the shoulders and along the front edges of the yoke.

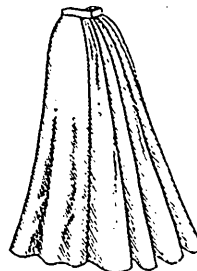
We have pattern No. 2577 in seven sizes from four to sixteen years of age. For a miss of twelve years, it requires four yards and three-eighths of material thirty-six inches wide. Price of pattern, 7d. or 15 cents.

MISSES' CIRCULAR SKIRT. (TO BE MADE WITH A SHALLOW UNDER BOX-PLAIT OR GATHERS AT THE BACK.)
(For Illustrations see this Page.)

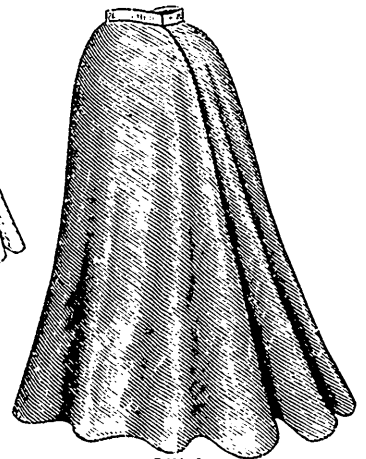
No. 2551.—This skirt is again shown at 99 L in this number of THE DELINEATOR.

The graceful skirt is here portrayed developed in poppy-red cloth. It is in the popular circular style, made with a single seam at the back, where there is slight fullness that may be underfolded in a shallow box-plait or collected in gathers. The skirt, which at the lower edge measures about three yards in the middle sizes, is smooth at the top of the front and sides but falls in soft, symmetrical ripples below the hips at the sides and back.

This design is singularly effective when made of English Oxford, a dressy touch being given by a row of bone buttons



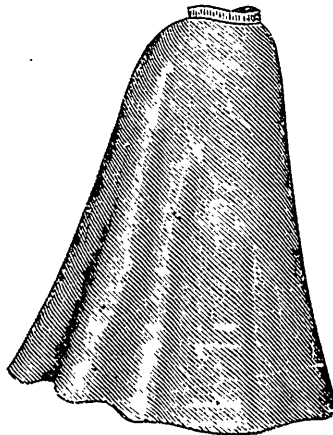
2551



2551

Side-Back View.

MISSES' CIRCULAR SKIRT. (TO BE MADE WITH A SHALLOW UNDER BOX-PLAIT OR GATHERS AT THE BACK.)
(For Description see this Page.)



2551

Side-Front View.

arranged at each side of the placket. Poplin, foulard, chevot, serge and similar materials are also very appropriate for the mode, which may be decorated with lace appliqué, passementerie, bands of the material stitched on, or braid.

We have pattern No. 2551 in seven sizes for misses from ten to sixteen years of age. To make the skirt for a miss of twelve years, needs a yard and three-fourths of goods forty inches wide. Price of pattern, 10d. or 20 cents.

Styles for Little Folks.

CHILD'S DRESS.

(For Illustrations see this Page.)

No. 2560.—This dress is pictured made of nainsook, with



2560

Front View.



2560



2560

Back View.

CHILD'S DRESS.

(For Description see this Page.)

fancy tucking for the yoke. Although the mode is simple, an elaborate effect is produced by the Bertha of embroidered edging and pointed tabs which outline the yoke. Insertion and edging supply the dainty decoration. The dress has short shoulder seams and is gathered at the front and back and joined to the smooth round yoke, the fulness falling in graceful folds. Two groups of small tucks are taken up in the skirt above the hem. The yoke is shaped with shoulder seams and a standing collar is at the neck. The Bertha which outlines the yoke is gathered at the top, and the pointed tabs rest smoothly upon it. The one-seam sleeves are gathered at the top and bottom and finished with narrow wristbands. The yoke is closed invisibly at the back.

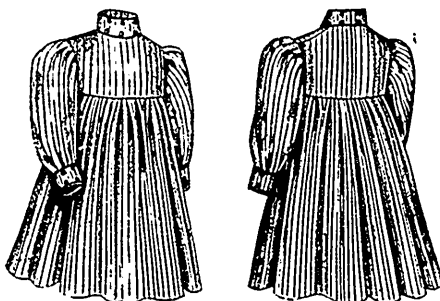
For developing dainty dresses by the mode nainsook, organdy and Swiss may be used, as well as silk, cashmere and other soft woollens. A charming little dress is made of blue China silk and decorated with lace insertion and edging.

We have pattern No. 2560 in seven sizes for children from one-half to six years of age. To make the dress for a child of five years, needs three yards and a half of nainsook thirty-six inches wide, with a fourth of a yard of fancy tucking twenty-seven inches wide for the yoke, and two yards and a fourth of edging five inches and a fourth wide for the Bertha. Price of pattern, 7d. or 15 cents.

CHILD'S DRESS, WITH SHORT BODY.

(For Illustrations see this Page.)

No. 2509.—This simple little dress is shown made of striped challis. The short body is shaped by shoulder and under-arm seams and closed invisibly at the back. The straight gathered skirt is joined to the body and is finished at the bottom with a deep hem. The sleeves, which are made over smooth linings, are gathered at the top and also at the wrist, where they are completed by shallow cuffs trimmed with narrow ribbon fancifully applied. The low standing collar is trimmed in a similar fashion.



2509

Front View.

2509

Back View.

CHILD'S DRESS, WITH SHORT BODY.

(For Description see this Page.)

is again portrayed.

Pale-blue cashmere combined with white China silk and decorated with black velvet ribbon was selected for the original little gown here illustrated, which is made in Gretchen style, which gives the impression of having a separate guimpe, but this effect is due to the deep yoke, which is arranged over the smooth lining; below the yoke a short body made with under-arm seams is seen. The neck is completed by a trim standing collar, which, together with the

The dress would be pretty for best wear if made of some fancy silk, with a Bertha of lace falling softly over the shoulders. A ribbon drawn round the waist and finished at the back with a knot and long ends would give a pleasing finish at the waist.

We have pattern No. 2509 in seven sizes for children from one-half to six years of age. To make the dress for a child of five years, requires two yards of material forty inches wide. Price of pattern, 7d. or 15 cents.

CHILD'S SQUARE-YOKE DRESS.

(For Illustrations see this Page.)

No. 2514.—For the neat little gown here pictured polka-dotted percale was chosen. It is simply fashioned, being made with a square yoke adjusted by shoulder seams. The yoke is plainly finished at the neck by a low standing collar. To the yoke is joined the straight skirt, which is in full gathered style at the front and back; and the closing is made at the back with button-holes and small pearl buttons. The one-piece sleeve has gathered fulness at the top and bottom, the latter being completed by a narrow wristband.

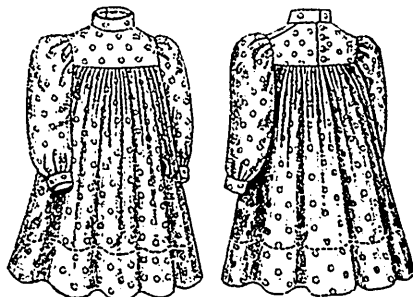
In gingham, Madras or wash chevot this simple little dress will be very serviceable. If a more elaborate affair be desired, organdy, fine lawn or dimity may be utilized; in that case the yoke may be made of fancy tucking and outlined by frills of lace, which should also finish the wrists.

We have pattern No. 2514 in seven sizes for children from one-half to six years of age. To make the dress for a child of five years, requires two yards and a fourth of material forty inches wide. Price of pattern, 7d. or 15 cents.

LITTLE GIRLS' GRETCHEN DRESS, WITH WAIST HAVING PLAIN GUIMPE EFFECT.

(For Illustrations see Page 347.)

No. 2510.—At figures Nos. 96 L, 101 L and 105 L in this number of THE DELINEATOR this dress



2514

Front View.

2514

Back View.

CHILD'S SQUARE-YOKE DRESS.

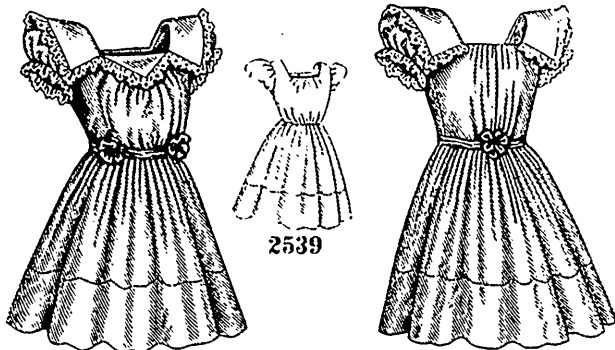
(For Description see this Page.)

waist, closes invisibly at the center of the back. At the top of the two-seam sleeve, which is arranged to complete the guimpe effect, is a soft puff gathered at its upper and lower edges and standing out from the shoulder. To the waist is attached the straight skirt in full gathered style all round.

In figured organdy associated with plain organdy and decorated with interlaced bands of insertion and lace frills this design will be very dainty.

We have pattern No. 2510 in six sizes for little girls from three to eight years of age. To make the dress for a girl of five years, calls for a yard and seven-eighths of material forty inches wide, with half a yard of silk twenty inches wide for the yoke and collar. Price of pattern, 7d. or 15 cents.

it is fitted by under-arm seams, but has gathered fullness at the front and at each side of the invisible closing that is made at the center of the back. The waist blouses prettily at the



2539

Front View.

2539

Back View.

LITTLE GIRLS' DRESS. (TO BE WORN WITH A GUMPE.)

(For Description see this Page.)

LITTLE GIRLS' DRESS, WITH SHORT BODY.

(For Illustrations see this Page.)

No. 2518.—Blue cashmere was used for the attractive dress shown in the accompanying illustrations, and dark-blue ribbon supplies the garniture. The dress has a short body supporting the full skirt, which falls in folds all round. Smooth bretelles arranged over the shoulders extend to the lower edge of the body at the back and front and rest on gathered puffs arranged at the top of the two-seam sleeves. The standing collar is closed like the body at the back.

We have pattern No. 2518 in seven sizes for little girls from one to seven years of age. For a girl of five years, the dress will need two yards and seven-eighths of goods forty inches wide. Price of pattern, 7d. or 15 cents.



2518

2518

Front View.

2518

Back View.

LITTLE GIRLS' DRESS, WITH SHORT BODY.

(For Description see this Page.)

front and is low and square at the neck. Bretelles stand out stylishly over the shoulders, and a pointed ornament is arranged at the neck between the front ends of the bretelles. The one-piece sleeve consists of a short puff gathered top and bottom that is arranged over a lining, which is slightly gathered at the top. The straight, full skirt hangs in soft folds all round and is attached to the waist, the joining being concealed by a crush ribbon belt ornamented with rosettes.

The dress is designed for wear with a guimpe.

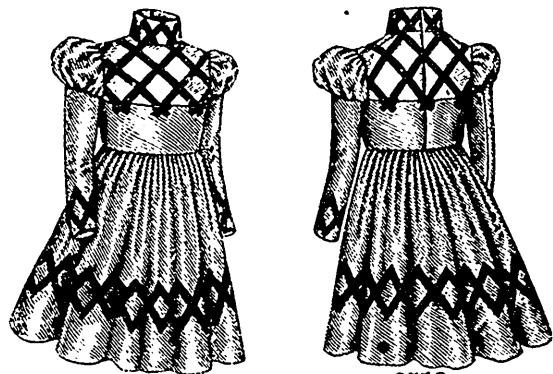
We have pattern No. 2539 in six sizes for little girls from three to eight years of age. To make the dress for a girl of five years, will require two yards and a half of material forty inches wide. Price of pattern, 7d. or 15 cents.

LITTLE GIRLS' DRESS.

(TO BE WORN WITH A GUMPE.)

(For Illustrations see this Page.)

No. 2510.—This dress is again illustrated at figure No. 95L in this issue.



2510

Front View.

2510

Back View.

LITTLE GIRLS' GRETCHEN DRESS, WITH WAIST HAVING PLAIN GUMPE EFFECT.

(For Description see Page 346.)

Pale-blue organdy was selected for the dainty little dress here shown, with Mechlin edging for a completion. The waist is arranged over a lining fashioned with under-arm and short shoulder seams and is smooth at the sides, where

LITTLE GIRLS' CAPE. (TO BE EITHER DOUBLE OR TRIPLE)

(For Illustrations see Page 348.)

No. 2596.—This cape is again shown at figure No. 101 L in this publication.

Military-blue cloth was used for this stylish cape and machine-stitching gives a neat finish. The cape is made with either two or three circular portions of graduated depth which ripple prettily. It is finished with a rolling collar and closed invisibly. The lining is of bright-red silk.

Broadcloth, double-faced cloth, serge, etc., are appropriate for the cape, and braid may be used for garniture.

We have pattern No. 2596 in four sizes for little girls from three to nine years of age. To make the cape for a girl of five years, will require a yard and three-eighths of material fifty-four inches wide. Price of pattern, 7d. or 15 cents.

CHILD'S REEFER COAT OR JACKET, WITH SAILOR COLLAR

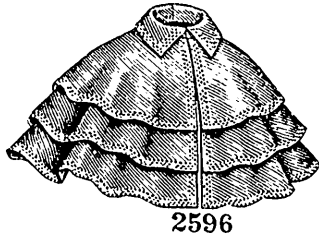
THAT MAY BE OMITTED. (TO HAVE THE SLEEVES

DART-FITTED OR GATHERED.)

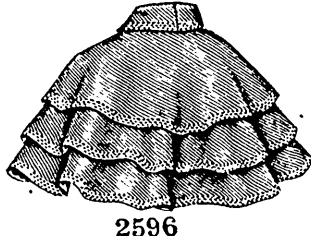
(For Illustrations see Page 348.)

No. 2561.—At figure No. 105 L in this number of THE

DELINEATOR another view of this jacket may be seen. Tan cloth was employed for developing the jaunty reefer in this instance, and the trim tailor finish is provided by machine-stitching and two widths of Hercules braid. At the sides and back the jacket is adjusted by under-arm gorges and a center seam which, together with the side seams, terminate above a shallow vent that gives desirable spring over the hips. The fronts are in



2596
Front View.



2596
Back View.

LITTLE GIRLS' CAPE. (TO BE EITHER DOUBLE OR TRIPLE.)
(For Description see Page 347.)

are arranged on the front to flare away from the face, and a gathered curtain is joined to the lower edge. The ruching at the front edge gives a softening touch to the face. The front and lower edges of the cap and the free edges of the curtain and tabs are finished with a cording. The cap has a silk lining and an interlining of crinoline and is secured by ribbon ties. Bengaline, faille, Sicilian silk and satin-faced cloth may be used for the bonnet, with lace, ribbon or chiffon for trimming. We have pattern No. 2553 in three sizes for children from one to five years of age. To make the cap for a child of three years, requires three-fourths of a yard of material twenty inches wide, with five-eighths of a yard of lining silk twenty inches wide. Price of pattern, 5d. or 10 cents.

INFANTS' EMPIRE CHRISTENING-ROBE, WITH SPANISH FLOUNCE. (TO BE MADE WITH PUFF OR FRILL SLEEVES.)
(For Illustrations see Page 349.)

No. 2540.—This dainty little Empire christening-robe is portrayed developed in white China silk, with lace edging for the Bertha and frill sleeves. It is fashioned with a body shaped with short under-arm and shoulder seams; gathers at the upper and lower edges collect the fulness at the center of the front and back, and the closing is made at the back with buttons and button-holes. From the low round neck falls a Bertha headed by a ribbon ruching. The sleeves may consist of short puffs gathered top and bottom and completed by narrow bands covered

with ribbon ruching. The sleeves may consist of short puffs gathered top and bottom and completed by narrow bands covered

oose, double-breasted style, the closing being made to the throat in the regular way with button-holes and large smoked-pearl buttons; and side-pockets are inserted, the openings to which are concealed by oblong pocket-laps. A feature of the mode is seen in the sailor collar, which is square at the back; the ends meet at the throat, below which they flare broadly. A turn-over collar becomingly finishes the neck. The small sleeve in two-seam style may be modishly fitted at the top by three darts or gathered.

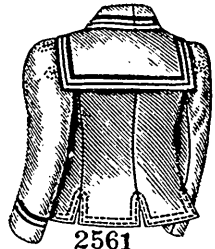
We have pattern No. 2561 in seven sizes for children from two to eight years old. For a child of five years, the coat needs a yard and an eighth of material fifty-four inches wide. Price of pattern, 7d. or 15 cents.



2561
Front View.



2561



2561
Back View.

CHILD'S REEFER COAT OR JACKET, WITH SAILOR COLLAR THAT MAY BE OMITTED. (TO HAVE THE SLEEVES DART-FITTED OR GATHERED.)
(For Description see Page 347.)

INFANTS' CIRCULAR CLOAK, WITH CIRCULAR CAPE, EACH BORDERED WITH A CIRCULAR FLOUNCE EXTENDING TO THE NECK.

(For Illustrations see this Page.)

No. 2603.—White cashmere was chosen for this dainty little cloak, which is trimmed with lace and shirred satin ribbon and lined with white China silk. It is in circular style and is lengthened by a graduated circular flounce which is seamed at the back and extends to the neck at the front; the cloak is adjusted at the top by double shoulder darts. Narrow laps are included in the upper part of the seam, joining the flounce and cloak, and are fastened with buttons and button-holes to hold the wrap firmly in position. A circular cape is arranged about the shoulders and also shows the popular circular flounce that ripples attractively all around.

Bengaline, faille or China silk will also be desirable for this graceful cloak, which may be decorated with lace appliqué, frills of lace or bands of swan's-down. If China silk be employed, the lining is usually wadded to give the necessary warmth for chilly days.

Pattern No. 2603 is in one size only. To make the garment, will require two yards and five-eighths of material forty inches wide. Price of pattern, 10d. or 20 cents.



2603
Front View.



2603
Back View.

INFANTS' CIRCULAR CLOAK, WITH CIRCULAR CAPE, EACH BORDERED WITH A CIRCULAR FLOUNCE EXTENDING TO THE NECK.
(For Description see this Page.)

CHILD'S CAP. (KNOWN AS THE FOLLY BONNET.)

(For Illustrations see Page 349.)

No. 2553.—Light-blue satin was used for the unique cap here illustrated, and chiffon frills, satin ribbon, a cord laced over buttons and a face ruching of lace and narrow blue satin ribbon supply the decoration. The cap, which is known as the Folly bonnet from the pointed tabs that are an odd and prominent feature, has a small round center to which is joined the gathered front that is seamed at the center of the back. Four pointed tabs

with ribbon ruching, or may be in frill style. To the body is attached a full straight skirt, the joining being concealed by

an applied band covered with ribbon-run beading and ornamented with a ribbon rosette. A pretty feature is the deep Spanish flounce, gathered along its upper edge, where it is joined to the skirt under a ribbon ruching. The flounce is edged with a frill of lace headed by ribbon-run beading; it is further trimmed with two straight rows of insertion bordered by ribbon-run beading and two rows of insertion bordered with narrow lace bands and put on in zigzag outline, lace appliques being arranged in the spaces. The flounce is cut away from beneath all the trimming, producing a very dainty effect.

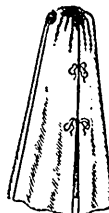
Sheer linen lawn may be employed for the design, the body of which may be ornamented with interlaced bands of Mechlin insertion and outlined by deep frills of the same dainty lace.

Pattern No. 2540 is in one size only. The christening-robe needs five yards and a fourth of goods twenty-two inches wide, with two yards and an eighth of lace edging four inches wide for the frill sleeves and Bertha. Price of pattern, 10d. or 20 cents.

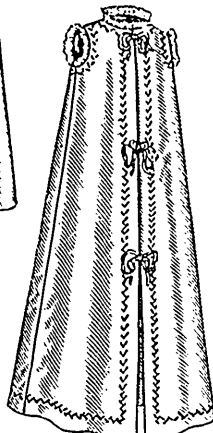
which silk tapes are run to regulate the slight fullness at the top and hold the garment snugly about the throat.

Flannel is always used for these garments. Colored flannel may be employed, and a touch of color given a white blanket by the use of tinted floss for the stitching.

Pattern No. 2547 is in one size only. To make the high-necked pinning-blanket or barrie-coat, will require two yards and an eighth of flannel twenty-seven inches wide. Price of pattern, 5d. or 10 cents.



2547



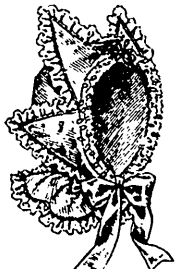
2547

INFANTS' HIGH-NECKED PINNING-BLANKET OR BARRIE-COAT, OPEN DOWN THE FRONT. (SOMETIMES CALLED THE GERTRUDE BARRIE-COAT.)

(For Illustrations see this Page.)

No. 2547.—The cosy, hygienic little pinning-blanket here

pictured is made of white flannel ornamented with feather-stitching and narrow frills of lace. This high-necked, sleeveless garment is simply constructed, the back and fronts being joined in under-arm and shoulder



2553

Front View.



2553

Back View.

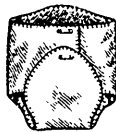
CHILD'S CAP. (KNOWN AS THE FOLLY BONNET.)

(For Description see Page 348.)

INFANTS' IMPROVED OR SHAPED DIAPER.

(For Illustrations see this Page.)

No. 2546.—This practical diaper,



2546

INFANTS' IMPROVED OR SHAPED DIAPER.

(For Description see this Page.)

lined with Canton flannel and an inside section of the Canton flannel. The outside section is shaped to extend around the body and lengthened at the center to form a rounding lap that passes under the body; the inside section is added at the center, extending from the top to the end of the lap.

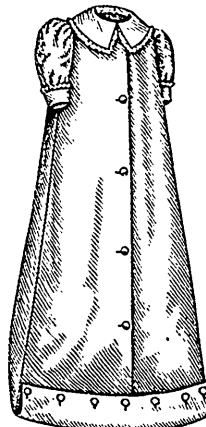
The manner of adjusting the diaper is shown in the illustration; it is secured by safety-pins. The edges are finished with blanket or button-hole stitching to avoid the thick edge formed by hemming.

Cotton birds'-eye is better than linen for babies' diapers, and in this pattern several thicknesses of this material will be used or a lining of Canton flannel added, as in this instance. The edges may be finished with blanket stitching or button-holing as in this instance, or hemmed.

Pattern No. 2546 is in one size only. To make the diaper, will require five-eighths of a yard of birds'-eye twenty-four inches wide for the outside section, with a yard and an eighth of Canton flannel twenty-seven inches wide for the inside section and to line the outside section. Price of pattern, 3d. or 5 cents.

INFANTS' HIGH-NECKED PINNING-BLANKET OR BARRIE-COAT, OPEN DOWN THE FRONT. (SOMETIMES CALLED THE GERTRUDE BARRIE-COAT.)

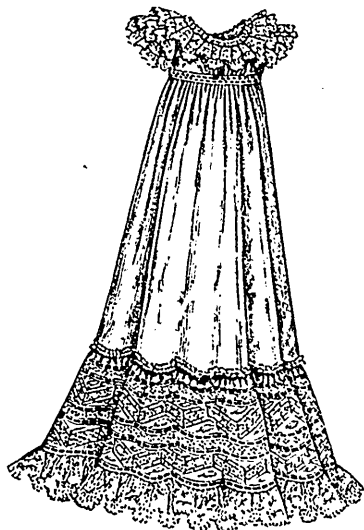
(For Description see this Page.)



2545

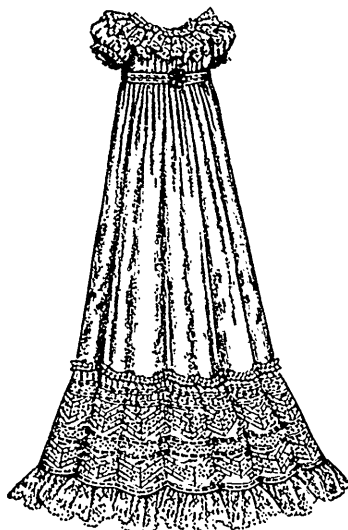
INFANTS' NIGHT-GOWN, BUTTONED OVER AT THE LOWER EDGE.

(For Description see Page 350.)



2540

Front View.



2540

Back View.

INFANTS' EMPIRE CHRISTENING-ROBE, WITH SPANISH FLOUNCE. (TO BE MADE WITH PUFF OR FRILL SLEEVES.)

(For Description see Page 348.)

seams. The closing is made down the front by silk tape ties. The neck is under-faced to form a casing through

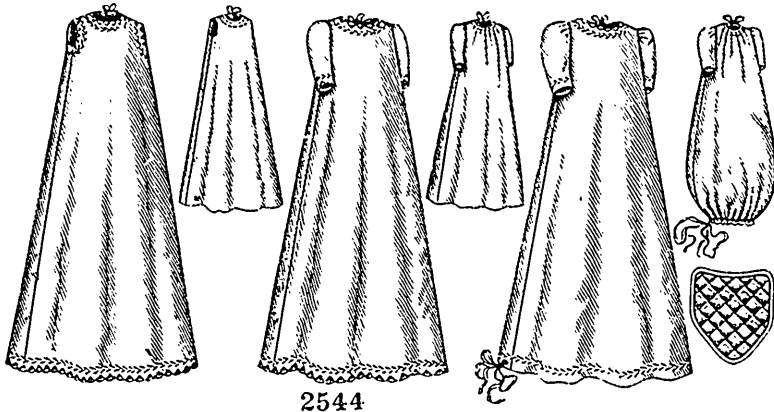
twenty-seven inches wide for the inside section and to line the outside section. Price of pattern, 3d. or 5 cents.

INFANTS' NIGHT-GOWN, BUTTONED OVER AT THE LOWER EDGE.

(For Illustrations see Page 340.)

No. 2545.—A comfortable little night-gown cut on approved hygienic lines is here depicted made of white flannel ornamented with narrow lace frills. It consists of a plain back and fronts joined in under-arm and shoulder seams, and the closing is made with buttons and button-holes down the entire front. The back is longer than the fronts, the extension being lapped over the lower edge of the fronts and secured with button-holes and buttons. This is a practical and desirable arrangement. The neck is completed with a turn-over collar. The one-piece sleeve has gathered fullness at the top and bottom and is finished by a deep band. This night-gown, which may be of long cloth, cambric, muslin or flannel, may have its loose edges bound in wash ribbon or be decorated with dainty feather-stitching done in silk floss.

Pattern No. 2545 is in one size only. To make the garment, requires two yards and three-eighths of material twenty-seven inches wide. Price of pattern, 7d. or 15 cents.



2544
INFANTS' SET OF NIGHT-CLOTHES, CONSISTING OF A SHIRT, PETTICOAT PINNING-BLANKET, NIGHT-GOWN AND DIAPER-PAD.

(For Description see this Page.)

ing dainty ornamentation. The shirt is made as long as the night-gown—a new and practical idea; it is shaped by shoulder and under-arm seams and is slashed to a convenient depth at the center of the back and closed with small buttons and button-holes. A tape is inserted in a casing at the neck to distribute the slight fullness. The sleeves have one seam and are smoothly fitted into the arm-hole.

The petticoat pinning-blanket is simply adjusted by shoulder and under-arm seams. It is slashed at the back and closed with tapes at the neck and with buttons and button-holes below.

The night-gown introduces a novel and protective feature; a tape is inserted in the hem at the bottom, the ends being drawn out through an opening at the right side and the gown drawn up closely on the tape. The front and back are joined in shoulder and under-arm seams, and a tape is inserted

in a casing at the neck and tied at the back, where the closing is made with buttons and button-holes, the back being slashed. The sleeves have one seam and are gathered at the top.

The diaper-pad is made of muslin and interlined with wadding. It is quilted in diamond pattern and bound at the edges with the material.

Flannel will be selected for the shirt and pinning-blanket, while the night-gown may be of twilled, outing or Canton flannel or of any sort of white cotton goods, cambric, muslin, long cloth or nainsook being selected according to the degree of fineness liked. Any preferred trimming may be used.

Pattern No. 2544 is in one size only. Of goods thirty-six inches wide, the shirt will require a yard and three-fourths, the petticoat pinning-blanket a yard and seven-eighths, the night-gown a yard and seven-eighths and the diaper-pad three-eighths of a yard. Price of set, 1s. or 25 cents.

INFANTS' SET OF NIGHT CLOTHES, CONSISTING OF A SHIRT, PETTICOAT PINNING-BLANKET, NIGHT-GOWN AND DIAPER-PAD.

(For Illustrations see this Page.)

No. 2544. —The night clothes here portrayed possess many admirable features. The shirt, petticoat pinning-blanket and night-gown are made of soft flannel, fancy stitching supply-



2541

Front View.

LITTLE BOYS' DRESS.

(For Description see this Page.)

a smooth shield finished with a neck-band and closed at the back. Three box-plaits are taken up at the front and back of the dress, the closing being made invisibly under the center box-plait at the front, which is stitched all the way. The remaining plaits are stitched along their underfolds only to the waist, below which they flare and give breadth to the skirt. A belt of the material is passed under straps at the

Styles for Boys.

LITTLE BOYS' DRESS.

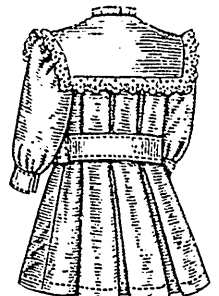
(For Illustrations see this Page.)

No. 2541.—This becoming dress for little boys is illustrated made of white piqué, with embroidered edging for the collar decoration. The dress is adjusted by shoulder and under-arm seams. The fronts are V shaped and reveal

under-arm seams, and its overlapping end is slipped under a strap at the right side of the front. An attractive feature of the dress is the sailor collar which falls deep at the back and frames the shield at the front, where its ends are fancifully shaped. The full one-seam sleeves are finished at the bottom with shallow cuffs.

The little dress may be developed in duck, canvas, serge and chevot. Machine-stitching will give a neat finish, and a leather belt may be substituted for one of the material.

We have pattern No. 2541 in four sizes for little boys from two to five years of age. To make the dress for a boy of five years, will require three yards and five-eighths of material twenty-seven inches wide. Price of pattern, 7d. or 15 cents.



2541

Back View.

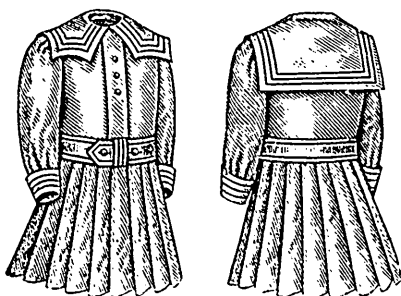
LITTLE BOYS' DRESS.

(For Description see this Page.)

LITTLE BOYS' DRESS.

(For Illustrations see this Page.)

No. 2571.—The kilt-plaited skirt and sailor collar are conspicuous features of this stylish little dress, which is pictured



2571

Front View.

2571

Back View.

LITTLE BOYS' DRESS.

(For Description see this Page.)

made of gray serge, with narrow red braid for garniture. The dress is made with a seamless back joined to the fronts by shoulder and under-arm seams. A box-plait ornamented with three

buttons is formed at the edge of the left front, and the closing is made invisibly under the plait. A deep sailor-collar finishes the neck and falls broadly across the back; it curves gracefully over the shoulders and has fancifully shaped ends which flare becomingly. The full one-seam sleeves are gathered at the top and bottom and finished with wristbands to which are joined turn-up cuffs. The skirt is laid in kilt plaits all round and joined to the body, the joining being concealed by a belt of the material closed at the front with two buttons and button-holes, and a strap is slipped over the belt between the buttons.

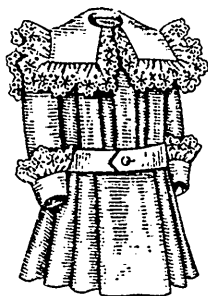
Among the materials appropriate for developing dresses of this style are cloth, chevrot and other woollen goods, as well as piqué, linen, duck and similar washable fabrics. Braid and buttons may supply the garniture for woollen dresses, while embroidered insertion, edging and washable fancy braid will daintily decorate those of cotton.

We have pattern No. 2571 in four sizes for little boys from two to five years of age. To make the dress for a boy of five years, requires three yards and a half of material twenty-seven inches wide. Price of pattern, 7d. or 15 cents.

LITTLE BOYS' DRESS.

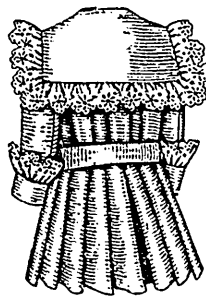
(For Illustrations see this Page.)

No. 2586.—This dress is both stylish and original. White piqué was selected for its development, with ruffles of embroidery for garniture. The dress is made with a body shaped by shoulder and under-arm seams. Three box-plaits are taken up at the front and back, the closing being made under the center box-plait at the front. The skirt is joined to the body and is arranged in plaits all turning toward the back, thus forming a broad box-plait at the center of the



2586

Front View.



2586

Back View.

LITTLE BOYS' DRESS.

(For Description see this Page.)

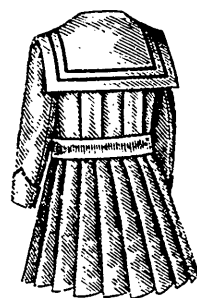
appropriate. If desired, the shield, collar and cuffs may be of contrasting color trimmed with braid, etc., and a leather belt worn.

We have pattern No. 2589 in four sizes for little boys from two to five years of age. To make the dress for a boy of five years, will require three yards and three-fourths of material twenty-seven inches wide. Price of pattern, 7d. or 15 cents.



2589

Front View.



2589

Back View.

LITTLE BOYS' DRESS.

(For Description see this Page.)

man. Of the Plates there are usually included in each Number: One Large and Ten Smaller Plates of Ladies' Fashions, Two or more Small Plates of Misses', Boys' and Children's Fashions, Plates illustrating the Latest Ideas in Millinery, a Plate exhibiting the Newest Styles in Shirt-Waists, Basques or Skirts, etc., as may be most seasonable, a Plate representing Styles from Twenty to Thirty Days in Advance of all our other issues. Subscription price, 12s. or \$2.00 per year. Single copy, 1s. (by post, 1s. 3d.) or 25 cents. THE BUTTERICK PUBLISHING CO. (LIMITED).

THE SPRING DRESS FABRICS.

Never in the history of Fashion has there been a greater degree of elegance or more luxurious dressing than is possible to-day with the prevailing rich and dainty textiles and artistic modes. We seem to have adapted and appropriated all the most effective points from nearly every century, and to have woven them so deftly into new fancies that it would be incorrect to call them old. For instance, the early Victorian styles have been widely revived in both dress and dress fabrics, and while retaining their old-time qualities are considered decidedly smart and up to date.

An especial feature of the new Spring modes is the almost universal use of light and medium weight cloth for morning and afternoon wear. These cloth costumes are very serviceable and adapted to all occasions except, of course, ceremonious evening dress. Beige in soft grays, light-greens or bright-blues and the ever popular black is quite the correct thing. Most women account at least one black gown a necessity, and surely nothing can give greater satisfaction for general wear. Black cloths were never so smooth and glossy as those seen this season and never so much worn, and when trimmed with the dainty tinted chenille embroideries or with rich heavy lace appliqué they are most charming.

A happy feature of the new Spring styles is seen in the effective blending of heavy and gauzy fabrics: net, chiffon and *mousseline de soie* are combined with velvet and plush, each adding to the richness and beauty of the other. Velvet coats in Louis XV. style are worn with fluffy chiffon skirts, and low plush bodices are used with tulle and *mousseline* for evening wear.

Indications all point to a liberal use of corded and repped materials in both silken and woollen fabrics woven in suitable varieties and weights for both house and street wear. These will prove very welcome as they are more serviceable for continuous wear than the softer fabrics.

The French novelty goods show a most desirable intermingling of silk and wool that imparts a bright, rich appearance to even comparatively inexpensive materials. These novelties are in plain colors, in wavy serpentine stripes and sometimes beautifully embroidered in conventional and floral designs. They also show a wonderful variety of polka-dotted effects, in raised silk, while the more handsome effects are finished with heavy chenille dots. English and Scotch homespun retain their popularity for strictly tailor-made gowns, as do the heather mixtures, which show such artistic combinations: brown and tan, with touches of bright-red or blue, and gray and black with blue and white daintily interwoven are among the favorites.

A simple but attractive tailor suit made after French ideas was of quite light-blue cloth of medium weight. The trimming consisted of small motifs of jet, which decorated the rather close-fitting skirt, while the smooth waist was finished with a broad plastron front effectively embroidered with the jet. A large white *mousseline* bow tied about the throat gave a bright Spring-like touch.

Fancy checks, all varieties of camel's-hair and novel effects in zibelines, diagonals and poplins in original designs and the ever graceful crêpons are among the Spring dress materials. The crêpons may be obtained in all-wool or wool-and-silk mixtures and are in plain colors or show harmonious blendings or embroideries of silk and chenille, with sometimes a small close wale or with quite an exaggerated ripple.

Grenadines bid fair to become exceedingly popular and are shown in almost endless variety. They are often plain or, again, are woven in extremely fanciful designs, with dots, checks and with lengthwise rather than bayadère stripes. Silk of any desired shade will be selected for the foundation of grenadine gowns, and the bright color showing through the semi-transparency is particularly pleasing.

All indications promise a Spring of unusual brilliancy—nothing seems too bright. Every color in its very lightest tint will be selected, and all conceivable shades, with their meaningless and unpronounceable names, will be courageously chosen. Light plum and a shade not unlike it which the French call *aubergine* will be in the foremost rank for Spring toilettes, with very bright blues and heliotropes and exceedingly light tans and French grays.

Black and white combinations, always becoming and in good

taste, are largely exhibited, black lace, grenadine or net dresses being made over white taffeta or satin and very often trimmed with heavy white appliqué lace and embroidery. A handsome reception toilette is of white and black silk: it is cut tunic fashion, with a straight skirt of white silk trimmed with two flounces of black Chantilly lace, and the tunic is edged with tiny black feathers. Moiré silk is decidedly attractive when combined with plain silk, velvet or cloth. In a costume of this description the skirt was of heliotrope moiré with a long double tunic of cloth elaborately embroidered in fawn-colored chenille and edged with a deep chenille fringe.

A rich effect was produced by a new gown of light-weight broadcloth in a soft Stèvres-blue, made with a tucked vest of white satin and with epaulettes, belt and cravat of black velvet, a dainty finish being given by cut-steel buttons and a large white illusion tie.

Fancy waists are as much in evidence as ever. Separate waists and skirts are so effective and at the same time so economical and comfortable that women are loath to relinquish them; many new materials, therefore, in all-over taffetas, with drap-work, tucks, insertions, cords and braided effects are shown for them. A decidedly new idea was embodied in a blouse of red taffeta with lengthwise insertions of henstitched linen. Separating the insertions from the silk were strips of black velvet ribbon, resulting in a combination that was unusually effective.

Great partiality is evinced for hand-made effects this Spring, and many of the new silk waists show an enormous amount of labor, which gives an elaborate appearance to really simple styles and materials. Another new silk dress and waist fabric has bayadère stripes of chenille cords upon it, with heavy chenille dots arranged at irregular intervals between.

There is an endless variety of the old-time poplins that have been revived, among them, a corded poplinette that is particularly beautiful; poplin ondelines give a remarkably stylish appearance.

Among the new filmy fabrics is shown a material called chiffonette, that seems to be a cross between chiffon and Liberty silk. It is procurable in plain colors and in many printed designs, with often an open work lace stripe that is quite an addition.

A new effect introduced for evening wear, as rare as it is beautiful, consists of self-colored broché silks painted in the natural tints of the flowers woven in the silk pattern. It does not take much imagination to conceive how exquisite is the result.

Before leaving the subject of evening gowns it would not be out of place to describe a simple but most effective creation of white silk poplin. The skirt was closely fitted over the hips, but slightly draped at the back and closed in front a little to the left of the center and trimmed near the bottom with a graceful motif of deep cream lace. The corsage was draped straight across the bust and over the shoulders fell a broad collar and revers of heavy lace. There were no sleeves.

Another evening toilette was made with a long polonaise of spangled black lace over white taffeta, while the skirt was of silk corded with chenille. The coat neck was cut rounding and finished with a gracefully draped fichu of chiffon. Chiffon frills trimmed the edges of the polonaise and formed a full boucree upon the straight skirt.

An important branch of dress materials at this season are the numberless cotton and linen novelties that have just been introduced. Their name is legion, and many of them are complete strangers. First must be mentioned the beautiful piqués shown in an inexhaustible variety. They are obtainable in any desired weight and with fine or heavy cords. Many have printed upon them the most tasteful floral designs, showing old-fashioned rose-buds, dainty wreaths tied with graceful bow-knots and combining beautiful blendings of artistic colorings. In others the cords are so arranged as to form plaids in soft self-colored effects, mauve, yellow, pink or rich blues and reds. A new fad is the use of silk threads in the finer piqués. A white piqué has a longitudinal stripe of pale heliotrope embroidered in silk, with a horizontal stripe of white. Another, a dainty green, has a check formed by crosswise bars of white silk, and at the intersections are embroidered tiny raised stars. These piqués

will be extensively used for the new shirt-waists, as well as for entire costumes and separate skirts. Other shirt-waist materials are dimities, Swisses, heavy white linens and the new chevots which this year are more than usually attractive.

In the fancy zephyr gingham silk enters largely, imparting a pretty gloss and satiny finish. One pattern is made with a navy-blue satin stripe with a plaid effect introduced by tan, light-blue and pink, cunningly interwoven. A dainty gingham is designed with china-blue and white checks, the blue squares tastefully embroidered with tiny white dots.

Other new fabrics are plumetis, tizine, Dauphine, *mousseline* and charming new printed and embroidered organdies, and batistes in both cotton and linen. Plumetis is so unique and so certain of being much worn that it deserves more than a passing mention. It is a sheer material resembling in texture fine Swiss and embroidered with heavy white dots; there are printed upon it, moreover, as artistic floral and conventional designs as can well be imagined. The background is almost invariably white, and upon this dainty surface the patterns are most exquisitely displayed. In one example bunches of pale-pink and yellow orchids were carelessly thrown. In another Empire wreaths composed of tiny rose-buds and forget-me-nots were cunningly intertwined. A third was finished with wavy stripes formed of branches of coral in a delightfully realistic shade.

Mousseline, a new cotton-and-silk fabric, must not be confused with *mousseline de soie*, as it is an entirely different material. The fabric is exquisitely soft and sheeny. One example showed a lengthwise stripe of a dainty shell pink, along each side of

which was arranged tiny loose rosebuds, while between the stripes were small bunches of small old-fashioned moss roses with fine green tendrils and leaves. This material will develop into a most fascinating evening toilette and may be obtained in all the newest and most desirable combinations.

The soft-finished French batistes are most appropriate for morning and afternoon wear. An imported novelty shows a simply made gown of heliotrope batiste relieved with a running conventional design in white. It was trimmed with full, fluffy frills of black footing and quillings of narrow black and white ribbons. Another batiste dress in apricot was printed with a scroll design in pale-yellow and brown and rather elaborately trimmed in deep écarlate lace. The linen batistes are obtainable in exquisite costume patterns, and many are heavily embroidered in white and soft colors. A new effect is obtained in one batiste dress which looks as if it were made of rows and rows of narrow embroidered edging, the illusion being induced by the clever mode of open work embroidery which is employed. Wavy open-work or lace stripes particularly those arranged in a diagonal manner are very handsome.

The many beautiful effects in organdies must be seen to be appreciated. A white organdy that will be selected for dressy occasions is decorated with chenille dots in either large or small sizes and in every conceivable shade. These dots are seemingly very loosely fastened upon the material and gives an airy, Spring-like appearance to them that is most admirable. These organdy dresses are very often made over taffeta and India silk, although a more simple and graceful effect is often obtained by using fine lawn or Swiss as a foundation.

EARLY SPRING GARNITURES.

The oft-repeated question of how to trim a dress is deserving of more earnest attention during these early Spring days than ever before. After the elaborate Autumn and Winter fashions it seems as if we would have become accustomed to Dame Fashion's extravagances in the matter of garnitures, but the myriad articles and beautiful effects that are used singly and collectively upon Spring toilettes are simply bewildering, though altogether charming.

The popularity of spangled and jewelled trimmings appears to rest upon very firm foundations. They seemingly adapt themselves to every style of garment with unusual effectiveness. Spangles are freely used in conjunction with silver and gilt beads, as well as with cut-steel and Rhinestone cabochons. These spangled and jewelled effects are not only shown in fancy band trimmings but are also suitable for entire gowns. Net, *mousseline* and chiffon are usually selected for the foundation material, as their dull finish imparts an added lustre to the sparkling embroideries. A gown of remarkable elegance was fashioned from white chiffon decorated with a large floral design of jet and chenille in which was skilfully introduced minute cut-steel facets and tiny brilliants. Narrow bands of black velvet studded with steel outlined the low round neck, and soft, fluffy ruffles edged with brilliants fell gracefully over the shoulders. Long black gloves gave an original and most desirable finish.

Seldom, this season, will only one style of garniture be selected, three or four being often combined; if care and discrimination be exercised to choose soft, harmonious blendings, the result cannot fail to be rich and attractive.

Lace will be found a most important factor in developing Spring costumes. It is employed extensively upon cloth, silk and cotton fabrics. Handsome waists are shown completely covered with heavy Russian lace in a rich écarlate tone, which, by the way, is much more delicate and generally becoming than pure white. Point de Gène is largely used and comes in all-over effects, in beautiful band designs and in edgings. One exceedingly handsome example of this lace exhibits huge bunches of grapes about which are artistically disposed graceful leaves and curling tendrils. Irish point and heavy guipure laces are extensively used upon the new Spring confections. Particularly pleasing are they when combined with fine smooth cloth or foulard silk, which this season is shown in endless varieties.

Quite a new conceit is the use of paillettes in jet, silver and gold upon point de Venise and Duchesse laces. The paillettes

are so arranged as to bring into greater prominence the dainty floral designs of these beautiful laces. In a magnificent dinner gown this style of decoration was developed with most happy results. Turquoise-blue faille was used for the gown, and inserted in the stylish flounce skirt were bands of jetted Duchesse lace. The yoke and sleeves were of the spangled lace, and an original touch was introduced in a narrow heliotrope velvet belt, which clasped with a dull gold buckle set with amethysts.

Lace and net blouses enter largely into the scheme of dress trimmings, as do also Berthas and boleros, which are shown in numberless variety. Blouses made of Renaissance lace are extensively used; when worn over bright cloth, taffeta or satin the design is beautifully displayed and extremely effective. Honiton lace appliquéd upon chiffon is decidedly new and deservedly popular. It comes in wide dress widths, bands and flounces. The new blouse designs are fashioned either high or low in the neck, and varieties may be selected that are suitable for all occasions.

Beautiful net blouses are shown embroidered with chenille and spangles, while a rich, variegated effect is obtained by a liberal use of bright stones. One blouse shows a scroll design in ribbon outlined with gilt beads and sparkling with tiny brilliants. A black net is gorgeous with iridescent steel paillettes into which are interwoven amethysts and bits of smoked pearl. Blouses are also made of heavier materials; for instance, one was of white satin upon which was appliquéd *réséda* silk designed to represent oak leaves and outlined with a fine gilt cord. An unusual style of garniture that is decidedly dressy is shaped to form a large sailor-collar, the ends of which extend to the waist in front and form broad revers. It was made of belting cloth in a soft pearl-gray, and embroidered upon it were large chenille roses in white, while tiny Rhinestones gave the effect of sparkling dew-drops. Silver threads were skilfully interwoven in the leaves, and stems and fluffy frills of chiffon effectively finished the edges.

Chenille fringes and embroideries continue to hold a prominent position among the Spring novelties. A new toilette of light-mode cloth has the entire waist embroidered in chenille, forming a fanciful floral design which combines soft shades of blue with gold. This embroidery is continued down the left side of the stylish wrap skirt and around the entire lower edge.

Roses of chiffon and lace are applied upon an unique evening

dress of mirror velvet. Another gown has appliquéd upon it large flowers made entirely of tiny quillings of satin ribbon prettily spangled. Even mourning costumes indicate the craze for excessive decoration. One, a dress of black chiffon, has upon it raised roses of crêpe embroidered with dull jet and grosgrain ribbon. Another toilette has graceful bow-knots fashioned from crêpe and charmingly disposed about the skirt and waist.

All sorts of running patterns are exhibited in spangles, chenilles and bead trimmings, as well as in all varieties of lace. Nearly all band trimmings have fanciful outlines, the straight edges being entirely obsolete, while the wavy serpentine effects are both novel and dainty.

Violet and blue are apparently the most popular colors; they are shown in an almost endless variety of chenille embroideries and are used in what would seem almost impossible combinations. In one instance a gown of bright turquoise-blue was elaborately trimmed with bands of chenille embroidery in a bright shade of blue.

The numerous crystal ornaments are a novelty that will be appreciated by the æsthetic woman. Chains of crystal beads are used to encircle high standing collars and in some instances almost entirely cover loose blouse-fronts. Crystal buttons are used upon every possible occasion. Some of these buttons are extremely artistic, being set in turquoises, Rhinestones, amethysts, etc.

An entirely original idea that has been successfully developed this season is the use of light, smooth lace bodices and lace

apron or over skirt effects, which when worn over rich evening fabrics produce costumes of striking elegance.

The popularity of ribbon is perennial, and at no time is it seen with more dressy effect than when used upon soft, dainty Spring fabrics. Ribbon is susceptible of such varied and graceful treatment that it holds a unique position. It will be arranged into tiny frills, in scroll designs and in bow-knots.

Lace and net dresses retain their popularity and are so elaborate in themselves that they need little extra adornment. The skirts are obtainable in all the newest designs, with all-over effects to match for the waist. Chiffon dresses are embroidered with jet, silver and gold, others have tiny gauze and ribbon frills arranged upon them, with dainty color introductions of chenille.

Black-and-white effects continue to be extensively shown, and a most beautiful garniture is afforded by bands of white velvet embroidered in black chenille and jet paillettes, which would most attractively trim an evening dress or a rich satin or velvet reception gown.

A important factor nowadays are the neck finishings. So many fancy collars, ties and fluffy bows are used that no woman can afford to be without a variety of these dainty accessories. Liberty silk scarfs and real lace ties give a dressy touch to a plain bodice. Satin collars finished with satin bows that are softly edged with chiffon frills give a womanly appearance to an otherwise stiff shirt-waist. Lace Bertas and fichus in many beautiful designs may be worn with almost any house-gown with pleasing results.

ARTISTIC EMBROIDERIES.

BY EMMA HAYWOOD.

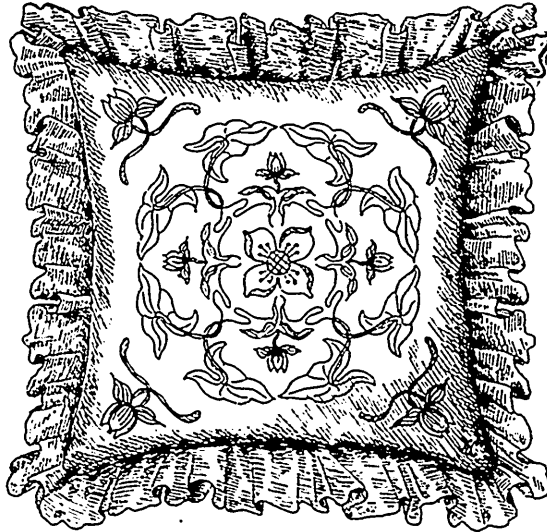
[MRS. HAYWOOD WILL WILLINGLY FURNISH ANY FURTHER INFORMATION OR DESIGNS DESIRED. LETTERS TO HER MAY BE ADDRESSED IN CARE OF THE EDITOR OF THE DELINEATOR.]

The demand for designs for sofa-pillows or pillows for easy chairs, window seats, ottomans, Oriental stools, or other purposes to which an embroidered cushion may be put, is as great as the demand for table draperies; indeed, the desire for making with one's own hands the thousand and one things calculated to give a cosy home touch, stamped with the individuality of the worker, is now a part of our domestic economy. It may be noted that one, two or even three pillows for one couch are far from being enough to satisfy the desires of the woman who is up to date in the fashions of the day. One finds cushions literally heaped with a studied carelessness calculated to show their individual merits to the best advantage. Diversity is as much a law in the choice of design and color as harmony, while richness and simplicity can be blended with the happiest results. For making up and finishing all kinds of methods are adopted: frills of satin, sometimes treble in number, or frills of the same material as cushion or lining, cord with loops at the corners, moss fringe, just a galloon to hide the joining of front and lining or only a neat joining with corners pushed in; each and all of these methods are in vogue, choice being made to accord with any special design or material of which the pillow is composed.

The illustration showing a made-up pillow represents a design

of an original and effective character, possessing, also, the possibility of being worked in various ways. One of these

is quite a novelty, at least so far as its particular method is concerned. Take a background of a delicate shade of almost any material from art linen to a rich velvet; darn the background only in a soft harmonious contrast or in a deeper shade of the ground color. Accentuate slightly the shadows on the forms to give roundness with rather open long-and-short stitch. Work the veins all on the same tone, then couch over all the outlines a fine cord also of a darker shade than the materials, laying a gold thread beside the cord. The gold thread adds much brilliancy, but it may be omitted without detriment to the result as a whole. For darning either filo or Roman floss may be used, or, if a duller surface be preferred, filocelle, taking two or three strands of it. When working with more than one strand of floss or filocelle it is far better to take long needlefuls and double them, for the simple reason that only the thickness used is then passed through



SOFA-PILLOW.

the eye of the needle and consequently through the material. Another point is that for any kind of embroidery silk the eye of the needle should always be sufficiently large to carry the silk easily, otherwise the silk at once becomes impoverished in dragging it back and forth through a hole smaller than its natural bulk.

To return to the design under discussion. For the simplest

method of carrying it out it may be outlined only in stem stitch with a silk or flax thread heavy enough to give it sufficient character. This might be done on art linen or some inexpensive material, on richer stuff an outline of coarse gold thread thrown up with a second outline of a rich burnt-sienna color is very effective. There is now to be had a beautiful new material of a soft heavy texture resembling poplin; it is called Arbusson, because it partakes of the close-ribbed nature of the well-known tapestries of that name. It comes in a beautiful shade of éru and several other pale artistic tints. The material must be very durable and is particularly suitable for cushions and heavy draperies. If it should be decided to work this design in solid embroidery, I would advise the laid Oriental stitch that lends itself so well to almost any large conventional or semi-conventional design. In case readers do not at once understand the kind of stitch referred to a word of explanation will be of service.

First, while some shading is available it must be simple and broad. The silk employed may be heavy or composed of four or six strands of the finer kinds. The embroidery is now laid in stitches just as long as the breadth of the form to be filled or the space allotted to a particular shade. This done, single strands of filo or fine silk of some kind are laid across the parts embroidered at equal distances of about a quarter or a third of an inch. These lines are in turn held down by tiny stitches as far apart as the lines themselves, thus firmly securing the long stitches beneath. The result is beautiful if neatly executed, and the labor is less than if done in long-and-short stitch. This method is much in use in Oriental embroideries, large surfaces being thus covered in some of the finest specimens. A final suggestion for carrying out this design is to outline the whole of it in long-and-short stitch; but this method, although generally satisfactory because it is easily handled, presents no novelty to one accustomed to embroidery.

The second design for a sofa-pillow is more conventional in character, but is, as a matter of fact, equally well suited for working by any of the methods already pointed out. Perhaps one other suggestion might be made: that all the forms might be filled with open lace, stitches being afterward outlined with couched cord or gold thread. Notice that this cushion is not quite square, the oblong shape is sometimes an agreeable variety.

Before leaving the subject of pillows I would say that I have

seen lately some beautiful specimens in Italian cut work on white linen mounted on a color to show the cut work, with a strip of the color showing beneath a faced white cord around the edge. These beautiful pillows are especially attractive for a sumptuous bedroom with one color running through the decorations, the silk lining of the pillow being of this particular color. The bureau set should be of cut work to match the pillow, and the bedspread and pillow shams might also harmonize.

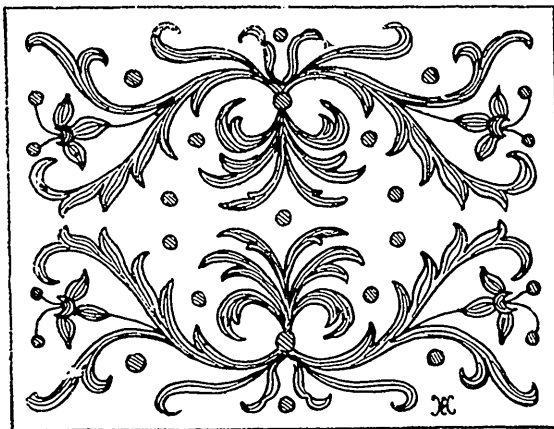
The remaining illustration is a design for the spangle work that is becoming every day more and more popular and which has already held sway in Europe for a length of time. That it has not been taken up more quickly in America is due mainly to the fact that the small spangles of various shapes that alone make this kind of work really attractive have not been very generally obtainable. Nevertheless, beautiful little imported

spangles in many colors and tiny leaf shapes as well as round forms are to be had, together with suitable designs for this fascinating and somewhat rapid work. The illustration makes a pretty blotter or top for a box.

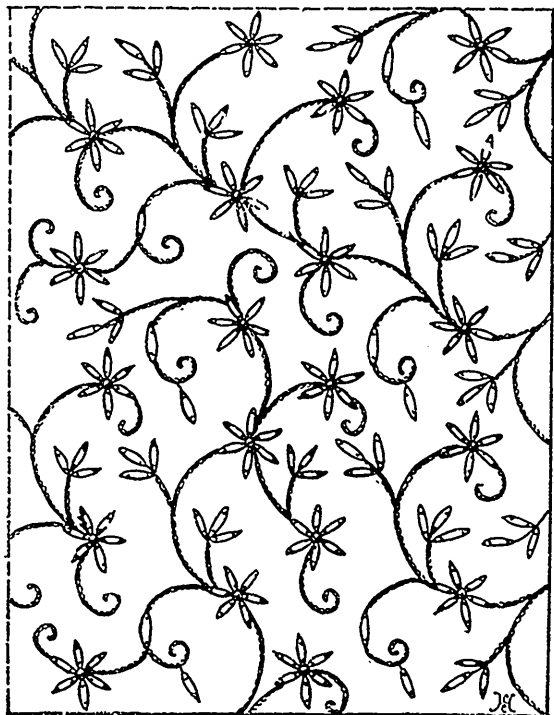
The stems may be of gold thread or stem-stitched in silk. As a rule, gold thread goes best with the glitter of spangles. The spangles should be sewed down with very fine sewing silk to match the color of the spangle. Satin makes the best foundation for spangle work.

Spangle work is peculiarly adapted for photograph frames of all kinds. The designs may be simple or elaborate, of many colors or of one. Rich Renaissance scroll work in gold thread may be introduced with excellent effect. Ribbons with bow-knots can be made with round spangles, either gold or of red, blue, heliotrope or green laid close together and outlined with gold thread. Two or three sizes of round spangles are needed to give the best effect, the tiniest being placed at the turns of the ribbon. Spangle work must be executed in a frame; in the hands it is not possible to place spangles with the desired accuracy. A little bit of wax should be kept handy to strengthen the silk and prevent the spangles from cutting it.

Ordinary sewing silk, although frequently used, detracts from the delicacy of the work. If the proper fine silk is not at hand the ordinary kind may be split, thus securing the fineness and delicacy essential for this dainty style of work.



DESIGN FOR SOFA-PILLOW.



DESIGN FOR BLOTTER.

Girls' Interests AND Occupations.

THE ARTISTIC VALUE OF INSCRIPTIONS in house decorations seems to be the latest fad among artistically inclined maidens. Just now there appears to be a perfect craze for this sort of thing, and every girl who has a room of her own wishes to have it so decorated. Nor does the desire end here; one room so beautified, the whole house comes under the ban. A Boston girl artist has painted the frieze for her study and has designed the letters in the style of the old illuminated missals with a wealth of ornamentation and tracery of the initial characters. Such a frieze would be beyond the reach of imartistic or impecunious mortals, and they must content themselves with modified Gothic letters, artistic as to color or form. The inscription should be appropriate to the place it fills and should wander around the frieze without punctuation, in the old-English or German fashion. It is easy to find apt quotations for libraries, music rooms and dining-rooms; even the much abused "Home, Sweet Home," so dreary when worked in worsteds or perforated cardboard, is glorified when it is displayed in quaint Gothic letters around the frieze of a living room. The owners of a charming country-house in New Jersey are having their home plentifully ornamented by inscriptions. The living room has a wooden ceiling, and across each huge blackened rafter in Gothic characters runs a biblical text addressed to members of the household. "Children, obey your parents," "Fathers, provoke not your children to wrath," "Servants, be obedient to them: that are your masters," "Ye masters, forbear threatening," "Husbands, love your wives," "Wives, reverence ye your husbands." The billiard room of the same house has a dull-green wall on which, inclosed in illuminated scrolls, are inscriptions relating to play. Next Summer, say the two grown daughters of the household, who, by the way, worked out all these inscriptions, they will devote themselves to ornamenting the other rooms and the sun-dial.

IT WOULD SEEM THAT THE STERNER SEX is to be left nothing which it can claim entirely as its own. A late inroad made on its preserves is the adoption of the dress suit case as an article absolutely indispensable to the wardrobe of a well-dressed girl. It is most certainly useful, and now, thanks to the discovery of some bright girl, all the others have them: and they vehemently declare that they are at a loss to know how they ever did without them. The case is much more roomy than the ordinary travelling bag, occupies no greater space and is equally light. For a short trip over-night or even for a few days it will hold all the clothing and toilet articles that one wishes. There is nothing better for transporting an evening gown. It is just long and deep enough to hold the carefully folded gown in place without crushing. In the majority of cases there is a stiff back, which can be removed and put on the dressing-table when necessary and fitted up with all toilet articles. Of course, these articles may be removed and others put in their places if the fair owner has a preference for her own belongings.

FOR MAKING THE EMPIRE LAMP and candle shades now so popular parchment paper or ordinary water-color paper, cut to the required shape and fastened with the tiny brass clasps used to hold manuscript sheets together, is the best material. Most of the newest of these shades have continuous designs, with borders varying in depth and more or less elaborate. For these decorations the aniline dyes form the best medium, as opaque colors give only a blotched, unfidy effect and aniline colors may be diluted to the faintest possible tints.

IT WAS SOME TIME BEFORE JEWELLERS could persuade women to give up the little narrow belts that they liked so well for the wide crush belt of silk or satin with its handsome buckle; but, true to their nature, when they did adopt the crush belt they would wear no other waist ornament. Indeed, this style of girdle has grown so popular that it embraces femininity not only about the waist but about the neck as well. One of the latest fads is to wear a

broad piece of soft ribbon around the neck, fastened in front with a small buckle of as great magnificence as the owner can afford. Off the neck this stock looks for all the world like a belt. It is put around from the front, crossed in the back and fastened in front with the buckle. Those of turquoise-blue ribbon have a dull-gold buckle studded with turquoises; those of ribbon in any of the new shades of plum or red have buckles ornamented with amethysts or garnets, and so on. A soft stock of this kind is infinitely more becoming to young and old alike than the stiff neck-dressing which was in such high favor only a few months ago.

GIRLS WHO GO MUCH INTO SOCIETY find crêpe scarfs of dainty colors very useful and becoming additions to their theatre and evening waists. The scarfs are about eighteen inches in width and at least two yards and a half long, and becoming alike to old and young. A scarf of this sort serves two purposes, giving considerable warmth over the shoulders and chest and keeping a very light gown from becoming soiled by a dark wrap that may be put over it. The scarf should be spread out over the chest, the ends crossed behind and then brought to the left side in front and there tied in a loose knot. The coat is easily slipped over this and readily removed.

GIRLS WHO ARE TO BE MARRIED during this year will doubt less be interested to know that the most desirable wedding gown is hand-embroidered. To be just the thing the work should be done by the prospective bride herself. The handsomest are worked in either a conventional pattern or in orange blossoms. If the design is a strictly conventional pattern, pearl beads may be used with appliqué or stitch embroidery. White satin affords opportunity for sweeping sprays of orange blossoms. Outline these on white *mousseline de soie*, cut them out with sharp scissors and apply with fine silk couching cords to the satin. The stems and leaf veins should be traced out in these cords. The stamens should be worked in white filo, and other features may be touched in with silk also. The breadths of satin should be embroidered over tightly framed light-weight muslin. When finished it will be necessary to paste the work on the back, but this should be very lightly done, for embroidery which is to hang in folds should never be stiff. If the gown be *mousseline de soie* instead of satin or silk, the orange blossoms should be embroidered in full feather-stitch with pure-white filo. It will be necessary to stretch the *mousseline de soie* in a frame without backing. This can be done by first binding the edges with corded linen and lacing it with cords over the frame bars. A wedding gown ought to be a decidedly individual affair, and nothing will make it more lovely and personal than needlework decoration. It is possible to embroider a tulle veil, but this requires the most exquisite workmanship.

THE MARRIAGEABLE GIRL'S MOTHER may be interested to know about an exquisite cloth for a wedding breakfast. It should be embroidered with an orange fruit and flower design, and striking contrast may be had by embroidering the fruit and leaves with white cotton and the blossoms in white filo. This would seem in keeping with the idea of the rarity and daintiness of orange blossoms. The fruit and leaves should be laid over from side to side with lines or stitches about an eighth of an inch apart, rows at right angles, and then long stitches should be alternately woven into them. The work is usually known as "Queen Anne darning." When the surface is covered the form should be outlined in simple outline stitch. The leaves may be veined over the darning, thus strengthening it. The stem should be worked in sketchy-outline stitches and should be strong in effect. If used for a center-piece, the border should be on the hem. The threads for the line of the hem should be first drawn and the embroidery done and the hem turned and hemstitched last, in order that the work on the hem shall not appear on the wrong side of the cloth. Such designs can also be most beautifully embroidered in colors with silk. In this case work the oranges in French knots. Let the knots grow thin towards the center and leave the linen altogether uncovered for the high light. Use three shades of yellow and also one or two of yellowish brown.

LAFAYETTE MCLAFFS.

MILLINER

LESSON No. 1.—STRAW BRAID AND SHIRRED HATS.

Fancy straw braids will be extensively employed during the Spring and Summer. Their use adds considerably to the labor of making hats, but when a fine effect is sought, the difficulty of the weaves employed to attain it should not be regarded.

Wire frames are invariably chosen for braid hats; in fact, all frames for Summer use are made of wire, their lightness and flexibility making them superior to the buckram frames for airy headgear.

In braiding a hat begin at the back, with the end of the braid a little in from the edge of the brim, so that the braid may be made to follow the outline easily. Sew round and round the shape to

tulle or other tissues now in vogue, turn under the edge about half an inch for a heading and shirr it, two to two and a half

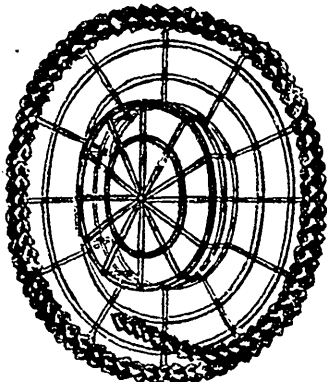


ILLUSTRATION No. 1.

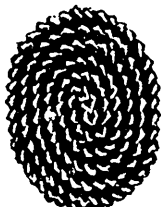


ILLUSTRATION No. 2.

the crown, with very long stitches on the inside and short ones on the outside, holding the braid lightly so that it will readily conform to the curve of the brim and making the rows overlap each other slightly. (Illustration No. 1.) Sometimes very rough, coarse braids become too brittle to bend. To prevent their breaking and to make them more flexible it is necessary to dampen them while the sewing is in progress. The loose edges of wide braid frequently stand up after they have been applied to the shape. In such a case a thread may be run through each upstanding edge, though it should not be drawn tight enough to produce a stiff or pinched effect.

The top of the crown is made by itself. Turn under the end of the braid in a point and then sew round and round just as in making a lamp mat, folding an occasional plait in the braid to form a perfect disc, which makes large or as small as the shape requires, letting one row of braid extend beyond the edge of the brim to lap over the side. (Illustration No. 2.) When com-

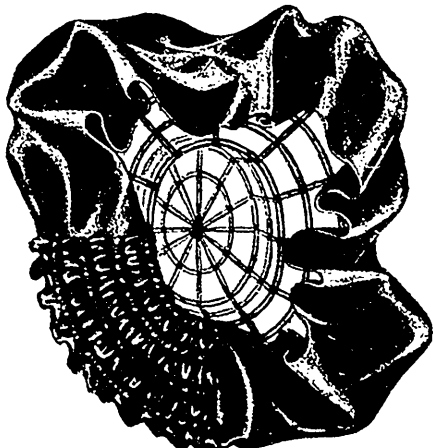


ILLUSTRATION No. 3.

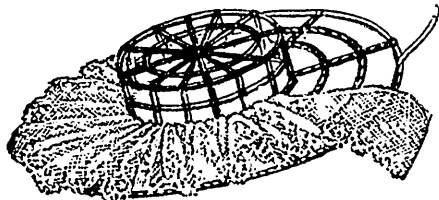


ILLUSTRATION No. 5.

times the measurement of the brim being required for the facing. More of tulle than of *mousseline* or chiffon is needed, because it is softer and crushes more easily. Then plait or gather the fabric at the base of the crown, the edge

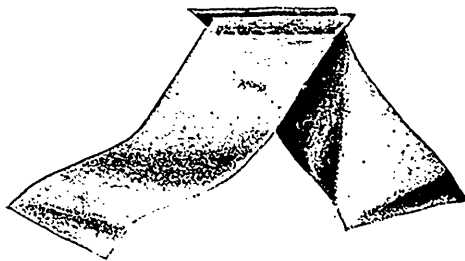


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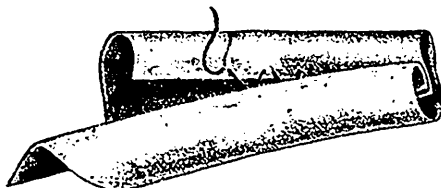


ILLUSTRATION No. 7.

being covered by the lining. If desired, several rows of shirring may be made at short distances apart beyond the heading, remembering always to take short stitches when

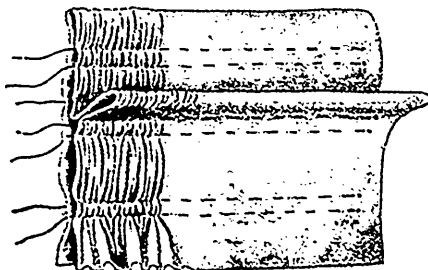


ILLUSTRATION No. 4.

used for such brims. It is impossible to give instructions for draping a crown. The drapery is always arranged on a rice-

shirring sheer materials and to use button-hole twist for the sewing. Draped or straw braid crowns are combined with shirred brims in many of the new hats, tulle and other diaphanous textiles being

net foundation and both experience and taste must come to the milliner's aid to produce an artistic effect. The same measurement of the shirred brim is taken for the material as for the shirred facing. First join the ends of the material, then fold the width in half. Mark with pins or thread the center of the front and back of the brim and again the center of each side and pin the doubled material to each point thus measured. Then begin to shirr the material at the doubled edge for a heading. Slip the brim between the two layers of material to the heading and then shirr over the first wire. (Illustration No. 3.) Shirr similarly over the other wires, and then gather the edges to the base of the side crown. To make tuck shirrings, fold the material over each wire about a quarter of an inch and shirr as before. (Illustration No. 4.)

A stylish and much admired finish for a hat is a narrow quilling of chiffon or tulle. The material is doubled and gathered simply along the center and then sewed at the edge. Another admirable way to cover a brim is to twist very narrow, flexible straw braid around the wire or apply it plainly or else plait or gather lace the width of the brim over it, tacking the lace

here and there to the covered wires. (Illustration No. 5.)

Milliners' and plain folds of velvet and satin are much in vogue, but unless arranged by fingers professionally deft they are likely to mar the effect of a hat otherwise satisfactorily trimmed. All folds are cut in bias strips, and when it is necessary to make a joining in the strip the ends must be put together so that the sharp points come at opposite ends when the material is laid face to face. Once the joining is made the points must extend the depth of the seam beyond the edges. (Illustration No. 6.) For a narrow, plain fold a three-quarter inch strip is cut, and for a wider one a one-inch strip. In sewing the fold the edges of the velvet should meet, and the sewing should be with strong cotton in large over-and-over stitches. The folds may be placed underneath a brim or around a crown.

For a milliners' fold the strip should be cut an inch and a half wide. Both edges should be turned under; then the lower edge is lapped over the upper and slip-stitched to it very carefully. (Illustration No. 7.) Not a single stitch should show outside the fold.

MILLINERY FOR EARLY SPRING.

The selection of appropriate millinery for the early Spring months is decidedly difficult. All interest has been lost in even the late Winter hats, and, beside, they are apt to appear a little *passé*, as fashions, more than anything else, are liable to sudden changes with or even without the slightest reason. Then, again, there is a natural hesitancy to rushing in the light Summerly creations on these fresh cool days; so the subject now to be considered is the unobtrusive but dainty *à-ent-saison* hats that are shown in beautiful profusion. A becoming hat or bonnet certainly adds more to a woman's appearance than any other single article of outdoor apparel and consequently should be selected with great care as to shape, color and general fitness.

Hats this season show a marked tendency to return to the becoming downward cant of last Summer, and thus afford a welcome shade to the eyes during the bright Spring days. The hats, when tilted forward, are more easily worn by the vast majority than the flaring, fly-away effects so much in vogue during the Winter. Toques in fibre cloth and cunningly woven straws will be extensively worn with both morning and afternoon toilettes, while tulle hats are chosen for theatre and reception wear.

The tulle hat is deserving of much consideration: it is unusually artistic and has a fluffy graceful effect that can be obtained in no other material. One beautiful tulle hat was fashioned with a small round crown and turned up brim upon the turban style, the whole being made of small tuck-shirrings that induced a soft, ruffled appearance. Twisted pieces of the tulle formed a bow at the center of the front, and through it were thrust two ornaments with enormous jet tops and amber pins which furnished all the decoration necessary. This seemingly simple hat required twenty yards of tulle in its construction and several days of most tedious labor. A small hat of white tulle was covered with jetted black net and trimmed with long feather effects made of steel paillettes and caught upon the hat to the left of the center with a large cut-steel and Rhinestone buckle. Dainty soft tones of tulle are selected and embroidered with steel, gold or silver or often brilliantly jeweled. Pale-blue tulle sparkling with myriads of tiny Rhinestones was finished with two soft white feathers artistically arranged in front, and running up the stem of the feathers were narrow black velvet ribbons upon which were fastened at regular intervals small Rhinestone buckles.

Jaunty little toques of velvet can suitably be worn with almost any costume and when gracefully draped and simply finished with quills, plumes or flowers are universally becoming. They are designed to be tilted slightly forward or fastened behind the large fluffy Pompadours that still retain their popularity. Purple is extensively chosen for toques, and when trimmed with large bunches of realistic violets and white tulle and worn with one of the new purple walking costumes the effect is extremely tasteful and stylish.

Flowers have blossomed forth again in the greatest profusion,

and, after the stiff effects so much employed during the Winter, their grace and adaptability are more appreciated than ever before. Fuchsias, violets, bluets, chrysanthemums, poppies and roses, copied with the utmost fidelity to Nature, mingle their lovely hues with bunches of rich green foliage and rosettes of velvet and tulle with delightful impartiality.

Quite a departure is noticed this season in the extensive use of fur during the early Spring months. It is combined with lace and tulle, and the association of these filmy fabrics gives it quite a Spring-like touch. A toque of this description was worn with a gown of light-gray cloth embroidered with chenille. The small brim was of chinchilla, with a crush crown of spangled gray tulle, while high above it nodded a single dark-red rose.

A new conceit in the way of artificial flowers that does not make the slightest attempt to represent Nature are the huge French roses—about as large as a saucer—that have been lately introduced with great effectiveness. These roses are obtained in the very latest and newest shades and are often made of a combination of silk and velvet; and, as a rule, one rose is about as much as an ordinary hat can accommodate.

With the first Spring breezes ribbon has returned as a trimming, and it may be purchased in plain or two-toned effects, stripes or checks. Gauze and velvet ribbons are also shown in great variety, and when arranged into large graceful bows provide all the trimming necessary for even dressy hats.

Hats made of strips of felt and chenille or fancy weaves of satin-finished straw are most widely used for early Spring wear. A very artistic hat was of tiny folds of black taffeta interwoven with heavy chenille cords. About the crown was simply disposed a scanty drapery of black satin antique, lined with white taffeta and loosely tied in front in a knot through which were thrust two curling white quills. Fluffy white chiffon rosettes rested upon the hair at the back.

A most effective disposal of tulle is seen in a carriage hat of black satin. The large flaring brim is faced with white tulle finely shirred, and tiny pink rosebuds are arranged upon a bandeau and rest upon the hair. Large soft plumes give the requisite height, and broad strings of tulle are tied coquettishly at the left side.

Another picture hat is of tucked heliotrope net trimmed with a lighter shade of chiffon and a dainty profusion of violets and with a long shaded purple feather extending across one side and around the back.

The walking hat is as much in evidence as during the Winter. It is so exceedingly useful and appears in such a variety of shapes that everyone can obtain something suited to her particular style. An English walking hat with a rather high square crown, around which is draped black-and-white striped silk, is finished with two long black quills and worn very far over the face. A hat of such neutral shading and fashioned upon such a simple plan can be worn with any tailor suit and is most appropriate for shopping and early morning wear.



1



4



3



2



5

Some
Early Spring
Styles.



6



9



8



7



10

Some
Early Spring
Styles.

Entire brims made of tiny overlapped feathers are quite an innovation this season and are very well adapted for cool Spring days. In hats of this style the crown is of mixed straw, silk or net. In one turban two beautiful heron breasts formed the rounding brim, and a red gray taffeta was fashioned into a full draped crown. The only trimming was afforded by a silver buckle set with amethysts, which held in position a bird-of-Paradise plume. This hat was set squarely upon the head, making it rather a severe though unusually attractive style.

Decidedly pleasing is a new Spring hat of satin straw with a Tam crown of red taffeta embroidered with bow-knots in chenille. It flares slightly at one side and a broad black breast curves about the brim, while a flat velvet rosette made with a velvet covered cord arranged to form a large cone-shaped center gives an original finish. This style of rosette is unquestionably artistic.

Charming combinations may be effected by the liberal use of lace, flowers and the numerous exquisite jewelled ornaments now exhibited in wonderful variations. An example of this is shown in a sailor shape of blue straw which has the top of the crown covered with a brilliant ornament that reminds one somewhat of a pagoda. It is draped about the crown with mirror velvet covered with rows and rows of narrow frilled lace in a deep shade of écaru. Fan-like effects of velvet edged with lace decorate the front and are brought together at the center with a large brilliant butterfly.

Many large hats this year are to be worn flat upon the head without a tilt in any direction. This is rather a difficult style, and so will not be generally adopted, as a softer, more graceful effect is more becoming to the average woman. A large flat hat of mode straw is made with a gathered crown of purple velvet covered with frills of cream chiffon, simple decoration being afforded by an enormous bow of uncut purple velvet.

Whole hats are fashioned from chiffon and are quite a fad of the hour. Many are made shirred upon wire frames, while others have full draped or gathered crowns with soft "floppy" brims of accordion plaiting. The usual trimming for hats of this description is afforded by graceful ribbon bows, through which are run several fancy jewelled or enamelled pins.

In nearly all of the new Spring hats a facing of a contrasting color is selected. Straw hats are made with double brims of differently shaded straw or with smooth facings of moiré, velvet, or, more often, full chiffon or tulle effects.

Red roses give life and a warm color scheme to a black sailor-hat finished with a white chip facing. The large, rich roses form a complete wreath about the hat, with a large nodding rose and bud to give height. White chiffon rosettes caught with Rhinestone cabochons are deftly arranged under the brim.

Rather odd and interesting is a shepherdess hat of golden-brown straw, which is softly lined with shirred chiffon in a delicate corn yellow. Two brown ostrich feathers shading to a dainty yellow encircle the hat and are fastened in front under a large tucked rosette of white satin antique. Yellow roses are arranged under the brim. Another Spring fancy is embodied in the hats made entirely of flowers and foliage. One, a turban shape, had the rolling brim of tiny overlapped rose leaves with the crown of pink buds, while a full-blown rose gave height and finish to one side. Another was a toque of violets in all the harmonious purple tones, the only trimming being afforded by an enormous bunch of violet leaves that formed a pompon at the side. In a hat made of crinkled cerise rose-leaves decoration was afforded by a full chou of white chiffon and wings of cream lace.

A unique combination was presented in an evening bonnet in which the crown was of gold lace and the brim of blue rose-leaves, completion being given by tiny white Mercury wings.

An attractive Spring hat of light-gray satin straw is shaped in the Duchesse style. The drapery is of dark-ruby velvet out of which rise several white plumes. A couple of chrysanthemums nestling against the hair add to the general effect.

To a very large extent bonnets have been abandoned for theatre and evening wear, and innumerable hair ornaments have been introduced to take their places. Some are really beautiful, but others—fashioned out of heavy combinations of lace, ribbon and feathers, outspreading and upstanding—are little short of abominations. Really graceful and becoming is a single coq feather in black or white that curls back gracefully and is fastened in front with a jewelled pin. The effect induced by this style of ornament is particularly striking, and when worn to the theatre is too small to obstruct the view, as do the numerous tall aigrettes that have been much affected for several seasons. Another favorite embellishment is a butterfly made of real lace measuring not more than four inches from the top of one wing to the other, with its edges exquisitely wrought with tiny jet nail-heads and Rhinestones. The body of the butterfly is also of jet, with tiny jewelled eyes.

Pretty twisted and wired bows of satin, velvet or in tinselled effects are youthful and charming, and when a soft aigrette is added they are both stately and dressy.

Hats constructed of both heavy and filmy laces are another popular novelty, and when trimmed with rich velvets, flowers and plumes result very pleasingly. An exquisite creation is fashioned of heavy Russian lace in a deep-écaru tint, and upon it are massed realistic bunches of clover blossoms and dainty clover leaves, while fluffy chiffon rosettes with amethyst centers are artistically disposed upon it.

DESCRIPTIONS OF MILLINERY PLATES. (PAGES 359 AND 360.)

FIGURE No. 1.—LADIES' PICTURE HAT.—Very dressy is the effect produced by this large hat of mode satin. It is worn tipped stylishly forward, and soft curling brown plumes are gracefully arranged to give becoming breadth across the front. Yellow jonquils are massed in artistic profusion between the plumes and complete a most charming color scheme.

FIGURE No. 2.—LADIES' SAILOR HAT.—Trimmed sailors are as much an accepted fact nowadays as the plain effects that have been in vogue so long. Gray satin straw is used in the hat here illustrated, and soft draperies of taffeta silk in shades of light and dark blue are deftly arranged about the crown and finish in a chou at the center of the front. A unique effect is produced by sprays of forget-me-nots artistically tacked along the folds of the silk. This style of hat may appropriately be worn with a light Spring tailor gown.

FIGURE No. 3.—LADIES' WALKING HAT.—Coarse straw woven into a very heavy mesh was selected to develop this becoming hat. About the low, oval crown is lightly wrapped a fold of silk, which is caught with a brilliant buckle in front and ends in tall dog-eared effect at the left side. A large bunch of apple blossoms affords a dainty and effective finish.

FIGURE No. 4.—LADIES' SHEPHERDESS HAT.—A beautiful effect is achieved by this dainty shepherdess hat of heliotropo straw. It is shaped with a quaint downward dip at the front and back and rather broad and slightly flaring sides. Heliotropo satin ribbon and a graceful bunch of yellow and white narcissuses afford the necessary decoration.

FIGURE No. 5.—LADIES' TOQUE.—Taffeta silk skilfully manipulated over a becoming toque shape was used in the development of this hat. The only decoration is afforded by a large

bunch of beautifully shaded poppies that nod gracefully high above the low draped crown.

FIGURE No. 6.—LADIES' TAFFETA HAT.—Decidedly simple yet most effective is this charming hat of golden-brown taffeta. The soft gathered brim and full Tam crown are separated by a wreath of shaded pansies, while jetted quills give height and finish. The hat will prove very serviceable and may suitably be worn with almost any costume.

FIGURE No. 7.—LADIES' TOQUE.—Purple velvet and blue silk are daintily combined in this stylish toque. The silk which is used for the crown is artistically arranged in rosette effect at the sides and caught with a jewelled cabochon. Massed high toward the back are realistic bunches of violets.

FIGURE No. 8.—LADIES' TOQUE.—One of the latest Spring conceits is illustrated at this figure. Dainty primroses tastefully shape the small brim, while the crown is composed of overlapping leaves. A full bow of velvet ribbon is the only decoration needed to give an elaborate effect. This diminutive toque will be found exceedingly dressy for evening wear.

FIGURE No. 9.—LADIES' LARGE HAT.—A white chip hat fashioned with a low crown and worn well forward is beautifully trimmed with a large black plume which curves gracefully about the left side. A picturesque effect is produced by the artistic arrangement of dark-red geraniums.

FIGURE No. 10.—LADIES' FLARE HAT.—This charming hat, which flares becomingly at the left side, is fashioned in the very latest mode. It is of heavy straw elaborately trimmed with Liberty silk and large bunches of black and gold buttercups. Large silk pompons and graceful sprays of soft green foliage provide a decorative finish.

NEW KINDERGARTEN PAPERS.

BY SARA MILLER KIRBY, AUTHOR OF "KINDERGARTEN PAPERS."

No. 3.—HOME WORK AND PLAY FOR MARCH.

"Let me come in! Let me come in!"
Softly tapping, says gentle Spring,
"Let me come now, and soon I will wear.
My pretty new dress, all green and fair.
A pale green trimmed with the prettiest flowers,
That I'm keeping for April's christening showers;
It has plumes of white and dots of gold,
And bunches of lilac in every fold;
There are circles of blue in the shaded greens,
With little gold points peeping over the rims:
Oh, the daintiest dress you may ever behold.
Is the one I will wear when I'm scarce a month old!
And the very air will softly caress,
And whisper sweet things of my pretty new dress."

In advance of the most methodical housekeeper Mother Nature is already planning her Spring housecleaning. What a task she appears to have, with leafless trees to be clothed in new green dress, ponds to awaken from their icy slumbers, brown fields to be changed to a mossy waving carpet, and unsightly rubbish everywhere to be disposed of—in fact, a bare earth to be made into a beautiful one! If the housekeeper's task were so great and her materials to all appearance so unpromising, or the transformation to come, how her heart would sink within her! Not so with Mother Nature. Silently she calls her forces of wind and rain and sunshine to her aid, and at the first touches upon the waiting pulse of things the hidden something is awakened and the heart throbs of life begin their work. Everywhere this force is felt, this wonderful throb of new action and freedom. The child, because his nature is still simple and in unity with the great world of growing things, feels it and becomes restless. To punish him for his restlessness is to do violence to cause and effect for which he has no responsibility. He is joyous and bubbling over with animal spirits just because he too is alive, and growing with all the other growing things around him. He hears

"A wonderful tramping of little feet,
Once tucked up snugly and nestled below.
A coverlet of wind-woven snow,
Where they've peeped and listened all Winter long,
For the first Spring day and the blue bird's song.
"Now the swallows fly home to the old brown shed,
And the robins build on the bough overhead,
And out from the mould from darkness and cold,
Blossom and runner and leaf unfold."

May the older person, too, seek to get in touch with Nature, and, instead of repressing the child, endeavor with him to enter into the joyousness and mystery of the ever wonderful, recurring processes of Spring. This month we will talk of wind, sunshine and rain, three forces now at work bringing the Spring.

One of the first of the forces at work with Mother Nature in her Spring housecleaning is the wind. Froebel in his mother-play book calls particular attention to the wind under the subject of the weather-vane, and believes that the child yet unable to speak can have its interest awakened in this phenomena of Nature by imitating with its little hand the movements of the weather-vane. As a physical exercise it develops the hand and forearm, and it interests the child's mind because it is the effect of a motive power. The search for this motive power is the key to the child's interest and curiosity in all moving objects. He desires to find what it is that makes it go. Often this desire leads him to pull the thing apart, if possible, to see if the mysterious power is inside. The rhythm of the watch's tick, with the desire to see the "wheels go round," is the secret of its fascination for a child. When the wind rocks the tree branches, blows the drying clothes, flies the kite or sailboat or makes the weather-vane creak as it turns, the child naturally seeks the cause or power back of the apparent effect. He is told that it is the wind, and with his little hand he makes a turning weather-vane. Thus he becomes the cause of an effect, too, and learns with delight that he controls the movement.

Says Froebel, "He is experiencing the fact that a moving object has its ground in moving force; soon he will conclude that living objects have their ground in a living force." Thus, without pointing a moral, we can lead the child through Nature to God as the living source of all things and show him that only the life which draws its motive power from that highest source has the truest happiness because it is harmonious, or, as Mr. Trine says, "In tune with the Infinite."

Froebel's picture accompanying the weather-vane represents in many ways the force of the wind. The branches of the trees are bending and the leaves turned in one direction; a windmill stands on a neighboring hill, a weather-vane shows on a tall steeple, and in the garden near by is a busy scene with the mother hanging clothes to the line from which they blow out full in the breeze, while a boy holds up his large flag to see its folds unfurl; a younger sister tries a similar effect with her handkerchief; two little brothers amuse themselves, the one in flying a kite, the other with a fast-turning pin-wheel; and even the roosters seem anxious to make examples of themselves by standing against the wind, their tail feathers rendering them top-heavy.

There are many ways of introducing the subject, either from the morning observation of the weather and the record made on the blackboard calendar; the incidents of a brisk walk with the children when we have called their attention to the great changes to occur during the month; or in connection with songs of the flowers and leaves now asleep. We can recall how the farmer gathered his apples last Autumn when the winds began to blow; how the birds were told by the wind that it was time for them to seek warmer homes for the Winter, how we went to the woods to gather nuts as soon as Jack Frost touched the burrs and the wind shook the bushes for us, and how the wind carried off all the leaves from the trees, even though they had donned their gayest dresses, and blew them along the fences and under the bushes to make a thick coverlet for hundreds of seeds and roots. Here we have work for a day or two reproducing what the wind did making all things ready for Winter. We can draw or sew branches with leaves and fruit upon them. Then contrasting the present condition of these branches we may lay sticks or matches or use small flat seeds to show how they look now. We can sew or model a chestnut burr ready for the wind to carry away the chestnuts. With blocks we can build the bird house for the birds in their Winter homes, or we may weave a basket like the one we used to scatter seeds to them or again make the fence where the wind carried the seeds from our daisy plant and spread a blanket over them. We can sing

"Come, little leaves," said the wind one day

and other Autumn songs that tell of the wind's work, and play "Fly away and come again," and similar games that tell of the migration of birds or savor of the wind's message in Autumn.

When speaking of what the wind does with seeds it will be interesting to note the dandelion's fluffy ball, which even the puff of a gentle zephyr can carry aside and then cover with dust, thus performing all the work necessary for a new family of dandelions. In this history of the dandelion blossom from the time the parent plant shows its green leaves in the Spring, through its blossoming, seed-making, its journey with the wind, finding a home, resting during the Winter, and appearing with the early days of next Spring, lies a story and work for the children. Other wonderful journeys with the wind are undertaken by the soft catkins of the pussy willow, the sail-like maple seeds and the seeds of the spruce trees, the cones of the last displaying the wisdom to remain closed on damp days, when the seeds would merely fall under the parent tree, but springing wide open when the skies are clear and a stiff wind can convey them to some favorable spot. Still another work of the wind is that of drying the ground after a storm.

In all the foregoing ways Mother Nature finds the wind a willing helper. Man, too, has found that he can appropriate the wind's motive power to do work for him, for it will turn the arm of the windmill for the farmer's waterworks, carry the sailboat from one port to another and its presence is looked upon with favor by the housewife on washing day. Now we may

* "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.

make paper sailboats, windmills and kites for the little ones, while the boys whose hands are strong enough to be trusted with hammer and nails may experiment on the nearest mud-puddle with sailboats constructed from pieces of board and old muslin. The same boys will also find the trunk of a tree and two flat sticks nailed across each other very satisfying as a windmill, to the motion of which he finds appropriate the words of this little ball play.

"See the windmill how it goes,
While the wind so briskly blows,
Ever turning round and round,
Never idle is it found."

As soon as the child learns which is his right hand and which his left hand he can begin to learn direction. The teaching of direction and position is most important in helping the child to clear ideas. This teaching is one part of kindergarten work, for the kindergarten ever aims to have the child find the place of an object and its relation to other objects, thus giving him a correct starting point for his ideas and developing language and the powers of description. For this one thing alone the kindergarten work is invaluable and wherever possible mothers should allow their children the benefit of kindergarten training. In primary work I have had children of seven and eight years old of average intelligence look at me without an idea as to what they should do if I told them to stand an object in front of or before another. They were the children of mothers who "couldn't bear to part with their babies" and so kept them at home as long as possible. In such a case I was obliged to lay the foundation that should have been laid two or three years before. Teachers, like physicians, are often brought in contact with the weaknesses of human nature. With this little digression to emphasize the subject, let me point out that in the wind we can find ways for teaching direction. Which window and door does the wind knock at? Is it North or South, East or West? Which way do the branches blow, the smoke curl and the flag or pennant fly out? If we look at the weather-vane, which man has made to help him tell which way the wind blows, we find it pointing to the quarter from which the wind is blowing, and so we can easily see if the wind is North, South, East or West or from intermediate points. From the direction of the wind we may judge what the weather is to be, for the North Wind tells of the ice and snow whence it comes, the South wind breathes of flowers, sunshine and delicious fruits, the East Wind brings rain or fog, and the West Wind whistles cheerily of bright days and pleasant times. If we watch the weather-vane, our plans may be modified according to the day it promises. The weather bureau has recently asked that more attention be paid to their reports of coming winds and varying temperature, for by so doing and providing for the weather much sickness and discomfort may be prevented. Perhaps the last thought in regard to the wind is as to which sense it appeals. Can we see the wind—or only its effect? Can we hear it and feel it? For memorizing the children will enjoy E. C. Stedman's "What the Winds Bring" and will find Longfellow's "The White Man's Foot" and "The Four Winds" from "Hiawatha" most fascinating. For a pretty poem about the March wind I venture to quote the following:

THE MARCH WIND'S MISSION.

"Sung in its little Wintry bed,
There slept a violet blue;
A warm brown cover o'er its head,
And a snow-white blanket, too.
"One day a trumpet blast was heard,
That bade all earth rejoice;
The violet in its warm bed stirred,
And hearkened to the voice.
"The shrill March wind was telling o'er,
The land to every one,
That Jack Frost reigned as king no more,
And Springtime had begun.
"It told the violet in its bed,
That its long rest was o'er;
It stirred the covering o'er its head,
And bade it sleep no more.
"For baby days were hastening on,
And gentle April showers;
Then, with a rush and roar 'twas gone,
To waken other flowers."

With the stirring March wind come, too, the longer days and warming rays of the sun to help perform again the ever beauti-

ful miracle of coming to life. How glad the little seeds must be to feel the sunshine touching their very hearts and telling them it is time to awake. The children also open their eyes with delight when they see the first rays that betoken a sunny day. And in the kindergarten after the prayer of thankfulness for sleep and loving care how joyously they sing "Good-morning" to the "Merry Sunshine," the source of light and heat. Its light and life-giving powers represent God Himself. How sickly both plants and children are without the blessed sunshine, just like the pale bulbs and geraniums we bring up from the cellar from their Winter rest. And when we look at the jonquils, dandelions and yellow chrysanthemums, how we admire their bright color and feel that they are like so much stored-up sunshine. Let us have all the windows we can in our homes and open them wide to the life-giving and purifying rays of the sunshine: and at the same time throw open, too, the windows of our souls to everything pure and beautiful.

There are so many ways to introduce the subject of sunshine that each one will naturally select the most opportune. For instance, if the child's sleeping-room has windows facing the East and the sun is rising when he awakens, his attention may be called to the fine day it will be. The light of the day and the darkness of night may be contrasted, or the difference suggested between a rainy day and a sunny one. Again, the idea of day recalls what the child has already learned—that the earth, upon which he lives, is a ball that turns round and round all the time. The sun, too, is a ball much larger than the earth, but it does not turn like the earth. Its work is to send down rays of light and heat to the earth, to make it a pleasant place for people to live in, helping many plants, animals and children to grow, and sending tiny drops of water up in the air to form clouds. It shines into so many places and it is shining somewhere all the time, even though the people may not see it for the screen of clouds between them and the sun. To explain the idea of a ray of sunshine, darken the window all but one slat in a blind and let the children see the long streak of light as it falls to the floor. How they will run to put their hands in it to see if it is something they can catch. This naturally leads to the subject Froebel's "Light Bird," the motto for which says,

"We must do own what we own not,
But which is free to all,
The sunset light upon the sea,
A passing strain of melody,
Are ours beyond recall."

Here the child sees the light thrown from a mirror or a glass of water upon the wall. He calls it a light bird as it dances about, now here, now there, and he tries to grasp it and make it his own. This he finds he cannot do, for instead of being under his hand it shines over it or eludes his touch altogether and appears elsewhere. It is just "shine" and he cannot keep it. Then the mother tells him that he cannot catch everything, and she shows him another child who is trying to catch a butterfly, a kitten stretching up for a ball just out of its reach, and a boy who is climbing a high ladder because he thinks he can catch the swallows under the eaves. Two more children sit looking at the long golden rays of the setting sun. They, the mother explains, are catching and holding in their hearts with their eyes the beauty and glory of the sun. With beauty and love in their hearts they will have shining beautiful eyes, charming smiles and do kind deeds. Thus they, too, will shed light wherever they go, and we can still see them when they are not with us.

Thus, as in the physical, we pass from touch to sight; so in the spiritual Froebel would have us begin with the tangible and advance toward the indwelling ideal. Sight kindles desire, which arouses action. The child sees the moon and he tries to climb toward it; so it is that seeing the truth arouses the sense of obligation to obey it. "To train your child to see clearly," says Froebel, "is to teach him to feel profoundly, as in God absolute omniscience is bound with perfect love."

To show the child that the sunlight has many colors in it hang a prism where the sun's rays will pass through it. From this he will readily turn to the rainbow, and will doubtless remember what kind of a day it was when he saw the rainbow. He may also see the rainbow colors in a drop of water as it hangs from the tip of a branch glistening in the sun, and will be much pleased to find the same colors in the soap bubbles which he blows up into the air of a sunny window.

A pretty story that may be told with the sunshine work is of a poor little boy who lived alone with his decrepit grandmother on a narrow street in Boston. Their rooms were in the basement and were damp and unhealthy. No sunshine came into

them, and finally the grandmother became so helpless with the rheumatism that she could not go out at all. When the doctor came to see her the little boy heard him say that she must be where she could get sunshine and good air. He watched for the sunshine, but it did not come; and then he remembered how bright and warm he had seen it shining on the Common. He would catch some of that sunshine—there was plenty of it—and bring it home to cure his grandmother. So, catching up a big white pitcher, he ran as fast as he could to the Common and set his pitcher down in a bright patch of sunshine. He could see it all light inside, but every time he picked it up to run home the sunshine would be gone and the pitcher dark inside. A sweet-faced lady who had been watching this strange play, as she thought, of the little boy, asked him what he was doing. "Catching sunshine," said he, "to cure my grandmother's rheumatism."

"My child," said the lady, "you cannot catch sunshine. Let me go home with you to see your grandmother, and, perhaps we can make sunshine for her."

She went home with the little boy, and when she saw the grandmother and the dark rooms where the two lived, she made them both and herself, too, very happy, by carrying them off to a nice cottage she had in the country where the grandmother could sit all the long morning on a sunny porch and the little boy played in so much sunshine that he forgot all about catching it and only grew and grew until he became a fine strong boy.

When we talk of the sun carrying some of the tiny water drops up into the air, where they are made into clouds, we may again recur to the wind which when it blows from the North or East speedily changes the cloud vapor into drops of water. These are too heavy to stay up high, so down they come to the

ground again, perhaps far away from the garden where they had lived. Some of them fall into the woods, where they kiss the thirsty flowers that wanted their help to grow, others sink deep down through the soft leaf mould till they finally trickle into a spring near by. The spring becomes so filled with these rain-drops that it overflows into a little brook which runs merrily down to a river, and the river hurries on to the ocean. Here the sun warms the drops again and carries them up into the air for more clouds which the wind can take on another journey.

First, take the children out to find, if possible, a spring or a dancing brook, and then afterward reproduce what was seen and enjoyed. Froebel has given a song of the brook with its bridge, and Miss Poulsson has written a charming finger-play telling the experiences of a little boy's walk. A game that all children like is that of a river where they join hands and wind in and out around stones, past watermills and under bridges—other children tell of the birds that drank of the brook, cows that stood in it, flowers that grew by it, fishes that swam in it and of boys who splashed laughingly in the shallow pools or tried their new sailboats. The river has harder work to do, and here we find cities on its banks, large boats upon it, high bridges over it, saw-mills and ice-houses near by. Then we may pass on to the ocean or the lake. Other forms of water may be mentioned or not, as preferred, in this connection. I have simply spoken of the sequence most conspicuous in this Spring awakening.

The flowing of the sap has not been mentioned in this paper, but it would be in keeping to take up that subject at the very first of March, while it thaws during the day and freezes at night, and follow with the suggestions just outlined.

SARA MILLER KIRBY

THE BOY AND HIS DEVELOPMENT.*

By MRS. ALICE MEYNELL, AUTHOR OF "THE RHYTHM OF LIFE," "THE CHILDREN," ETC.

No. 3.—GOING TO SCHOOL.

In our own childhood fathers were wont to tell of the hardships of their school days; and to-day you may (more rarely) see little boys attentive to the recital of the privations and the rigours which their fathers, small and callow from the nest of home, underwent thirty years ago. Is it the natural discontent of the former boy that gives a tinge of dismal colours to the narrative even as it is told in the easier temper of manhood, or is it impossible to resist the impulse to boast of the trials of the past or to stimulate the gratitude of a little son for his present comparative luxuries? The latter is an impulse to which all fathers are subject; but are the moving anecdotes of old school-days due chiefly to it, or has one of the greatest changes of manners in our age been the change in the daily conditions of the life of boys in private schools?

Because we were moved with pity for our fathers (and for other reasons) we are inclined to take literally what was told us of their cruel school-days, but we are not convinced that the schools of our children's fathers were very cruel. In other words, the schools of sixty years ago were conducted with extraordinary roughness, as though the ascetic ideal, still lingering in the world, should be fulfilled somewhere—and where better than in the school, where it might be inflicted by force? But the schools of thirty years ago had already been visited by the spirit of equity. The ascetic ideal was fading out from the traditions of the multitude; and the few who held it had begun to ask themselves whether it would not be better to propose it to the voluntary following of the adult and responsible and not to compel the young, the quite helpless and the comparatively innocent—the boys—who, moreover, had no theory in its favour, to do it honor by a school life of cold and hunger. The change in the customs was a great one, but it took place long ago—about the middle of the century, except in the isolated cases of some belated schools. Governed by the legend, boys began to be warmed and fed at about the time

when science was spreading among schoolmasters the knowledge of the operation of food and heat. It was then generally understood that a certain degree of "luxury" is by no means a question of pleasure, but primarily a matter of health.

The really lamentable and irreparable thing in the older system was the mischief it did to the delicate. Perhaps if it were possible to discover precisely the amount of hardship that "hardened" (as parents and guardians used to say) it would be very well to inflict it, quite regardless of the murmurs of those who have to endure the process. It might "hurt," but it would do no harm. But hardship pushed a very little further, or hardship applied to the unfit, not only hurts but does perdurable harm, and for having decreed this wholesale, generally and for boys of all kinds, it is difficult to forgive the schoolmasters of the earlier century.

Cold that did not stimulate the circulation, but discouraged it for life; food that was just insufficient for growth and from which was omitted the heat giving butter prescribed by Nature and by cold Winter mornings; hours of fasting study, every one of which did its little something to sap the strength—these things were inflicted under the general purpose of "hardening," and the weakening that they did in fact bring about has been irremediable. There are doubtless old men now who are suffering something in their latest years because of it, and other old men have died the sooner and the more sadly.

As for the spiritual effect of hardship—for assuredly there was some vague aim at such an effect—it must needs have been doubtful, and less than doubtful, in the case of boys who saw their elders rejecting ascetic discipline as soon as they were masters of their own condition, and using consistently every attainable and possible means of personal ease and comfort. The ascetic idea was still alive in the seventeenth century, and the adult man and woman confessed it explicitly and actually honoured it more or less; in the eighteenth century it had become a tradition of little interest; in the nineteenth century a restoration of severity of manners seemed to suggest that asceticism was not a thing to be wholly disregarded; and then it was that

* No. 1, Early Consciousness, appeared in the Number for January No. 2, Seven Years and Under, appeared in the Number for February.

the idea commended itself to all the grown-up people—that the elders should admire discipline, and that the young should endure it. Among the young there must always have been some observant, reasoning, keen and silent boys who questioned this distribution of things. Charles Dickens, who on more than one point spoke for children in their names and with their thoughts, has recorded the vigilant sense of tyranny with which a boy, with his milk and water and bread before him, counted the rich items of a man's breakfast and saw him eat them. To-day we share everything and are at least free from the dumb comment of discontented children. Our boys miss whatever discipline might possibly be working upon their minds in an obscure manner while they sombrely bore their lot and gauged the fortune of the grown-up; but was it any true discipline for a reasoning boy? To observe the practice of self-denial in those who have freedom to indulge themselves would doubtless be a memorable and fruitful lesson; but it does not seem to have been the lesson of the breakfast-table of those severe times. The fathers of that day deprived their sons of all the benefits of such a lesson and taught them instead that self-denial is a thing which those at liberty prescribe to those in bonds.

As for self-denial and privation at school, surely without too much softness we may hold the opinion that school itself—the mere fact of school and all that it inevitably entails—is nearly as much as a boy should be forced to bear, without any research for hardships for their own sake. At the time when nothing in the mind suggests imprisonment and when the victim is really quite unconvinced of the necessity of any constraint whatever, when his state of body and soul prescribe nothing but fresh air, play and food, we compel the child to bondage of body and efforts of mind for so many hours a day. It must be done, but it is so unnatural and so completely cruel that we might well soften the conditions, and, if privation is good, take some of it upon ourselves for his instruction, letting him the while enjoy his childhood as much as education will permit. Generally speaking, the world has at last agreed that a boy ought to be happy. Physiology has taught us lately how certain appropriate cells of the brain become hypertrophied by trouble and thenceforth over-quick to feel it. They have effectually persuaded fathers and mothers and even schoolmasters to avoid this newly-revealed and very dreadful way of “spoiling a child.”

There is no room for complaining that the first going to school—the very first—has not had the sympathy of sentiment in the world. Pictures of something less than the first class, but still pictures, have been painted of the little boy parting from a solicitous mother and, for the sake of manliness, keeping back the tears that would shame the outset of a career. Literature has also, no doubt, done her part; one almost knows the little stories and the verses without having read them. But all the liberal arts together would be insufficient to reach the solitary heart of a child who really suffers from such a turning of all the currents of his life. Some boys there are to whom school—the first experience of it—is a discomfort, an irksomeness, rather than a sorrow. Here and there an enterprising boy, whose home was not all that it might be, has felt the cheer of change, but here and there also is the equally abnormal boy who suffers more than we guess. English parents are charged with making haste to send their very young sons to school. So indeed do some of them, and the many detached families, and the parted fathers and sons, elder sons and younger, are the result, as much of early school as of colonial and imperial enterprises. School, India and the Colonies together have made the English a people far less domestic than any of their neighbors; and in certain classes the custom of entail has worked with these and has divided the first-born from all his brothers as though by a veritable difference of caste. He is a magnate seated in the ancestral house and lands; his next brother may keep sheep in the Australian bush, and not his own sheep—another man's; and his younger brother may prove unlucky at diamond-digging in South Africa and hire himself to a butcher by the day. But perhaps early school does more than all to make strangers of men of one name.

The little schoolboy of eight years has his bad hours, the sorrows whereof he is obliged to bear alone. It is perhaps the first

time that he has had anything to endure in silence; and this befalls him at night, after the stir of new school life is over and when the dark brings to children the sensitive state of their hours of solitude. Men and women when they too are troubled at night know that a more cheerful mind will come with day, but the child does not know that his distress will not last forever. The younger he is the more profoundly convinced is he of his own misfortunes, and the less is he able to defend his own heart against the arrows of suffering. It is no wonder that American lovers of children do not admire the English custom of parting with little boys who will undergo this—more or less with the infinite variety of characters—at eight years and even something under that age. There are certainly some English mothers who have not this Spartan resolution, but there are many who have it who sacrifice the natural feeling—passion it might rather be called—of pity for children, and who part from their tender little boys because their husbands bid them and because they have an almost savage idea of the “battle of the world,” for which a boy cannot begin to be equipped too soon, with self-dependence, with pugnacity, with self-control and with the faculty of silence. Perhaps nowhere else is life thus explicitly declared to be a fight. The Frenchman, it is true, has his *lutte*, and talks about it in the years of his manhood, but he hardly looks at his son's life from the outset as at a fight with men and things.

The little boy goes to school with a sore heart, even to-day, when school is less decidedly a place of penitence than it once was. Novelty of life is far newer to him than to the grown-up who are used to it. A little boy of eight years old looks back upon long years of the past during which all things have been the same. His own babyhood is at a mysteriously immeasurable distance; it is only as years remove him from it that he begins to realize how little a span of time those first years covered, how few they were, and how short they must have seemed to his elders. At eight years old going to school means the alteration of an old, old world, and, busy as his young imagination may have been, what he imagined of school, as he lay in his bed at home foreboding it, has in no way prepared him for school as it is. On the other hand, if he is a child of little fancy and has made no picture of his new career, he is in a state that everything surprises and many things dismay. Such sudden and overwhelming changes might be avoided by the means we should not hesitate to use in sparing pain to any other creature.

Whether a little boy be sent away quite young, as in England, or somewhat older, as in America or France, it would be a humane action to prepare him for the boarding-school by degrees. The strict observance of the hours allotted to the preparatory governess at home is the first step, and, wherever possible, a few months at a day-school should be the second. At a day-school a little boy of seven years old gets used to strangers—not merely to mingling with them, but to enduring their perfectly indifferent treatment of himself. Indifference is what no child—or hardly one except in altogether unhappy spheres of life—has encountered during any of the enormous years—the antiquity—comprised in those first seven. Nature, who makes the human child important, troublesome, interesting, charming and helpless, has ordained that he shall at any rate be the object of all but unrelaxed attention. Without it he would never grow to be a year old, and it is his for years after that. Whether fond or reluctant, the close service of his elders attends him personally day and night. At school the “falling off and vanishing” of this fostering and following care must strike a little boy with cold. At the day-school he bears the cold with expectation and memory of warmer hours and of a familiar and happy night, and so gets used to it. At the day-school, too, he meets his first real enemy. Being a child of man, he has no doubt quarrelled at home with his brothers and sisters, if he has them; if not, with his cousins. But he has never looked upon these playmates, at the worst, as enemies. At school, unfortunately, he must meet a real foe; a young one, a foolish one, but a veritable enemy who does not love him even at off-times. At school he must wage his first fight. Let these experiences be brought about by merciful degrees. There is some savage pleasure in them, but there is much pain.

ALICE METYELL.

HEALTH: HOW TO BE WELL AND LIVE LONG.—The special mission of this pamphlet is fully indicated by its sub-title. Rational personal care of one's natural physical condition, without the aid of drugs and medicines, except when the latter are absolutely necessary, are two of the many strong

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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.

PRINCESS LACE.

FIGURE No. 1.—This handsome lace consists of squares and rosettes which are joined with slipped stitches.

To make a Square: Make a chain of 7 stitches and join in a ring.

First row.—Work under ring thus: 3 ch., 4 tr. c., 7 ch.; 5 s. c., 7 ch., 3 times. Join with sl. stitch in top of 3-ch.

Second row.—3 ch., 1 d. c. under each of the 4 tr. c. of last row; under each of the next 3-ch. work 1 d. c.; in 4th ch. work 2 d. c., 3 ch., 2 d. c.; under each of the next 3-ch. work 1 d. c.; repeat around, working 5 d. c. under each 5 tr. c.; join the last d. c. with a sl. stitch to the top of 3-ch.

To make a Rosette. Make a ch. of 12 stitches and join in a ring.

First row.—Under the ring work 3 s. c., 1 p. (make a picot by working a ch. of 5 and fasten with a sl. stitch to first ch. stitch). * 5 s. c., 1 p.; repeat twice more from *; 2 s. c., join with sl. stitch to first s. c.

Second row.—12 ch. catch with sl. stitch in the 3rd. s. c. between the next 2 picots; repeat around.

Third row.—Under each 12-ch. work: 3 s. c., 1 p. as before, 7 s. c., joining the 3rd, 4th and 5th of the 7 s. c., to the square so that they will be exactly above the 2nd, 3d and 4th tr. c. in first row of square, being careful in joining the parts to have the right sides on top; then 1 p., 3 s. c.; repeat, but joining only one scallop. Make all the joinings thus: When the s. c. or d. c. which is to be joined is finished, take hook out and insert in 1 loop of the d. c. or s. c.

to which it is to be joined; catch then the loop of the finished d. c. or s. c., and draw through the loop. Make another square and join in the last row at the same place of corresponding side of rosette. Make a strip the desired length, joining alternate squares and rosettes. The joining is done throughout in the same manner, and the corresponding corners of squares in second and third rows (see illustration) are joined with one stitch only.

To make the Heading: First row.—Work on right side at the right end of the work. Fasten the thread invisibly on upper left hand corner of square, ch. 7, then make 1 s. c. under the 3rd, 4th and 5th of the 7 s. c. between the 2 p. of rosette below ch. 7; fasten thread at upper right-hand corner of next square, break off and secure neatly; repeat across. Break off thread at the end of each row; secure and begin working at the opposite end.

Second row.—Fasten thread at the corner, ch. 4, d. c. in the second d. c., * 1 ch., skip 1 stitch of row below, 1 d. c. in next stitch *; repeat between the stars across the row.

Third row.—1 s. c. under every stitch of last row.

Fourth row.—2 s. c., 4 ch., skip 5 s. c. of last row; repeat across.

Fifth row.—9 s. c. under 1st, 4-ch. of last row, 1 picot which will be just above the two s. c., 4 s. c. under next 4-ch., 9 ch., join to center or 5th s. c. of first scallop made; then work over the 9-ch., 3 s. c., 1 p., 5 s. c., 1 p., 3 s. c. and over the other half of second scallop, 5 s. c., make 1 p., on top of the two s. c. between the scallops; repeat from beginning across.

Sixth row.—Fasten thread at the first s. c. of last row and make a ch. of 15, * 1 d. c. under center of scallop of last row between the 2 p., 13 ch.; repeat from star across the row.

Seventh row.—Fasten thread at the 6th stitch of the 15-ch. of last row, then work 1 s. c. under every stitch of last row.

Eighth row.—4 ch., 1 s. c. under each of the 2 s. c. which are exactly above the d. c. of 6th row, ch. 4, work 2 s. c. so that they will be midway between the d. c. of 6th row; repeat from beginning.

Ninth row.—Like 5th row.

Tenth row.—Like 6th row.

Eleventh row.—Like 7th row.

Twelfth row.—Fasten thread, ch. 4, 1 d. c. in second s. c., * 1 ch., skip 1 s. c., 1 d. c. under next s. c., repeat from *.

To make the Scallop-Finish on the Squares.—Work on right side beginning at left corner of work; fasten thread in the corner of square on right-hand side, 1 s. c. in corner, 1 s. c. under each of 4 d. c. on lower edge of square, 1 p., 5 s. c., 1 p. (this last p. should be exactly in the center on lower edge of square), 3 s. c., ch. 16, fasten as before midway between the 2 p., 1 ch.; now over the 16-chain work: 4

s. c., 1 p., 9 s. c., 1 p. (this is the center p.), 9 s. c., 1 p., 4 s. c.; next, along the square work 2 s. c., 1 p., 4 s. c.; this brings you to left-hand corner; ch. 15, fasten with sl. st. midway between the last and center p. of last scallop, ch. 15 and fasten with sl. st. midway between the center and first p. of same scallop. ch. 15 and fasten to left-hand corner of square. Then under first 15-ch. work: 6 s. c., 1 p., 3 s. c., 1 p., 3 s. c., 1 p., 6 s. c.; under second 15-ch; 5 s. c., 1 p., 3 s. c., 1 p., 3 s. c., 1 p., 3 s. c., 1 p., 5 s. c.; work under 3rd 15-ch, same as under first.

To make the Scallop-Finish for the Rosette.—In the corner of rosette between the scallop joined to square and the outer (unjoined) scallop of rosette, work a tr. c., ch. 7; fasten with a s. c. midway between the picots on edge of outer scallop; make a picot and fasten with s. c. where last s. c. was worked, ch. 7, tr. c. in corner between this and the next scallop, 6 s. c. under the first 4 of the 7-ch., 12 ch., 6 s. c. under the next 7-ch., work the 1st s. c. in 4th ch. from the center p.; turn, 1 s. c. under each of the 6 s. c., 1 p.; under 12-ch. work: 4 s. c., 1 p., 4 s. c., 1 p., (under p.) 4 s. c., 1 p., 4 s. c., 1 p.; then 1 s. c. under each of the 6 s. c.



FIGURE No. 1—PRINCESS LACE.

DRAWN-WORK.

PLATE DOILY.

FIGURE No. 1.—The plate doily illustrated is elaborate in appearance, but is not difficult to make if the worker is accustomed to knotting drawn-work strands. A close inspection of the engraving will explain the method. The doily is one of a set of twelve, a number of which have been shown in previous issues of THE DELINEATOR. The linen is fine and close, and the size of the square, finished, is about twelve or thirteen inches. The patterns seen in the doily are often used separately as borders or decorations for articles of wear or other household purposes.

FINGER-BOWL DOILY.

FIGURE No. 2.—An exquisitely dainty doily is here shown. It is made of sheer linen and developed in the "all-over" drawn work now so fashionable for doileys, squares, etc. The outer and inner borders are light in effect, so that the delicacy of

doileys complete a dinner set; but they are often used separately or in sets of three or four for decorating a bureau, dressing-case or toilet table. In pressing drawn-work wring a fine cloth from borax water, place it over the work and go over it with a laundry iron hot enough to almost or quite dry the cloth. This will stiffen as we' as smooth the work.

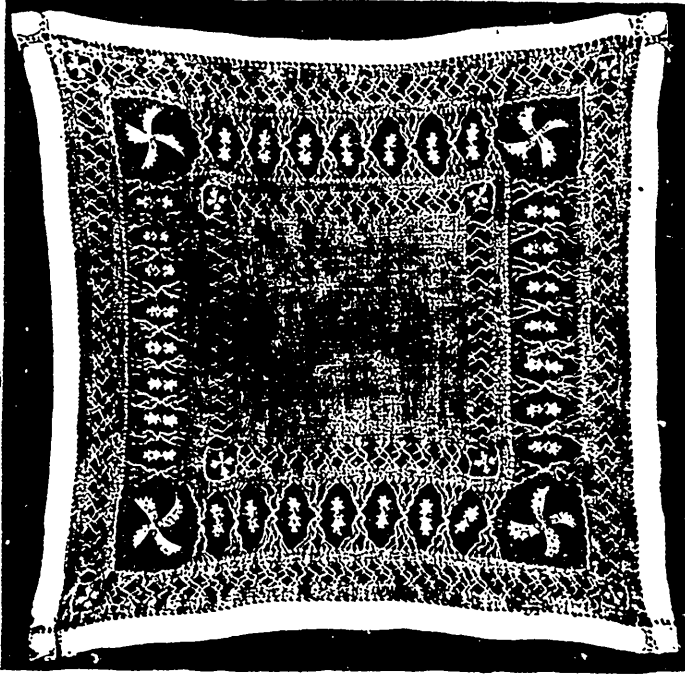


FIGURE No. 1.—PLATE DOILY.

CORNER OF PLATE DOILY.

FIGURE No. 3.—Another handsome design for decorating a doily or center-piece is here illustrated. It is not an intricate one, but the effect is elaborate. The pattern may easily be copied from the engraving; but should the amateur drawn-work maker find difficulty in understanding it, she need only refer to our book *The Art of Drawn-Work*, price 50 cents or 2s., to have the matter made most clear, for in this book are all the details of drawn-work, with complete instructions for making it. The rudiments once mastered, no pattern or design will prove impossible.

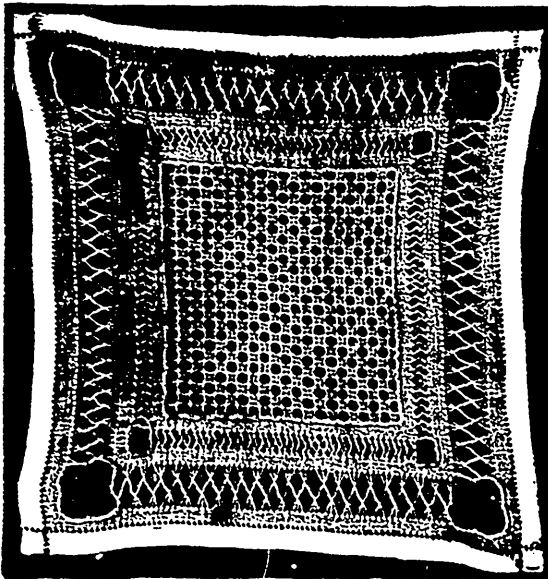


FIGURE No. 2.—FINGER-BOWL DOILY.

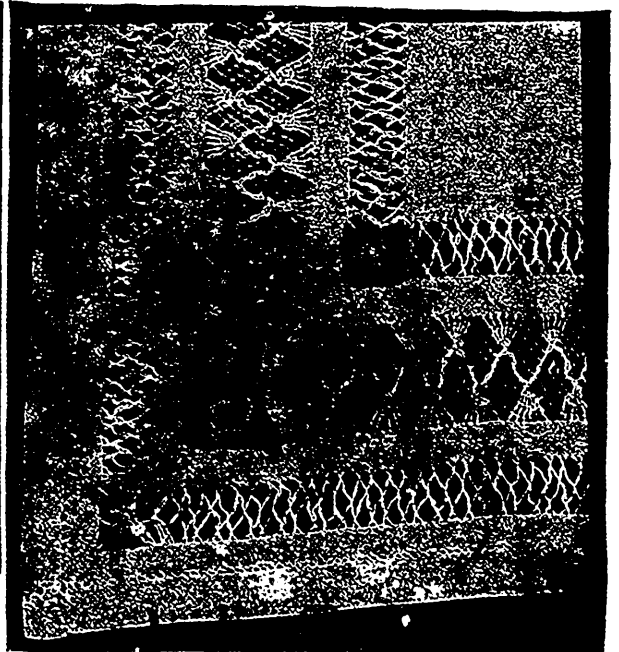


FIGURE No. 3.—CORNER OF PLATE DOILY.

the effect may not be interfered with. The corners are filled in with the knotting thread alone. Twelve of these

O'KIKUSAN, THE CHRYSANTHEMUM MAIDEN.

BY FRANCES STEVENSON.

"And this is Mr. Rogers, Miss Kitayama."

It was the Viscountess who spoke, standing complacently in her exquisite drawing-room, on this afternoon at home. She addressed herself to a graceful little person in crêpe and brocade, the veritable representation of a high-born Japanese damsel familiar to Western eyes by reason of our acquaintance with the fans and teapots of the Orient.

Rogers started. He had been in the country three months; and yet, as he had said only that day, he had not met a single Japanese lady. A strange eagerness showed in his voice and manner, for he was a sight-seer, and he realized that his opportunity had come at last. Ruggles had promised him it would be so; and had not Ruggles been his mentor during all the days that he had spent in this Oriental capital? For Ruggles was a resident, and a two years' connection with the Imperial University had given him a vast fund of knowledge of things Japanese and also the *entrée* into that unique society, half foreign and half native, fashioned to gratify the taste of Eastern courtiers and of Continental diplomats of the one capital in the world which is trying to assimilate elements of European and Asiatic civilizations.

"Come to the Viscountess's this afternoon," Ruggles had said. "She's always at home on Wednesday, and she asked you to come, did she not? I thought I heard her when you were saying good-by at the Legation last night"—and when Rogers had objected that he could call on an Englishwoman anywhere, so why take the time in Japan, Ruggles had rejoined, "Well, she's half Japanese, because she married a Japanese husband long ago and has thrown herself heart and soul into the life here. The Japanese ladies from the Empress down have made friends with her, and you are sure to meet some of them in her drawing-room. They will be wearing their native dress, too, for most of them have given up the Western gowns which were so unbecoming, and they are a pretty contrast to the women from Europe and America who make up the interesting medley of society here."

But it was not the medley which was interesting to Rogers; he was used to that, having lived in many capitals. A real Japanese lady was what he sought, and having found her he settled himself contentedly in the quiet nook behind an over-shadowing palm, where Miss Kitayama had blushed unseen before his invasion of her retreat, while Ruggles was left to discharge the social obligations of both friends.

"Shall we communicate in Japanese or English?" Rogers asked himself, as he held out his hand after the Viscountess's formal introduction. He was rather relieved when it was accepted, and his greeting returned in his mother-tongue. He had been afraid the girl would fall on her knees before him, as the maidens did in the tea-house, and felt this would be an awkward situation in a drawing-room where the appointments were decidedly Western.

"I met your father last night at the American Legation," he said by way of beginning the conversation, when they were settled in opposite corners of the ample sofa, "and we had much to talk about. Being a lawyer, too, and spending so much time at Court, he was good enough to tell me many things I have wanted to investigate since I came to Japan." He smiled as he spoke, wondering how such a commonplace father came to have so picturesque a daughter, for Mr. Kitayama was a man of the world with a Western education, and a badly fitting evening suit from the foreign tailor's in Yokohama.

"Yes," said the girl, raising her eyes for an instant. She had been contemplating her slender brown fingers before. "Yes?" she repeated the monosyllable in the form of a question. "What an exquisite face!" was Rogers's inward comment. "So different from the women one sees on the streets and in the tea-houses. I never understood before why sleepy eyes, sloping upward, should be so fascinating. It must be the superb lashes, and their shy way of looking down. I don't believe she understands me though. I'll try something more simple."

"Do you live near here?" he asked aloud.

"Yes," came the response, with another upward sweep of the fringed lids. He was watching for it this time, but was unprepared for the self-possessed query, "Do you?"

"No, I've just come from America," he cried delightedly, glad to have evoked so much interest in his quiet companion.

"America!" The girl's voice lingered over the word with a gentle reverberation, as when a silver-toned bell prolongs its sweet cadence, fading softly into silence. "My father has lived in America," she said, "and in England. How I long to see those places!"

"And I have always longed to see Japan," he rejoined. "We all have. My mother and sister are with me, and we have enjoyed these few weeks very much."

"Yes?" with the characteristic upward inflection, "but that is so different. Japan is so different."

He was eager to ask why, but her gentle dignity of manner forbade him; and was it his fancy or did he see tears in her eyes before they were veiled once again by the drooping lids? Evidently the contrast was a sad one to her. But she roused herself in a moment, saying brightly: "Your mother and sister—are they here? I should love to meet them."

"They are not in town just now," he replied. "They have gone to the country for a few weeks, but they are coming back for the Garden Party. Then I hope you will meet them. But I shall see you again before that. Your father has asked me to call."

"Yes? The Garden Party? I shall be there. You like the chrysanthemums? They are my flowers, the *Kiku*, and I have their name. I love them—see!" She held her dainty sleeve to him as she spoke. It was embroidered with a perfect imitation of the Imperial flower in exquisite needlework.

"How beautiful!" Rogers said softly. He was not looking at the embroidery but at the rounded arm, bared to the elbow, as the falling sleeve revealed its perfection of shape and motion.

"Yes, it is beautiful," he went on. "I have never seen anything quite like it before."

"Yes?" said the *Kiku* maiden. She looked up curiously, as though she had not expected such unqualified praise.

"And what did you think of the Viscountess?" Ruggles asked, as the two men drove home together in the high cart behind the shaggy-maned pony. "Hi, there! what's up?" this last to the running groom who had been picking a way for himself and the horse in a crowded street destitute of sidewalks. For the man had stopped suddenly, and with energetic gestures was beckoning to his master to get down from the cart.

"What a bore!" Ruggles exclaimed. "The Emperor's coming, and we shall have to get down until he has passed. See that pigmy fellow in policeman's uniform guarding the way his sacred person is to pass. In this country even foreigners can't look down on Royalty, that is, not with the eye of flesh. But what did you think of the Viscountess at home?"

"Very pleasant and nice," Rogers rejoined absently, standing beside his friend, the observed of all observers amid the crowd of Japanese. Then he added warmly, "But that little chrysanthemum girl, Ruggles, how charming she is! Surely the gentlest, quaintest of her sex!"

"Hush," cried Ruggles laughing, "or your adjectives will lead me to imagine for you a fate similar to that which has overtaken others. Ah, here comes the Emperor! The man sitting on the back seat of the carriage with the soldiers about it. He's coming from the Naval Academy, where he made an official visitation this afternoon. We can go on in a moment."

II.

Weeks pass quickly in Japan, and now November has come—the month of the royal chrysanthemum. Rogers is sitting in the garden at Mr. Kitayama's, and *Kiku* is with him. He has spent most of the last month in this way and has found it not unpleasant. There has been no reason why he should not frequent the place. His mother and sister had not yet returned, Ruggles was busy at the University; and he was a sight-seer with plenty of time on his hands and but little to do. Beside, the garden is an earthly paradise, with its fish ponds and grottos, stone lanterns and curious shrubs, while now the graceful chrysanthemums flaunt their gaudy colors in charming contrast

to the sombre blacks and grays of door-post and garden wall. The paper windows of the 'guest room' are always pushed open, showing a tempting retreat when the sun is too hot out of doors or fatigue makes the soft white mats and silken cushions seem a more comfortable lounging-place than the moss-covered stones of the garden.

Rogers had made no special effort to cultivate this acquaintance but had allowed himself to be sought out and utilized by Mr. Kitayama, who was keen enough to realize that the clever young lawyer from over the water could give him just the help he needed in revising the learned legal treatise which was to make the name of Kitayama famous among the worthies of New Japan. So Rogers answered all his questions good-humoredly enough, feeling it was but a poor return for his enjoyment of this novel experience.

"I like it," Rogers had said, "and it is a wonderful opportunity of observing Japanese home life, for in spite of Mr. Kitayama's affectation of foreign ways in public his ménage is in true native style. Madam Kitayama seldom appears except on state occasions. She is always *sukoshi byoki* when I enquire for her—does the phrase mean 'indisposed' or only the fashionable 'not at home'? She looks jolly and well when we do meet, and no one seems to worry about her."

Ruggles laughed. "You are just like all globe-trotters, Rogers," he said, "and fancy you are coming to know all about the Japanese at home; but, my dear boy, it's not their real life you see. They're inscrutable, and you know them only as they wish to be known—dressed and on parade, as one might say. No one but a native has ever seen more. Madam Kitayama does not appear, simply because she belongs to Old Japan and doesn't like foreigners, but the father and daughter are different. How about O'Kikusan?" Ruggles asked, "you never speak of her any more."

"Oh, she's there usually," Rogers replied lightly, "her father seems to need her constant attention. Are Japanese daughters always bond servants to the master of the house, ready to appear at any moment with his tea or tobacco? I thought it was the wife's place to perform such offices." He turned away and rolled a cigarette as he spoke, and Ruggles was satisfied.

"Percival is a light sort of fellow," he said to himself, "and so indolent; but he is a true gentleman. Surely that Japanese and his doll of a daughter could interest him only for a week. But I'm glad his mother and sister come to-morrow and my mentorship is about over."

So Percival Rogers sat by the fountain with Mr. Kitayama and his law books, while amid the chrysanthemums the Kiku maiden flitted like a gay butterfly. She was bright and lively and she amused him. He sat for delicious half-hours charmed by her merry prattle and her silvery laughter. She was courteous, sympathetic and attentive and put away all selfish thoughts to minister to her guest. Withal she was wonderfully beautiful, and as gentle as a fawn.

"She is only a child," Rogers thought, watching her at play with her little brothers and sisters, her experienced hand making the bright-colored shuttlecock fly upward toward the red maple leaves above her head. "Ninety-nine, one hundred," counted Kiku in her own soft language—"there, I have finished!" and she sank on the grassy bank and rested her elbows on the gray stone of the lantern's foot.

Mr. Kitayama looked up quickly. "About these plenipotentiaries? I have asked you twice." He darted a keen look at Rogers.

"Oh, yes, the plenipotentiaries," the young man repeated. He started guiltily and flushed under the other's scrutiny.

"A child, yet with a woman's heart," he murmured a half-hour later. The girl had been reading one of the romances of Old Japan, and he had looked up suddenly to find her gazing fixedly into vacancy with such a look of passionate sorrow and determination that he was startled by her earnestness. The story was a typical one of the conflict of love and duty; where duty had been victorious and had driven the heroine to seek death by her own hand.

"I am not coming this afternoon, Kiku," Rogers said to the girl as he prepared to take his leave. Mr. Kitayama had been called away by a guest of importance, and the two were alone. "Your father says you are both engaged."

For the first time during their acquaintance the girl showed embarrassment.

"Yes, I have an engagement," was all she said; but her eyes contracted until only a narrow line showed between the fringed lids.

Rogers knew that she was keeping something from him. He

rose and walked to the fountain, flinging away his half-smoked cigarette.

"If I go away in this mood," he said to himself, "I shall never come again. What madness has taken hold of me? It is probably nothing." Then he walked to where the girl was sitting, and said gently: "What is it this afternoon, Kiku? I am foolish enough to be curious." The girl looked up, looked deeply into the masterful Anglo-Saxon eyes bent upon her. All the inherited reserve of centuries laid its iron hand on her throat, but a new emotion which she had never felt before made her lips quiver and the tears spring to her eyes. At such a moment she could speak only the truth, and she said quietly, "I have promised to be at home to meet the man who may soon be my husband."

Again Rogers went for a hasty walk before trusting himself to speak. When he returned he sank on a moss-covered stone by the girl's side, saying:

"Tell me, Kiku, do you love this man?"

"Love him? Oh, no; a Japanese maiden would be ashamed even to think of such a thing before her marriage."

"Do you expect to marry him?" this last with averted face.

"I have not decided yet. I don't have to decide until after this meeting."

"But why do you think you'll be happy together?" he cried savagely.

"He has a kind face," she rejoined, "and my father wishes it." Then she added in a lower tone, drawing a little closer to him, "Beside, he is a Christian and so am I, while my father cares not for such things. Last year I used to be much with an English lady, a countess perhaps; anyway, she looked like a queen. She came to Japan to help us Japanese women and gave up her beautiful home and all her friends because she pitied us and our sad lives. My father sent me to her that I might learn the foreign ways—many men do that when they want to have their daughters like the foreigners; and she taught me very much. Then I became a Christian, and she said she hoped my husband would be a Christian, too, or my life would be a hard one. Now she is dead, and I have no one to ask what to do, for my father is angry when I speak to him of the religion of the foreigners."

The soft voice trembled and broke here, and Kiku's tear-stained face with her long sleeve lest she be guilty of the breach of etiquette of troubling any one with the visible signs of her grief.

Rogers turned away. Somehow there was a mist before his own eyes, and a sudden feeling of shame kept him silent. Whither had he been drifting, after all?

But Kiku was soon herself again, and resumed in a practical tone.

"You see, the next man who wants to marry me may not be a Christian and my father will get impatient."

"Still, if Japanese girls marry men who are almost strangers to them just to please their parents," Rogers urged, "I don't believe they can love their husbands the way other women do; all their traditions are against it."

Kiku's eyes opened wide with astonishment. "Not love their husbands indeed!" she cried. "How little you know us! It is our religion, our life! Why a Japanese wife would plunge a knife into her own heart or tear herself away from the man she loved without a word, if she thought he would be happier without her; and it would be no great thing to do—only her duty because she loved him."

"And the men?" Rogers asked, "are they like that?"

A look of shame came into the girl's eyes as she answered, "I don't like to talk about that; it seems disloyal. With the Christians it is so different, but with the others—it is very difficult for Japanese men to love their wives."

Rogers started resentfully. "Is that the Oriental idea?" he muttered, and he ground his heels angrily into the gravel at his feet. But a glance at the sad face before him changed his resentment into tenderness, and he replied softly as one who speaks of love.

"That is a dark picture, Kiku," he said. "May I paint another for you to put beside it? Suppose a man meets a woman and learns to love her as his own soul. It matters not of what country or race they are. He is a man and she is a woman, and he sees in her qualities of heart and character which make him believe that she is the one woman in all the world who will make him happy. He may never have thought of marriage before, not seriously, you know; but he thinks of it now because he wants to have this woman near him always and because life seems very dull and stupid away from her.

The woman loves him, too, and so they are married. Don't you think they must love each other better and be happier together than two people who marry to please their parents and because there seems to be no objection, the man having a kind face?" There is just a suspicion of scorn in his tone as he repeats her words.

The girl sat with averted face for a moment. Then she turned her wonderful eyes upon him, and the sun came out and shone on the glossy loops of her black hair and on the yellow chrysanthemums waving above her head like a golden halo. No sound was heard but the splash of the fountain and the merry voices of the children at their play.

Then the red lips parted and the gentle voice replied in a tone so low that Rogers had to bend his head quite close to hers to hear the one word, "Yes."

III.

The pretty foreign hotel in the Capital is gay with bunting and thronged with guests, for this is the night after the Imperial Chrysanthemum Party, and every stranger in the land who can claim the appellation of a "distinguished traveller" and thus secure an invitation to the fête has chosen to spend this day near enough to the palace to be present at the entertainment. It is a great night for dinner-giving, too, and many are the private assemblies where the social event of the season is discussed.

But by Percival Rogers the day with its festivities has been thought of only as an attractive background for a decisive event in his own personal history—the announcement to his family of his intentions toward the Chrysanthemum Maiden.

"They must meet her first," he thought, "and judge of her charms with unprejudiced eyes: and what better occasion than on her own fête day, amid the fairy-like scenes of the palace gardens? She is sure to be charmingly gay and childlike then, and the Emperor and all the Court being present will make her demure enough to please anyone. I must manage to have her invited to the dinner, too. I know mother is going to give one in the evening after the Garden Party. Before that I can see that Mr. Kitayama leaves his card and his daughter's at the hotel, and then mother can have a chance of receiving Kiku if only she will. I'll tell her driving home after the Garden Party—she can't fail to be moved by the sight of my beautiful Chrysanthemum among her name sisters."

It was thus he had plotted, and so successfully that when they left the Imperial gates on the afternoon of the eventful day and drove slowly towards the hotel no link in the chain was imperfect.

But as the long-looked-for moment drew near a strange shyness took possession of Rogers, and when he spoke it was haltingly as one does who feels he is taxing the patience of his hearers. The shadows were falling, so that he could not see the pained expression on the face of his stately mother nor the look of eager interest on that of his sister Agnes, by her side on the back seat of the victoria; but when he leaned forward and touched the neatly gloved hand lying on his mother's knee the sympathetic pressure which he had never sought in vain was not denied him now. A keen observer of human nature had once said that Mrs. Rogers maintained her unusual maternal influence because she never directly opposed her children in any plan on which they were bent. So, with a ring of true sympathy in her voice, she said warmly, "God bless you, dear boy, in whatever choice you make."

"But you are shocked, mother?"

"A little, Percival, but not as I should be if I knew you had spent these weeks in some way you could not tell me about—I'm sure you know what I mean. I can't talk about it yet though. I have always looked at these people with such different eyes."

Rogers winced. "I know it, mother," he said humbly.

"But it is not finally settled?" she asked. "Wont you wait just as you are till we come back from China? Three months makes such a difference in the way we look at things sometimes, and I know you agree with me that this is an occasion for more than ordinary prudence. You might do a great wrong to another by promising what you could not live up to."

"I know what you think," he broke out, "but this is not an infatuation that's going to live only a few weeks. It's not Kiku's beauty I'm in love with, or the whole Japanese setting; it's her heart and her soul that attract me as I've never been attracted before, and I shall feel just the same three months hence. But it's not finally settled, as you say, mother; though I have not any doubt what Kiku's answer will be when I do ask

her. And you'll be kind to her to-night, wont you, just because she loves me?"

They had reached the hotel by this time, and Percival helped the ladies to alight. The girl, who had sat quietly during the whole drive, said nothing now; but she gave her brother's hand a warm clasp which told its own story.

Time passed, the guests arrived; and the pretty dinner went forward with its perfect appointments, Oriental decorations and good company. And of all the guests none was more gay than little Kiku. Her child eyes looked out upon a friendly world where her quaint speeches and pretty ways called forth a responsive interest in all.

"Isn't she a picture?" the American girls exclaimed, "and such a dear little thing!" and they crowded about her, touching the soft folds of her dress or the chrysanthemums in her hair as though she had been a child or a beautiful toy.

But Agnes felt more than they, and in one of the pauses after dinner she whispered in Kiku's ear, "May I be your friend, dear? I want to have you love me."

Presently some one suggested music, and the sound of a sweet soprano voice floated out on the night air. It was Agnes singing one of the simple ballads that never grow old, while Percival played her accompaniment in his bold masculine fashion.

Kiku sat a little apart watching them. The music did not mean much to her, but the whole scene was a delight because of its novelty and because Percival was a central figure in it all. Then her mood changed, and a great wave of loneliness swept over her child heart. Beautiful Miss Vandewater moved to the piano, and with a merry answer to her request Percival prepared to accompany her also. The soft black eyes watched them from the secluded corner. What a novel side of life this was to her, and how at home he was in it! To be sure, he had been at home in the garden with the fountain, and the children playing in the sun; but this was his real world, and his companions were bright beings with golden hair and white shoulders, like the one at the piano. Some one behind her voiced her own thoughts as an unseen speaker whispered to his neighbor, "How well suited they are, and you know it is the wish of the friends of both."

Then she remembered words he had spoken: "I don't believe Japanese girls can love their husbands the way other women do; all their traditions are against it." The words had stung her as he uttered them. They stung now with a tenfold bitterness, for she had begun to believe them. Her own words came back to her, too: "I would go away silently from the man I loved, if I thought he would be happier without me." Had they been a prophecy of what must happen? "Happier without me? Yes, he would not be happy in the garden always. This is his life." Ah, when the hour for determination comes, Japanese women know how to suffer and to renounce!

"You don't seem happy a bit, Kiku," Rogers said as he went down to the carriage with her, "I believe you haven't liked my party at all."

"So much I liked it," the girl murmured, "I shall remember it always. But it takes my breath away, the lights and the talking so bright. I have called on foreigners, but I never went to a foreign dinner before. Do you always live like that?"

But his mind had travelled to other things, and he did not notice the pathos of the question.

"I shall not see you for a few days, Kiku," he said. "I must go away to Kobe on business. But I'll come back as soon as I can; and you won't forget me?"

"I shall never forget you," Kiku said. "When I am an old woman I shall look back to this evening and thank you for everything; thank you over and over again."

"Well, I hope you'll have many more to thank me for before that," Rogers returned lightly. Then, catching a glimpse of her sad little face and wet eyes, he added, "See here, if you look like that I can't leave you even for a week. I never saw that expression on your face before except when you were reading the story of the girl who killed herself because her husband was tired of her. Don't put such an heroic aspect on my going away. I'll soon be back."

Then her father joined them and the carriages dashed up under the hotel portico, and amid the shouting of the grooms and the flashing lanterns Kiku rolled away. Rogers watched her till the waving chrysanthemum in her hair was hidden from his view.

"What was the matter with the child?" he thought. "She parted from me as though forever. What if I should lose her? I don't understand her a bit!"

IV.

"I don't understand Kiku a bit." It was two weeks later that Rogers received the sentiment with which he had seen Mr. Kitayama's carriage roll out of sight on the night of the dinner. This was the third time he had found closed the garden gate which had always opened so hospitably to him before. Since his return from Kobe he had not had a glimpse of Kiku. She had always been *sukoshi byoki* when he called, while the master was ever "away from home."

"Things can't go on this way," he said to himself, "Why. Kiku may be very ill and they be keeping it from me. Perhaps that is etiquette in Japan." He retraced his steps at the thought. He had walked some distance in his vexation at being again repulsed. Once more he clapped his hands, and the paper door opened cautiously, while a little boy of all work popped out his shaggy black head for a moment before he began pounding it on the floor in honor of the guest.

"Look here," Rogers cried, holding up a silver coin, "do you want this? Do you want this money, I say?" and he thrust the silver into the hand held out for it. "Now, then, the master, *dannasan*, quick! *Wakarimasu ka?*"

The boy understood. Not the words, perhaps, but the money. He had seen so much before, but had never had it in his own hand.

"*Hai!*" he cried, with another obeisance deeper than the first, "*tadaina!*" and he was gone.

"What a liar he is!" Rogers muttered, as the boy returned in a moment with the perpetually absent Kitayama.

"*Hai, tadaina!*" repeated the urchin with a grin, as the two men shook hands.

"Yes, my daughter is ill," Mr. Kitayama said blandly. "I am sorry and would ask you in, but you know what a dis-

turbance illness makes in a household. When will she be better? Next week? Perhaps, but this illness is a slow one and I can't speak definitely." With perfect politeness he was blocking the doorway with his small person.

Rogers stared. He was evidently being dismissed.

"But the treatise," he began; "it is not half finished."

"It is of no importance," the other rejoined. "I have troubled you too much already. Don't think of it again." Another bow of dismissal.

"Will you give my kindest regards to Miss Kitayama, and tell her how sorry I am she is ill?" Rogers said blankly.

"Thank you, I will deliver your message to my daughter when she is able to receive it."

Rogers started forward and caught the other's hand. A sudden thought had seized him as he gazed into the Japanese eyes, which had narrowed under his scrutiny. The eyes were like Kiku's the day when she had evaded his questions.

"You are keeping something from me," he cried. "Remember I am a Western man, used to straightforward answers. Has anything happened to Kiku?" his breath came in a sobbing gasp. "She is not dead, is she?"

A change came over the Oriental face before him. After all, why not the truth? It would save trouble in the end, since he was determined to know the worst. To a Japanese he would under no circumstances tell a truth that was painful. It would shock his finest instincts to do so. But this Westerner was so insistent.

"My daughter is not dead," he said slowly. Every word sank into Roger's heart like an utterance of fate. "She is quite well, but she can never see you again. She was married last week to the son of my old friend, and while the chrysanthemums bloom her wedding festivities must be celebrated, after the custom of our ancestors."

SOME WOMEN'S OCCUPATIONS.

BY ELISABETH ROBINSON SCOVIL.

Many women who can live at home and are not obliged to support themselves entirely are yet glad to be able to earn enough to clothe themselves and so be in a measure independent. Earning a living is seldom, if ever, an easy thing for a woman and even in this age of independence there are some who shrink from the stern struggle and will not embark in it unless driven by absolute necessity.

Many more would be glad to stay at home if they could devise any means of gaining there the income which they require. There is always room at the top, and the woman who can do any one thing superlatively well can generally make the doing of it pay. Before deciding to go out into the wide world, let the needy woman turn over in her mind the demands of her own neighborhood and see if she cannot supply her own wants by filling one or more of them.

Much depends upon whether she lives in the city or in the country, in a small town, a village or on a farm; whether there is a market near at hand or whether she must seek one at a distance, and more—much more—on her own tastes and capabilities. To succeed in any undertaking she must have a certain amount of business capacity, be punctual in fulfilling her engagements and give good work in return for the money she receives. If people find that they cannot depend upon her or that the results of her labor are uncertain, they will not employ her.

PROVIDING DESSERTS.

As food is a prime necessity of life, and in the luxurious days in which we live people like to gratify their palates and are always ready to purchase good things to eat, the woman who has a talent for cooking should try to develop a specialty in this direction. Competent service is difficult to get, and a cook who understands the composition of delicate desserts is too rare in the kitchens of persons of moderate means. If the house mother is too busy, too frail or too ignorant to supply this want herself, she would often be very glad to know of some one upon whom she could call to do it for her. If the young woman in want of occupation would say to the housekeepers in her neighborhood, "I am prepared to furnish ice cream, Charlotte

Russe or cream pies"—or whatever delicacy she decides upon—"on a certain day, at such a price, if I can get enough orders," she could make it pay.

There is one important point to be observed: she must have everything of the best, and must introduce novelties from time to time—for instance, not confine herself to vanilla, strawberry, lemon and chocolate in ice cream, but try peach, apricot, blueberry and pistachio, brown bread, bisque, caramel and almond to stimulate the desires of her customers. Baked ice cream would be a tempting novelty in many localities. A mould of ice cream is covered with a meringue, browed with a hot shovel or in a quick oven.

Frozen fruits, water ices, sherbets and frozen puddings can easily be made when one has an ice-cream freezer. Dainty cakes may be furnished to be eaten with the ice-cream—not superior cup cake but the delicious confections for which recipes are now so plentiful.

Sometimes one is so fortunate as to possess a recipe which is a family heirloom and which may be turned to good account. Perhaps it is one for the slender crullers that were made by some Dutch ancestor when New York was New Amsterdam, as different from modern doughnuts as if they did not belong to the same family; or it may be one for Sally Lunn or one of the English tea-cakes that are still the delight of the English five-o'clock tea-table.

Waffle irons are a possession not to be despised, nor are the nearly obsolete wafer irons, if one can make the lemon or cinnamon wafers that are curled round a stick to give them the proper shell-like curve.

TEACHING COOKERY.

If a woman has a talent for cooking, a pleasant manner and the ability to impart what she knows—a gift that is not possessed by everyone—she would do well to save her money until she has enough to get competent instruction in the subject. If she can have a course at one of the large technical schools in the chemistry of food and in practical cooking, she can have classes in cooking or, perhaps, obtain a situation as a teacher of cookery that will enable her to become entirely self-supporting.

Canning fruit and putting it up in glass has yielded good returns to those who have been able to do it well. One woman who began in a small way ended by obtaining the patronage of a firm in a large city and so extended the industry that her season's returns now yield her a good income. To give satisfaction the fruit must be absolutely perfect in appearance and flavor; anyone who has seen the glass jars of fruit in wholesale grocers' establishments knows that the standard is very high.

MAKING CONFECTIONERY.

Making high-class candy is another occupation that pays well if sufficient orders can be obtained. But the product must be able to compete with the best productions of the skilled confectioner, or it will not find a remunerative market. The maker must master the mysteries of fondant, the foundation of so-called French candies, and have an artist's eye for color and the palate of a connoisseur for flavor. The candy must be daintily packed and arranged, and never offered for sale unless perfectly fresh.

DRESSMAKING FOR CHILDREN.

Next to food clothing is the prime requirement of civilized beings. Its making, repair and adornment furnishes occupation to a great many persons, and the woman in want of employment should turn her attention to one of these branches. Those who have a taste for dressmaking will find in the making of children's clothing, particularly dresses, a remunerative outlet for their ability. Children's dresses do not require the skill in fitting that is necessary to make successfully garments for grown persons, and yet the time which must be spent over them prohibits a professional dressmaker from making them cheaply. If the prices are moderate, many mothers will be glad to take advantage of the opportunity of having them done outside the home. There are so many pretty materials for children's dresses nowadays that there is room for the exercise of taste and fancy in making them up in striking and appropriate designs. The Liberty, surah and foulard silks, Japanese wash silks and the figured India silks are all particularly suitable for little girls' dresses, while the variety in cotton materials is endless.

Suits for little boys are made as daintily as dresses for little girls, and they are not beyond the power of the skilful home dressmaker. Many of the materials used for wash suits are very pretty, as the tan linen crash, pampas linen, Irish linen, Marseilles and the striped English galatea. They may be combined in many different ways—a tan linen suit with an admiral collar edged with a broad band of cardinal galatea or a white Marseilles blouse with a blue or yellow sailor-collar of the same material. With the help of good patterns boys' clothes are not much more difficult to make than those for girls.

MILLINERY.

American women are second to none in the world in quickness of adaptation and fertility of invention. What anyone has done they can do, if they have the opportunity. Opportunity consists not so much in an actual opening as in the keenness of perception which seizes on a possible want and creates the means of supplying it.

An Englishwoman who had come to the end of her resources had a talent for millinery. After much consideration as to ways and means she wrote a card announcing that she would retrim hats and make over bonnets at extremely moderate prices. These she distributed among the different families in the apartment house in which she rented a room, asking the members to mention her to their friends as well. If it were desired, she would go for half a day or a day to a house and do as much millinery as was possible in the time. She gave so much satisfaction to her customers that orders flowed in; she was finally enabled to acquire a large establishment in a fashionable part of London and made a small fortune.

MENDING.

Many busy mothers who cannot afford to keep a seamstress or have not room for one in the house would be glad to employ a person who would come for one day in the week and do the family mending. It would be an enormous relief to many women to have this necessary duty taken off their hands, and they would gladly pay well for it. If it were known that a woman would undertake repairing at home, such as renovating skirts, mending children's clothes, darning rents in cloth gar-

ments, etc., her services would often be eagerly sought. There is a way to make very neat repairs in worsted material by darning the rents with hair matching as nearly as possible the color of the cloth. It is finer than sewing silk, strong enough for the purpose and almost invisible.

RENOVATING.

The woman who knows how to clean gloves, ribbons and lace in a thoroughly satisfactory manner can turn her knowledge to good account by doing these things at home. The white furs, so much used for children, require frequent renovating; and this is easily done by an experienced person. Restoring black lace to its original color and stiffness is another small art that can be practised.

Washing the delicate and beautifully embroidered center-pieces and doilies that decorate the modern dinner-table is an operation that cannot be entrusted to the ordinary laundress without serious detriment to their beauty. The work may be done by an intelligent woman who understands the method so as not to injure them in the least. Embroidered flannels and the dainty knitted blankets and jackets for babies require skilled manipulation to restore them to anything like their first beauty, and the woman who can do this will find it in many neighborhoods a profitable employment.

TEACHING ACCOMPLISHMENTS.

Since whist has become fashionable amongst women and afternoon whist parties are in vogue there has been a demand for teachers of whist. A woman who understands the game and is able to teach it will have little difficulty in forming classes if she lives in a locality where whist is popular. The modern scientific game is not easily learned without a teacher.

Giving lessons in dancing, particularly to classes of children, is often a profitable occupation. Music must be provided, but unless this is furnished gratuitously, it makes a serious hole in the gains.

The woman who is skilful in embroidering and has mastered some of the more difficult stitches may give lessons in the art. If she is really artistic and can group colors and arrange designs effectively so as to please the eye and make other women wish to be able to do the same, she will succeed.

HELPING AT ENTERTAINMENTS.

In the larger towns where dinners are a favorite form of hospitality and efficient servants are difficult to obtain, a woman who is conversant with social requirements may turn her talents to practical account by assisting hostesses in arranging these entertainments. She advises as to the menu, arranges the color scheme for the decoration of the table and the dining-room and carries it out, putting the flowers in place herself. She writes, as a guide to the maids, a list of the courses in the order in which they are to be served, sees that the proper glass, china and silver is in readiness and that every detail of the table is perfect.

A woman who can play well for dancing can sometimes obtain remunerative engagements in a city to play at children's parties. She must be accustomed to play for long periods without becoming tired, or at least without faltering, and must learn to adapt her music to the wishes of her patrons.

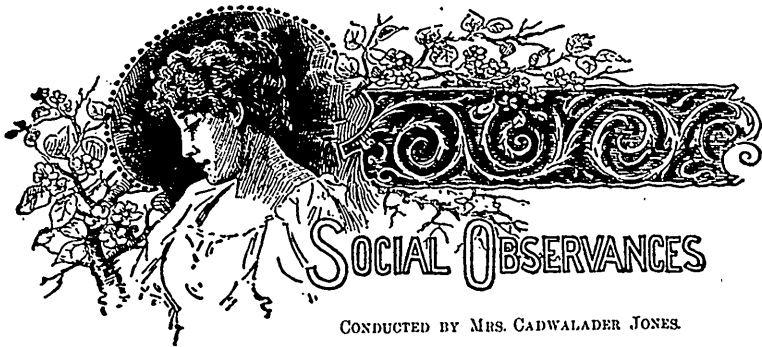
POPULAR TRIFLES.

It is sometimes possible to manufacture trifles at home that meet with ready sale. It is a great achievement to please the public fancy; taste and ingenuity are required as well as skilful fingers to carry out the design, and there may be many disappointments before success is attained. The scented apples made of painted silk that were so popular not long ago brought a great deal of money to the clever woman who invented them.

Where progressive whist is in fashion there is a demand for the boards on which the cards are arranged, and they may be made at home and sold at a profit.

A certain kind of lamp-shades, representing a ballet girl with fluffy skirts, was made and sold in large numbers by the woman who devised it.

A quick-witted woman need not despair of finding employment that will pay wherever her lot is cast. The most unpromising materials will yield it to her if she studies the needs of her neighbors and devotes herself to supplying them acceptably.



CONDUCTED BY MRS. CADWALADER JONES.

[DURING MRS. JONES'S ABSENCE THIS DEPARTMENT WILL BE IN CHARGE OF
MRS. FRANK LEARNED.—ED. DELINEATOR.]

HINTS ON WRITING SPECIAL NOTES.

It is without doubt an accomplishment to be able to write a graceful note—to say just the right thing and to say it in well-chosen words. Some people find it a labor to express themselves; others have a talent in this line. In social life there are many occasions when the writing of special notes becomes a duty. In acknowledging a gift or in writing a letter of sympathy no form can be absolutely followed, as matters of such personal interest would lose their charm if subjected to rule.

When a wedding present is received a note should be written without delay to express one's pleasure in receiving the gift and the appreciation of the very kind or loving thought of the donor. Different degrees of friendship or intimacy naturally call for different expressions in acknowledging a present, and each note must vary somewhat, although always conveying cordial thanks. The note should be neither too brief nor too lengthy, neither too abrupt nor too gushing. If the present is one which the recipient has been wishing for, it is well to say so. One may say that the gift will be a charming addition to one's home and a constant reminder of the thoughtfulness of the giver. It may be well to add that one hopes soon to have the opportunity of expressing thanks in person.

It is a painful duty to write a note of condolence to a friend who has lost a relative, yet few persons realize how much such notes are valued. The attention is remembered, and no excuses ever seem to atone for the omission. Such a note will not be a difficult task if written at once. Words of sympathy or affection should not be hard to find, and these are all that need be written. The letter is liked better if the writer does not attempt to sermonize. If people live in the same city, it is proper to pay a visit to inquire for the friend immediately and leave a card on which may be written "With sincere sympathy." If a few flowers are left, the kindness is appreciated.

In return for such visits cards may be sent by mail after some weeks. Sometimes "With thanks for kind sympathy," is written on the cards. It is right to make the effort to answer all notes, as people are apt to feel that a card is but a cold response to a letter of sympathy.

REPLIES TO CORRESPONDENTS.

Decatur.—1. In arranging a dinner table an important consideration is to have a pleasing color effect. Flowers make the most attractive center decoration, but you may use a center-piece of delicate ferns; or, it would be appropriate to have a dish of fruit. The last makes a good effect in color. A pleasant and becoming light is from shaded single candles placed at intervals around the table. Additional light is thrown from the chandelier. Any old-fashioned silver candlesticks or candelabra you may have will produce a pretty effect. Use either red or pink candle-shades, or pale green if the center-piece is of ferns. Small dishes containing bouquets, candied ginger, stuffed prunes and salted almonds may be arranged symmetrically on the table. 2. White wine is served with the oysters, sherry with the soup, champagne with the roast, claret with the entrée. If you do not want so many wines, it will be right to have simply one—white wine, sherry or claret. A cordial is sometimes served after the dessert and coffee, but this is not necessary. 3. The napkins are not arranged in fanciful shapes but are folded plainly, with a roll laid within.

C. S.—1. When a young woman is to be married and her parents are not living it is customary to have the wedding invitations sent out in the name of some member of the family—her brother, married sister, an aunt, uncle or other relative; and it would be proper for her

to be married either at the house of one of her own relatives or at church. If she has no near relatives, she should be married in church, with an old friend of the family to give her away. 2. There would be no harm for her to write informal notes to friends, mentioning the church where the marriage is to take place, the day and hour and asking them to be sure to come. 3. The best plan would be for the young couple to wait until the return from their wedding trip and then have the groom's mother give a reception for the bride.

Queen of the Meadows.—It is not altogether plain from your letter whether the reception is for yourself, immediately after the wedding ceremony or two or three weeks later, or whether it is a friend's wedding reception to which you expect to go. If the first is the case, you should wear the wedding dress; if the reception is to take place two or three weeks after your wedding, the wedding dress, without the veil and orange blossoms, may be worn. If the reception is for a friend who is a bride and you are invited, as a bride, to receive with her, your wedding dress without the veil, etc., would be appropriate, but if you are going merely among other guests a handsome cloth street gown with a hat is suitable, unless the reception is in the evening, in which case evening dress is necessary. White gloves should be worn under any of the circumstances mentioned. 2. The word *trousseau* means the entire outfit of a bride—dresses, hats and clothing of every description.

Amelia.—1. The reply to A. B. may assist you. 2. It is correct to be married in a travelling dress and hat in church. 3. There can be no fixed rule about a *trousseau*; it depends upon the amount to be invested and what the circumstances of the bride are and will be. A woman must use her own discretion in purchasing what she considers she can afford and what is necessary. It is much more satisfactory to spend money on a few very nice things than to buy dozens of garments of inferior quality. In regard to dresses, fashions change so quickly that it is needless to get more than will be appropriate to the season. The travelling dress and another pretty woollen would be serviceable and two foulard dresses, some dainty dimities and two dresses for evening wear would probably be necessary in Summer.

Hazelwood.—1. A house-warming may be given in a week or in two or three weeks after moving into a new residence, as may be convenient. It is simply the first entertainment in a new house and may be a reception, a dance, a card party or any form of enjoyment preferred by the hostess. It is always informal, and the entire house is opened for the inspection of guests. 2. Informal invitations may be written. 3. Oysters, chicken croquettes, salad, ice cream and cake would be sufficient refreshments.

W. and C.—It is customary for a lady to bow first when she meets a man in the street, as it is a woman's privilege to retain or to end an acquaintance with men, but unless there is some serious reason for not keeping up an acquaintance it is best always to bow when passing. If a man wishes to speak, he should join the woman, after she has bowed, and walk with her. It is not considered good form to stand in the street to talk.

Subscriber.—1. Of late years there has been a decided modification in regard to wearing mourning, and among young people it is not so heavy nor worn for such a length of time as formerly. The question, must, however, always be decided largely by individual feeling. It is without doubt injurious to health and spirits to wear a heavy crape veil. Crape veils are not worn over the face, and they are very much shorter than they used to be. 2. For a parent one year in black and another year in half-mourning is proper. 3. Any color may be worn after taking off mourning, but it is in good taste to select quiet tones. Grey, fawn color or dark-blue are pretty for Spring walking dresses.

Mountaineer.—If an acquaintance sends a message to you in a letter to a mutual friend, it is polite to send one in return. You might say that you were glad to be remembered, and send your kind regards.

K. F. B.—1. Some hints as to acknowledging cards for a tea were given in this department in February.

A. B.—1. A white wedding dress and a tulle veil fastened with a spray of orange blossoms would be suitable for any season. 2. It is proper to send general invitations to the church and to invite only intimate friends to the reception. 3. It is usual for the groom and his best man to enter from the vestry room and await the bride at the chancel. The bride should come up the aisle leaning on the arm of her father or brother or near relative. The bridesmaid should walk directly in front of the bride on entering and behind her on leaving the church. At a recent wedding the bridesmaids wore white chiffon gowns, pale-blue sashes of soft silk and large black hats and carried bunches of anemones. This suggestion may aid you. 4. A grey cloth travelling dress would be pretty, and it would be better to have a grey or black trimmed hat instead of a sailor hat.

MODERN LACE-MAKING.

CHILD'S COLLAR IN MODERN LACE AND TATTING.

FIGURE No. 1.—A very pretty collar, introducing tatting in its composition, is here shown. The foundation is made of Battenberg braid in a very simple design easily copied by anyone. The sections are separately made and their size must be regulated by the number of inches required for the neck of the collar. For instance, if a collar is to be fifteen inches around the

made as follows. 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s.—thus making 10 double stitches and 4 picots in all. When the clusters of leaves and rings are all made they are basted in position and then secured by the stitches seen in the engraving. The work is easy and very effective in appearance. If desired more of the tatting could be introduced in the sections or used in joining them, or could also form a picot edge around the entire collar. This is a point to be determined by individual taste.

CHILD'S BIB.

FIGURES Nos. 2 and 3.—A pretty bib made of linen and bordered with Renaissance lace is shown by these two engravings. It may be made of any size desired, or of any shape preferred to the one illustrated. The design is easy to follow or adapt; and aside from its use as a bib border it may be applied to other articles or garments. It may be developed in any of the fancy braids used in lace-making, the heavier ones being the more appropriate, since they will perfectly stand the frequent renovation necessary to the daintiness of a child's bib.

The center of the bib may be of white or colored piqué, white being preferable, or of quilted linen or muslin.

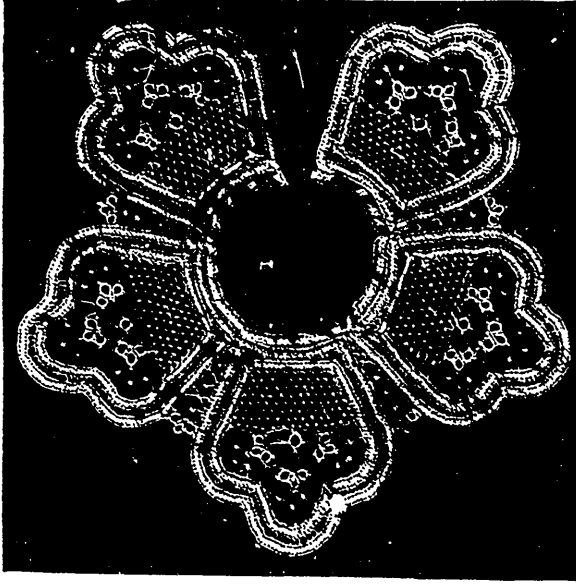


FIGURE No. 1.—CHILD'S COLLAR IN MODERN LACE AND TATTING.

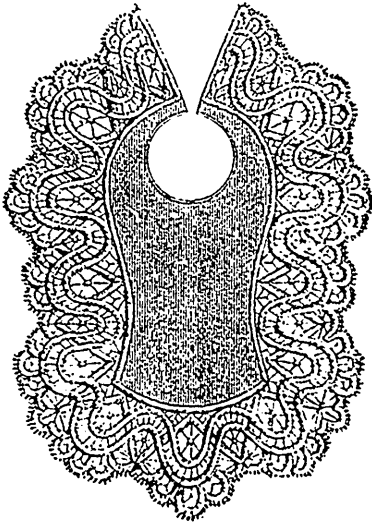


FIGURE No. 2.—CHILD'S BIB.

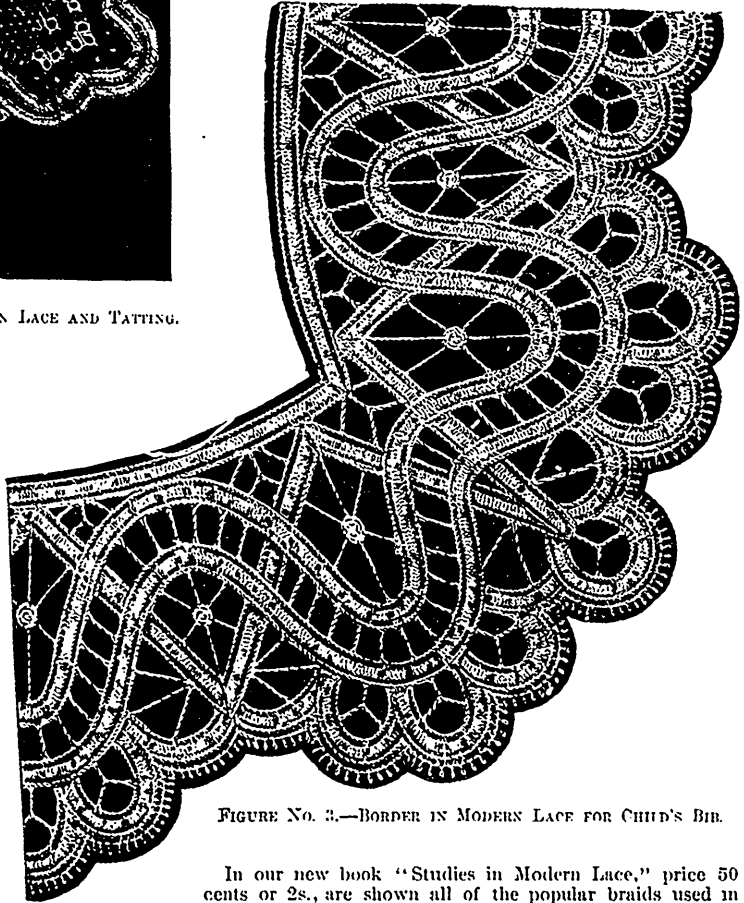


FIGURE No. 3.—BORDER IN MODERN LACE FOR CHILD'S BIB.

neck each of the five sections should measure three inches at the top and should then be shaped in proportion.

The filling-in is done with lace thread in fancy stitches and clover-leaf tatting. In making the latter each ring and leaf is

In our new book "Studies in Modern Lace," price 50 cents or 2s., are shown all of the popular braids used in modern lace-making, together with many designs for edgings and other articles in lace decoration. This book also contains much valuable information concerning the origin and development of modern lace-making, and includes special mention of the inventor and maker of this beautiful class of lace, Sara Hadley, of 923 Broadway, New York.



Club Women AND Club Life

One of the oldest women's clubs in the country is the Home Club of East Boston—organized March 4, 1875, with thirty members—which has now reached its limit of two hundred and fifty. Its aim is the elevation of its members in intelligence and power; to make them broad, alive to the questions of the day, capable of independent thought and easy in its expression; to be a helpful influence, not only in their own lives but also by increasing intelligence in household management in the homes which they represent. In becoming a "social center for united thought and action" the club has attained the object for which it was organized, and has enjoyed twenty-four years of active life and increasing prosperity.

In response to invitations thirty-three women met on the evening of February 25, 1875, and listened to Mrs. Julia Ward Howe, who gave her experience in forming clubs—which were then few and far between—and advice upon methods of work. Mrs. Judith W. Smith stated that the idea of those who inaugurated the movement was to form a club at whose meetings a short paper should be read which should form the basis for discussion by the ladies in general. At a second meeting, held on March 4, the club was duly organized by the adoption of a constitution and the election of officers. It grew rapidly, and by June had outgrown parlors and occupied a hall. At the end of the first year there were more than one hundred members. It is significant that the first paper given to the club was on the subject "Home," read by Mrs. Ednah D. Cheney. The name Home Club was adopted on that evening. The first act in the direct interest of the public which the club undertook was in the Autumn of the first year. Becoming interested in the subject of equalization of penalty for crime, regardless of sex, the directors appointed a committee to confer with the New England Woman's Club, which antedates the Home Club by seven years, upon the advisability of petitioning the Legislature. Legal advice was sought, a hearing granted, and the result of the movement was an amendment of one of the laws of the State so that thereafter men, as well as women, have been subject to it.

A beneficent movement the same Autumn was the establishment of a sewing school for women and girls. On one day in each week, through the dreary, cold season, thirty or more poor women gathered in a warm room and were taught to cut, sew and finish garments, which when completed became their own. Some one read or sang to them while they sewed, or gave them better ideas of living. This Industrial School afterward broadened into the East Boston Society of Coöperative Visitors, which in turn, in 1879, became the local conference of the Associated Charities. In the Spring of 1876 it was deemed expedient to

give an entertainment for the purpose of widening the influence of the club and raising money. This was a financial success and was the origin of the annual Home Club party, which has accomplished the two objects for which it was inaugurated. By the sales of tickets the funds are increased and the club enabled to perform many charitable acts, such as carrying on the Industrial School, assisting the Day Nursery, where the children of working mothers are kindly cared for during the day, helping a poor family to go West, aiding to establish a scholarship for women in the Institute of Technology, and generous responses to various calls.

In the Summer of 1880 the Congress for the Advancement of Women met in Boston, upon the invitation of the New England Woman's Club. The Home Club sought to honor it and to show appreciation of its good work for women. A committee from the directors went to the Mayor and the Governor,

asking that they would show the Congress some attention in their official capacity. Governor Long (now Secretary of the Navy) gave the women of the Congress a cordial and dignified reception at the State House. Mayor Prince issued invitations to the Congress for a harbor excursion to a city institution and personally accompanied the members, speaking words of welcome and extending to them fine hospitality. Thus, for the first time, the State of Massachusetts and the City of Boston gave recognition to an association of women.

When its tenth anniversary arrived it was recorded of it: "The Home Club long since ceased to be an experiment. No one now questions its power and influence." In March 1890, in response to the call to the celebration of the twenty-first anniversary of Sorosis, of New York, issued to all women's clubs throughout the country, the Home Club sent as a delegate its president, Mrs. Ada H. Spaulding, who submitted

a review of the history of the club. At this convention a plan of federation was proposed, and in the Spring of 1890 the club joined the General Federation of Woman's Clubs.

Club meetings are held on two evenings a month, for eight months of the year and are held in the evening to accommodate busy mothers, teachers and business women. The evenings are in charge of six standing committees: Social Science, Art and Literature, Education, General Topics, Current Events, Social Meetings. These committees, in rotation, provide the entertainments. The most frequent form is the presentation of a theme by some able speaker, usually followed by a discussion in which lecturer, members and guests participate. Friends of the members, both men and women, are admitted as guests. Frequently there is a social and musical evening, and an occasional "club tea" is served.

The president is Mrs. Sara T. S. Leighton, who is one of the most prominent club women in New England. She is vice-president of the Woman's Club House Corporation of Boston, a director of the Massachusetts State Federation and a member of The N. E. Woman's Club, The N. E. Woman's Press Association, the Castilian and other important Boston clubs.

HELEN M. WINSLOW.



MRS. SARA T. S. LEIGHTON, PRESIDENT OF THE HOME CLUB

THE GREAT SCOURGES OF HUMANITY.*

By GRACE PECKHAM MURRAY, M. D.

No. 1.—CONSUMPTION.

One-seventh of the deaths that sweep from the face of the earth the yearly quota of the human race are due to consumption. In every land and clime where dwell the sons of men consumption claims its own, and has from the earliest times. Its prevalence and its fatality have been alike the occupation and the despair of physicians even long before Hippocrates, who says, "Of all diseases the greatest, the most difficult and that which carries out of the world the greatest number is phthisis." Not only is the testimony so strong against the widespread fatality of this disease, carrying off as it does more than war or pestilence or famine, but those who work in hospitals making post-mortem examinations declare that they find evidences of the disease in every third pair of lungs they examine. In New York in the year 1894 over forty-six hundred persons were reported to have died of this disease.

ITS DANGERS AND PREVENTION.

It will be seen that the discussion of this subject is most essential and, in view of the modern theories of its cause, most useful. As can be imagined, a disease so fatal and so widespread has invited the constant research and investigation of the most scientific minds; and through the centuries there has been a faint idea of the truth, but it cannot be said that a genuine confidence has been felt until within the last few years. In 1882 Koch announced his discovery of the micro-organism as the cause of tuberculosis. Since that time his theories have been constantly tested, until now they are generally accepted and it is believed that consumption is always due to the presence of this small germ, too small to be seen except with a most powerful lens. This tubercle bacillus is what occasions all the trouble and produces the fatal effects which carry off so great a proportion of all the human beings that die in the space of a year. It is a small rod—a mere tiny line as seen under a microscope that magnifies twelve hundred times. Sometimes the rod has the appearance of being beaded. There are countless numbers of these tiny germs floating in the air. We are constantly breathing them in, and if they are the cause of consumption the miracle is not that so many die of the disease, but that a single person escapes. Knowing that the trouble is occasioned by the presence of these germs, we have the means of preventing it; first, by doing all possible to prevent their spreading and, secondly, by keeping them from finding lodgment in the lungs. The modern definition of consumption is, "A local disease in its origin depending upon the lodgment of the tubercle bacillus, which, infective in character, tends to extend to and invade other parts of the body." By tuberculosis is meant not simply consumption of the lungs but troubles which may occur in other parts of the body. In this paper it is intended to discuss only the first, which constitutes the major part of the disease and which is generally understood by the term tuberculosis or phthisis.

THE SEEDS OF CONSUMPTION.

It will thus be seen that the expression "the seeds of consumption" has a foundation in fact. The stumbling block in regard to the unhesitating acceptance of these new ideas in regard to the taking and spread of consumption because of these germs has been the fact that they are so exceedingly numerous. Now the question arises, how is it possible so many people escape? This is explained by the fact that the germs must have certain bodily conditions in which to flourish; otherwise the system can throw them off, just as certain flowers or weeds will grow only in certain kinds of soil. People take consumption who are run down, who are anxious or overworked, who are depressed in mind and body. The relation of heredity to consumption has been very widely discussed. Some few believe that it is directly handed down, but the reason that those of the

same family have it is that parents give to their children a susceptible constitution—not actually the disease itself.

The spread of the disease can be prevented by preventing the spread of the germs. As the years have gone on since the great discovery of Koch and his idea has come to be more thoroughly believed in and accepted, the means of preventing the spread of disease have been taken up by health boards and hospital authorities, and results, seen in the greatly diminished numbers of cases and deaths, have proved that the theories are right. In hospitals where consumptives are received the greatest care is taken to keep the expectorations of the patients disinfected. Special cups are provided to receive them and are disinfected and disposed of, so that by no possibility can the germs escape into the air. Clothing and bed linen are cared for in the same careful manner. Microscopic investigation has shown that the germs which were found in immense quantities when precautions were not taken are no longer in evidence. It will take a long time to educate the public to taking these means for the prevention of the spread of consumption; in the meantime the disease will continue to carry off its victims by the thousands. The germs are not active when there is moisture. It is only when they are dried and taken up by the wind and currents of air that they can pass from one person to another. It will be seen how great is the menace to the public at large from the expectorations in the streets and public places of persons suffering from the disease, for when these become dried the germs quickly pass into the air to find new victims.

EXTENT OF CONTAGIOUSNESS.

That these measures are so necessary in hospitals and public places demonstrates how essential is the need of care in private families. The contagiousness of consumption is a question which has long been discussed. The modern view, as we have seen, shows it to be a germ disease and holds that it is communicable, the reason so many escape being that the system must be in a state of receptivity for the germs. In families the danger of its spread is very great, and all the precautions suggested for hospital practice should be observed. Remembering that the germs come from dried saliva, the expectorations of the consumptive should be kept in closed cups and disinfected and disposed of, so that they can not get into the air; handkerchiefs should be carefully boiled separate from other clothes of the family, as, indeed, all the linen—personal and bed—which belongs to a consumptive. He should use separate utensils, should not sleep with other members of the family and should occupy the one room as a sleeping apartment, which from time to time should be disinfected, as after any contagious disease. It is only by attention to such points as these that the frightful ravages of consumption can be checked.

The question of the marriage of the consumptive has been discussed, and it will be seen that the matter is a serious one, for, if husband or wife have the disease, by living together one is liable to give it to the other. Whether children inherit the disease or not has not been decided, many holding the opinion that they do, and others, as already said, holding that the reason of the spread of consumption in families is the inheritance of a constitution which easily yields to the disease. In an article like this it is not possible to dwell long on these grave problems, but their great importance impresses itself upon the mind and commends itself to the most thoughtful consideration.

SYMPTOMS OF CONSUMPTION.

The great danger of consumption is its stealthy approach. Little attention is paid to it until it is well fastened upon its victim and it has made great inroads. Its name, which has the same significance in all languages, expresses the chief symptom—namely, a wasting away of the tissues. If a person begins to lose flesh rapidly and unaccountably it is well to have the lungs examined. Even the signs may not be detected by the ear. The surest diagnosis now is based on the microscopic examina-

* A series of four practical papers by Dr. Grace Peckham Murray, author of the popular "Talks on Health and Beauty," which appeared in THE DELINEATOR for 1897, and the singularly instructive and helpful "Lectures on 'The Common Ills of Life,'" which ran through the magazine in 1898.

tion. If the tubercle germs are found, as they are certain to be if the dread disease is present, then the truth is apparent. They are at work inflaming by their presence the lung substance, and then destroying it. Next to the rapid and oftentimes alarming emaciation comes the little hacking, teasing cough and the disturbance of the stomach. The appetite is often very great, due to a sense of weakness and exhaustion, but it is variable and easily satisfied. As the disease goes on fever comes, often out of all proportion to that of the disease of the lungs—so much so, that some think that the germs cause a feverish condition of the blood apart from the lung trouble. Then there are night sweats, and the strength of the patient continually diminishes. One does not like to dwell on the last stages of the disease, when the patient has hemorrhages and gasps for breath and is exhausted with coughing. At last, the lung tissues having been consumed, the patient is literally strangled.

The latest writers speak more hopefully of the curability of the disease. The fact that so many after death show evidences of having had the trouble, of which they knew nothing in their lives, shows that it is possible to arrest it. The inflammation is stopped and the lung throws on a protecting membrane which it wraps around the unhealthy tissue, separating it from the rest of the lung.

THE MANY CURES.

Human ingenuity has expended itself in devising means for the cure of consumption. Since consumption has been accepted as a germ disease the cures have been directed to exterminating the germs. All kinds of cabinets have been invented in which the patient is to sit and inhale medicated or rarified air. Inhalations of the many vaporized drugs which might be destructive to germ life have been recommended. All kinds of climate have been proposed, from the freezing atmosphere of Minnesota and the Adirondacks to the balmy climes of Florida and California. High altitudes have been recommended, the rarefaction of the air acting to expand the lungs and destroy the tubercle germs. The use of various medicines for the cure of the disease itself have greatly diminished; the medical treatment of consumption has been pushed into the background. The use of cod-liver oil is persisted in to repair the waste of fats. It is one of the most useful means. Fats of all kinds should be taken by the consumptive, butter, oils and sometimes glycerine. Refined petroleum has also been used. These oils sometimes upset the stomach. They can be taken in various ways to disguise the taste—with ginger or peppermint, ale or some kind of spirits. It is not well to take them with coffee or milk, as this may create a distaste for them as well as for the oils. Every effort should be made to keep the stomach in good order, and the most nourishing and easily digested foods should be given. For the night sweats, the coughs, the hemorrhages the family physician must be depended upon, as the case is too serious for home doctoring.

HEALTH RESORTS AND SANATORIUMS.

Patients who have consumption now are advised to go away to a sanatorium and to have a change of climate. Some go so far as to say that all cases of consumption should go to special hospitals and sanatoriums, where they can be kept from the healthy members of the community and where they can receive proper treatment.

The necessity of action by the Government for the protection of its people from the ravages of consumption is more and more appreciated. This Winter in the first week of its meeting the Senate of the New York Legislature heard the report of the committee appointed to investigate the question of the spread of consumption and sanitary measures concerning it. It recommended that a suitable site for a hospital be chosen in the Adirondack preserves. The result was the introduction of a bill recommending the appropriation of two hundred thousand dollars for the purpose, the buildings to be completed in two years.

It is hard to exile those who are sick and who desire more than ever home surroundings and the companionship of those who are dear to them, but all the evidence goes to show that the greatest hope of improvement and cure is to be found in this way. The reports of patients treated at sanatoriums and discharged as cured are most encouraging. Many of these heard from years afterward have shown that the cure

was genuine and permanent. When it has been discovered that the disease is present the person must decide at once what to do. The doctor has recommended an immediate change of climate. How shall the right place be selected? If the disease is in its inception and the patient comparatively strong, it is well for him to consider where he can best spend his life, not only to arrest the trouble but to live in comparative health and comfort the rest of his days. It is a trial to leave home and its surroundings and to give up early connections, but it is far better to do this than to yield to the fate of the progressive stages of consumption, the result of which is sure to be fatal. If one is not wealthy it is better to try to make a start in a climate that is sure to agree and where a useful life can be spent. It was thus that Denver received large acquisitions to its population. The trouble with very warm climates, such as Florida and California, is that one can be comfortable there only a very few months in the year and in the Summer time is compelled to make a change; in the Rocky Mountain resorts or the Adirondacks he can safely stay throughout the year. It is better to seek a high altitude than remain near the level of the sea. If the disease has progressed somewhat, it is much better to go to one of the many sanatoriums where watchful care and suitable treatment, medical and otherwise, is given, for this often yields most gratifying results. Persons in the last stages should remain comfortably at home and not be sent on a long and hopeless journey.

LIFE IN THE OPEN AIR.

The greatest enemy to the tubercle bacillus is the pure open air. When the patient is very ill and unable to go out and take the "air cure" he is treated to long hours of fresh air—eight or ten. Rolled up in blankets he lies by the open windows or in long corridors of the sanatoriums where this cure is practised. It is thought that the recumbent position in the open air is especially beneficial to the diseased lung and assists materially the reparative processes. When the patient is stronger and able to get about he takes systematic exercise in lung expansion and in climbing hills. These exercises are graduated with great care, for if excessively indulged in the effects are very harmful. The time spent in the open air, whether in rest or in exercise, is from seven to eleven hours daily, be the weather hot or cold or let there be rain or fog or snow. This treatment is practised in many sanatoriums in Europe. It needs to be taken where the greatest care can be bestowed. Those who are given the rest cure in the open air are always under the eye of a faithful attendant who sees constantly to it that the patients do not become uncovered and that the feet are kept warm by hot water cans. The results are said to be wonderful. The fresh air prevents and arrests the disease.

CONCLUSIONS.

Consumption, the most deadly of all diseases, is spread by contagion, and the sooner this is realized and acted upon by everybody the sooner will its inroads be stopped. Hygiene is a greater necessity in its relief than medicine. The food should be hygienic—that is, that which is nutritious and easily digested. The question of the use of stimulants should be carefully considered. In many cases it is thought that they help—indeed, that they are essential. However this may be, in the earlier stages it is well to take only the lighter forms such as malt or light wines. The whole matter is better left to the physician. The dress should be warm and light and such as will enable one to carry on the affairs of life most easily.

All recent writers on the subject think that rich and poor alike should be placed in institutions and sanatoriums where they may be best cared for in every way, and where they will be prevented from communicating the disease. If they do not remain until they are cured they will learn there best how to take care of themselves. Many advocate that the Government should provide hospitals and places for those who cannot afford to pay, as a protection to the public at large.

Finally, it should ever be borne in mind that although consumption is contagious, the germs find lodgment only in one whose system is prepared to receive them by having lost its proper balance of health. To avoid the malady is to preserve the health of body and mind.

PATTERNS BY MAIL.—In ordering patterns by mail, either from this office or from any of our agencies, be careful to give your post-office address in full. When patterns are desired for

ladies, the *number* and *size* of each should be carefully stated; when patterns for misses, girls, boys or little folks are needed the *number*, *size* and *age* should be given in each instance.

THE ART OF NETTING.

NETTED TABLE-CENTER.

FIGURE NO. 1.—To make this table-center begin at one corner

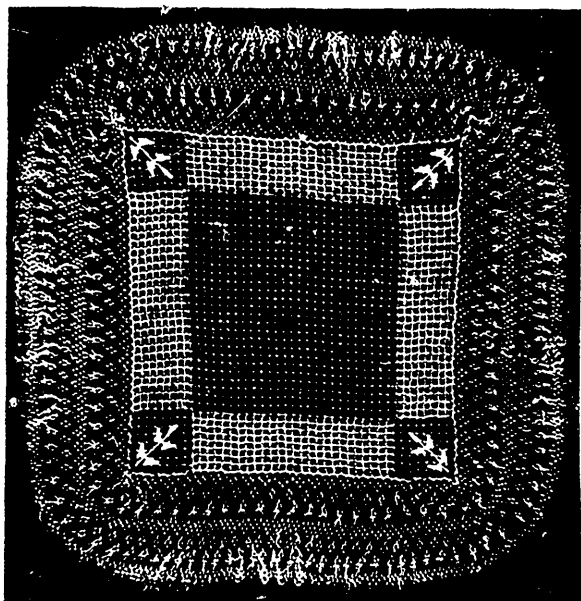


FIGURE NO. 1.—NETTED TABLE-CENTER.

with 2 stitches, using a $\frac{1}{4}$ -inch bone mesh. Turn, net 3 stitches netting 2 stitches at the end of row. Continue to do this until you have 42 stitches and then net 2 stitches together at the end of each row, until you have formed a square. *For the Border.*—Net twice around the square, using a No. 12 knitting-needle for a mesh. *Third round.*—Net 2, thread around the mesh, net 2, thread around mesh, net 2, etc. *Fourth round.*—Plain. *Fifth round.*—Like third. *Sixth and Seventh rounds.*—Plain. *Eighth round.*—Net 3 stitches in every other stitch of preceding round, using a $\frac{1}{4}$ -inch bone mesh. *Ninth and Tenth rounds.*—Plain. *Eleventh round.*—Like third. *Twelfth round.*—Plain. *Thirteenth round.*—Like third. *Fourteenth and Fifteenth rounds.*—Plain. *Sixteenth round.*—Like eighth. *Seventeenth and Eighteenth rounds.*—Plain. *Nineteenth round.*—Net 2, skip 1, net 2, skip 1, etc. Darn the center at each corner and also in border style along each edge between the corners with No. 50 white linen thread. A netted border similar to the design for the tie-end at figure No. 3 could be used in place of the frill shown, if preferred.

In making a table center of netting, or one which includes netting, the center might be of linen and the border of netting; or, the center could be as shown and a handsome border of fine Honiton or point lace braid could be added to it.

HANDKERCHIEF WITH NETTED BORDER.

FIGURE NO. 2. Hemstitch a square of linen lawn making the hem as narrow as possible.

To make the Border.—Net with a needle and thread over a No. 14 knitting-needle mesh, once around the handkerchief allowing 12 st. to the inch. Net once more around plain, using same mesh. Now, net once around over $\frac{1}{4}$ -inch bone mesh. Next, use the bone mesh again and net: 2nd. st., then, net 1st. st., net 4th. st., net 3rd. st., etc. Repeat the last two rows till the border is as wide as you wish it to be. Then, to finish, net once around over the $\frac{1}{4}$ -inch mesh, and once around over the knitting-needle.

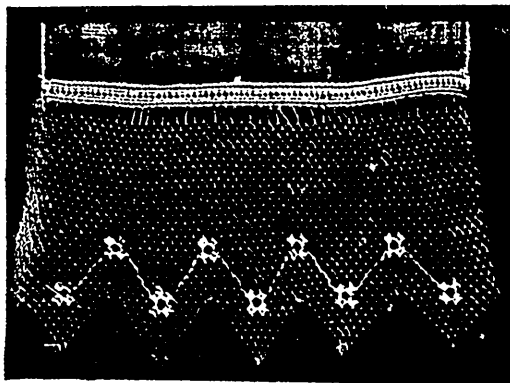


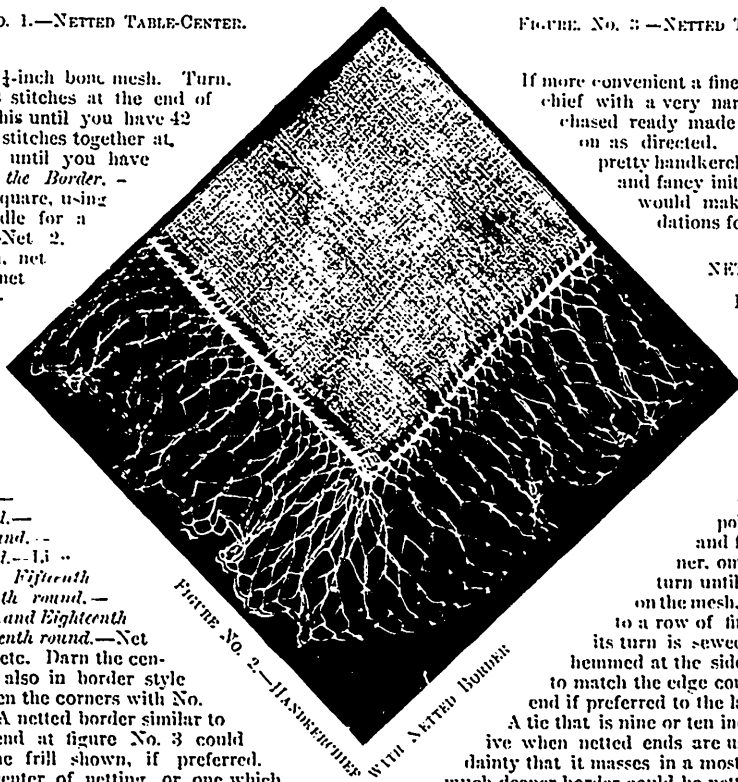
FIGURE NO. 2.—NETTED TIE-END.

If more convenient a fine hem-stitched handkerchief with a very narrow hem may be purchased ready made and the border netted on as directed. There are some very pretty handkerchiefs with narrow hems and fancy initials in the corners that would make very desirable foundations for such a border.

NETTED TIE-ENDS.

FIGURE NO. 3.—These ends are made of No. 50 cotton thread and darned with No. 100 linen. They are netted plain over a No. 18 knitting-needle used as a mesh, and may be made as deep as individually desired. The points are worked back and forth in the usual manner, omitting a stitch at each turn until there is but one left on the mesh. Each border is joined to a row of fine lace braid, which in its turn is sewed to a sheer muslin tie hemmed at the sides. An insertion darned to match the edge could be used above the end if preferred to the lace braid.

A tie that is nine or ten inches wide is very effective when netted ends are used, as the work is so dainty that it masses in a most attractive manner. A much deeper border could be netted, or a band of netting could be made and completed with an edge of fine Honiton, point or picot braid such as is used in modern lace making, or a fine lace of any kind could be sewn to such a band.



COLLEGE NEWS

BY CAROLYN HALSTED

Phi Beta Kappa, the men's honorary Greek-letter fraternity, has invited Vassar College to establish a chapter, and the invitation has been accepted. The action calls general attention to the rapid growth of feminine fraternity life. This is confined chiefly to coeducational universities, but the Woman's College of Baltimore has been progressive enough to introduce it, and it is probable that this pioneer step will be followed by the other leading women's colleges. Barnard, the affiliated college of Columbia University, has several chapters of the prominent women's fraternities, and they form a delightful social center and encourage high ideals in character and scholarly attainment.

Oberlin, not Cornell, as is so often stated, was the first college to open its doors to women. In the new medical department of Cornell nineteen young women are studying for the degree of Doctor of Medicine, the first medical "coeds" of this great university.

At Wellesley the Shakespeare Society is taking immense pleasure out of its new house built this season on the campus. This does not serve as a place of residence, but simply for the meetings of the society, a lounging and meeting place for members and a home in which to entertain friends. Wellesley's three Greek-letter societies—by name, Phi Sigma, Zeta Alpha and Tau Zeta Epsilon—which, however, are not secret in any way, have been granted permission to build houses on the campus to serve as society homes.

The scholarship presented this year for the first time to Barnard College by the New York City Chapter of the Daughters of the American Revolution is an innovation in its way. It provides for the regular course leading to the Bachelor of Arts degree, but the beneficiary must make a specialty of American history, especially of the early periods, Colonial and Revolutionary, and must fit herself to teach it.

Now that Mrs. David P. Kimball has donated \$50,000 for the first dormitory Radcliffe College has ever possessed, life at the old "Harvard Annex" will assume a new aspect. Its four hundred and nine students are living at their own homes in Cambridge and vicinity or boarding near the college, whose center is Fay House; but they have hitherto been cut off from the interest peculiar to the dormitory system which represents so much of college life. The college is entirely free from debt and promises to make great strides forward from this time on. One hundred and one instructors of Harvard University are this year engaged in teaching the Radcliffe girls, the Freshman class being the largest of any of the four regular classes.

A new Wellesley scholarship is announced, which will gladden the heart of some talented and ambitious girl of limited means.

The two new Sutor scholarships presented this season to Vassar College were very quickly made use of, for although the college has a goodly supply of aid in various forms for needy students, yet the supply does not begin to meet the demand and many girls partially pay their way by their own efforts in college. An employment bureau conducted by students helps these self-supporting girls to find work suitable to their capabilities. Girls of means apply to the bureau for some one to do for them whatever they want, for example, to go into town on an errand, to mend their clothes, wash their hair, answer notes, or a dozen similar things, and the girls of limited finances enter their names at the bureau as willing to make themselves generally useful. So the bureau fills the place of go-between and has proved a source of real benefit.

This March is the alternating season at Smith College for the gymnasium exhibition allowed once in two years. The event occurs in the evening, and numerous invitations are sent out to prominent townspeople and other guests. It is an exceedingly pretty affair, the brilliantly lighted gymnasium is decorated with class and college colors, and the college world presents itself in holiday attire. The exhibition begins with simple forms of exercise by the students, passing on through

more advanced and intricate drills. The fencing bout is one of the most interesting features on the programme and always elicits marked approval from the audience. The game of basket-ball is a favorite event, too, the players having opportunity to show their grace and agility. The old-fashioned minuet is danced, the participants looking bewitching in their dainty little short-waisted frocks of dimity and resembling the portraits of their Colonial and Revolutionary great-grandmothers. The gavotte, too, comes in for a share of applause, so effective are its stately, courtly movements.

The new social club just formed this season by the Vassar alumnae resident in New York city and vicinity emphasizes the trend in the feminine college world toward a broader and more general indulgence in pleasures and diversion. It is being

widely recognized that the blue-stocking is an undesirable person, and that the all-round college woman is the one whose influence is the most far-reaching.

Miss Marie Champney, daughter of the noted artist J. Wells Champney and the equally noted author Elizabeth Williams Champney, who was the first student to cross the threshold of Vassar, has just returned from a two years' sojourn in Paris, where she has been devoting herself to the study of miniature painting under the most famous specialists in this delicate art. Just previous to her trip abroad, she graduated from Vassar, where she was the founder of the flourishing society The Granddaughters of Vassar, to be eligible to which the applicant must be a Vassar girl and the daughter of a Vassar graduate. Miss Champney is demonstrating how the college bred girl can turn her talents to account, for she has taken up miniature painting as a profession and already has more orders than she can fill.

The Victoria College for Women, recently opened in Montreal, in connection with the McGill University and which cost \$250,000, is to be endowed by its donor, Lord Strathcona, to the amount of \$1,000,000.



IN THE LABORATORY, MOUNT HOLYOKE.

some one will say, "Of course, one understands perfectly that there is no art in so emphasizing." No; no art in so emphasizing in *speech*, but yet an art in *reading*. The emphasis just described we term positive emphasis, when each statement is asserted positively, with the intention of conveying information or of answering questions affirmatively. There is also the negative emphasis, where the voice instead of rising to a higher pitch drops to a lower one on the accented syllable and emphatic word; but this emphasis can be correctly used only when asking a question or when speaking of something implying uncertainty, indecision or doubt. In questioning we say,

Are you ^{com'}ing? Are you ^{go'}ing? Did you ^{see'} it?
Will ^{you'} come? Did ^{they'} do it?

In an idea expressing doubt or uncertainty we often say,

Well, it ^{may'} be. Per ^{haps'}haps it is. I am not quite ^{sure'} about it.
Well, I don't ^{know'} know.

Of two contrasted words the first is usually spoken with negative emphasis and the second with positive emphasis in examples like the following: fire and smoke, sun and moon, earth and sky; also repeated words as higher and higher, faster and faster, deeper and deeper, the first word in each instance having a rising and the second a falling inflection. If we listen we will find there is a great variety of time in speech; the unimportant words are glided over and spoken rapidly, while the important ones are spoken more slowly and with emphasis. In reading the unimportant words are often given as much value as the important ones, producing a measured, unnatural effect exceedingly monotonous to listen to. To overcome this one must learn to grasp the meaning of what she or he is about to read, and so correctly emphasize the words; one must also learn to phrase a sentence—just as a singer phrases in music, paying no further attention to punctuation than to understand the author's meaning and so interpret it.

Learn to talk your sentences by phrasing. A phrase is as much of a sentence, or as many words taken together, as will make sense. So one may pause after a phrase even if no punctuation mark follows it. One should not pause before a phrase is completed, because in so doing the sense is destroyed and emphasis improperly placed. In first learning to read with expression it is advisable to keep the words *who, what, which, where, when, why*, constantly in mind, because it is necessary to question the subject of our reading to know just where to place the emphasis. Ideas with which one is unacquainted represent emphatic words, for example, in introducing one person to another, you say,

Miss ^A allow me to present you ^B to Miss

The first name is mentioned with a negative emphasis, and the second with a positive because the two names are contrasted. Miss A and Miss B represent the principal parts of the sentence, for if the formal and unimportant part of the sentence—allow me to present you to—is left out, the sense is intact with the words,

Miss ^B Miss ^A

This brings us to another valuable point—after knowing *how* to emphasize, to know just *what* words to emphasize. The words expressing the new ideas are those which complete the sense of a speech or sentence and are the ones to be emphasized. After you have introduced your two friends, perhaps you say

Miss B is the ^{friend} of whom you have ^{heard me} speak.
^{often}

In this sentence you do not emphasize your friend's name, but the word which tells her relation to you; you state that she is your *friend*. First of all you would ask the question, "of whom am I going to speak?" and the answer would probably be, "of Miss A. I am going to introduce her to Miss B"; so you will find that on the two names you place the emphasis.

In the sentence following you would ask, "what do I intend to tell Miss A concerning Miss B?" and you would reply "that she is a *friend*," and not only a friend but one of whom she has often heard you speak. Reading over the second sentence you will note that the word friend is the first one that will complete the sense of the first phrase; it is, therefore, the emphatic word. Continuing the sentence, "of whom you have often heard me speak," you find the sense cannot be completed until you have reached the last word, speak; therefore *speak* is the emphatic word. The adverb often coming before heard would also be more or less emphasized, according to the thought prompting the remark because your adding an adverb or adjective to your sentence conveys the particular trend of your thought. If you say simply, "the friend of whom you have heard me speak," it does not convey the same meaning as when the word often is added, consequently, if *often* is to be distinguished from once or twice, it must be emphasized, but probably in so simple a remark it would merely be passed over as a figure of speech with no particular emphasis on the word. If you say,

It is ^{rain'} raining,

we understand this one simple fact; but if you say,

It is ^{rain'} raining ^{ver'} very fast.

we understand three facts: that it is not only raining, but *raining very fast*. And if you leave out very, the word fast does not convey so much as *very fast*. So, if you said,

It is ^{rain'} raining ^{fast, ver'} fast,

you would convey three ideas in the one small sentence; first, that it is *raining*; second, that it is *raining fast*, and third, that it is *raining not only fast, but very fast*. In conversation we intend that every word we add to a sentence beyond its definite meaning shall more fully convey or emphasize a particular thought or emotion. So in reading, one must find just how many words are added to a sentence beyond its actual sense, and either negatively or positively emphasize them, according to his interpretation of the author's meaning.

Following are a few lines of prose which will serve to illustrate the foregoing idea:

"Now the laughing, jolly Spring began to show her buxom face in the bright morning. The buds began slowly to expand their close Winter folds, the dark and melancholy woods to assume an almost imperceptible purple tint; and here and there a little chirping bluebird hopped about the orchards. Strips of fresh green appeared along the brooks, now released from icy fetters; and nests of little variegated flowers, nameless yet richly deserving a name, sprang up in the sheltered recesses of the leafless woods."

In the first phrase we learn that Spring is the subject of the paragraph, and to reduce the thought to its simplest expression, one would say, "Now the Spring began to show her face in the morning." But when the author introduces such words as *laughing, jolly, buxom* and *bright*, it shows that the coming of Spring is intended to mean more than a practical fact, that not merely the Spring had arrived, but a *laughing, jolly* season, showing a *buxom* face in a *bright* morning; consequently, each of these expressive words should be emphasized as well as those which complete the sense of the sentence, and it would read,

Now the ^{laugh}ing, ^{Spring}ly ^{begun} to show ^{bux} her ^{om} face ^{in the} ^{bright} morning.

In the next sentence a new idea in connection with the Spring is presented. "The buds began to expand their folds;" but the author also tells us *how* they began to expand and the *kind* of folds they expanded. We are told that,

the ^{buds} began ^{slow}ly to ex ^{and} their ^{Win}ter ^{ter} folds.

In the next sentence we are told that the woods assume a *purple* tint, but also that they are *dark* and *melancholy* woods;

and we are told, too, that the purple tint they assume is *almost imperceptible*. So the sentence might read,

The ^{mel} and ^{woods} melancholy ^{al} to-a-sure an ^{most} most
dark
cep pur
laper tible ple tint.

Dark and melancholy, being contrasted words, are spoken with the negative and positive emphasis in opposition which adds variety to the tone. Following the last sentence we are told that a *bluebird hopped about the orchards* and also that he was a *little, chirping bluebird*. The sentence, therefore, reads,

and and a the ing bird hopped about the or
here there lit chirp hopped cards.

Little, chirping and hopped, spoken of in connection with a bluebird, would each be uttered with a negative emphasis, because we associate all these ideas with the bluebird and, consequently, do not emphasize them as positively as if introducing new or less familiar ones. The same rule applies in all similar cases.

In the sentence following this,

fresh green
strips of appeared along the now
leased
re from their ey ters.

The only words which could here be left out, without destroying the sense, are *fresh* and *icy*, but as the author has placed them there to complete his thought we must give a negative emphasis to them—negative, because we associate the idea of freshness with Spring green, and icy as expressive of Winter fetters.

In the concluding sentence where it is said flowers sprang up in the woods, we also learn several other facts in connection with these flowers; that there were *nests* of them, that they were *little* and *variegated* and also that they were *nameless*, that they *deserved* a name and *richly* deserved it; and, last of all, we are told in what part of the woods they sprang up—the *sheltered recesses*—and also the condition of the woods—*leafless*.

By thus analyzing our reading we readily recognize how much depends upon emphasis to produce good results, and that the art of emphasis should be studied to ascertain how to emphasize and what to emphasize.

ELEANOR GEORGEN.

A CULINARY ENTERTAINMENT.

BY GRACE ATWOOD.

To the six young men whom Margaret invited to her house for a certain evening she said, "Remember, this is not a dress affair: and you're to come early—as early as half-past seven!" What she said to five of her girl friends was substantially the same, except that she required each to bring two large white aprons. Naturally, it was said that Margaret Ashley meant to give a candy-pull: but Margaret, when interviewed, only laughed and shook her head: nor could she be prevailed upon to give the smallest hint as to the nature of the entertainment she was planning.

On the evening of the party the girls, who were sent into Margaret's room to lay aside their wraps, found there a row of round, brown paper caps, unmistakably suggestive of the head-gear worn by bakers' boys. A cap was given each, with the request that it be passed along to her partner of the evening.

As there were few in the party and they came at the time they were bidden, half the guests, coming downstairs, found the other half already in the library with Margaret. The appearance of the caps and aprons was suggestive. A candy-pull? For answer, the hostess brought forth a lacquered tray upon which were what seemed to be favors of some sort. To each gentleman she gave two cards tied together with a bit of ribbon.

"Now please read your instructions with care," she said laughingly; "and be sure that you ask a girl to help you who is a good cook!"

On one side of each card was the menu for a dainty supper: on the other was written the Colonial motto, "He who would eat must work." Below were one or two recipes, with directions for finding in kitchen or pantry the necessary ingredients. The two cards given each gentleman were duplicates, one being intended for his assistant. Margaret had taken great pains, even in planning for so simple a supper as hers was to be, to assure herself that among her guests there were cooks competent to prepare it. So, one after another, the young men each found a maiden delighted to prove her ability, whose cap and apron he donned. In ten minutes they were all at work.

The holders of the cards marked No 1 read therefrom these directions:

I. MAYONNAISE DRESSING—Mix a teaspoonful of mustard, a teaspoonful of powdered sugar, half a teaspoonful of salt, a quarter of a salt-spoonful of cayenne, the yolks of two raw eggs, a pint of olive oil, two table-

spoonfuls of vinegar and two table-spoonfuls of lemon juice.

II. LOBSTER SALAD.—Cut a pint of lobster meat into dice and keep it on ice till ready to serve; then mix it with half the mayonnaise dressing. Put a large spoonful of the lobster in each crisp lettuce leaf, with a table-spoonful of the mayonnaise on the top. Garnish with capers sprinkled over the dressing and with lobster claws and parsley round the edge.

III. COLD CHICKEN—This is to be cut in thin slices and garnished with parsley.

You will find in the butler's pantry everything needed.

The making of biscuit was assigned to another pair, their cards being numbered differently: and, happily, the young man received his first instructions in the art from a pretty girl whose bread had taken a prize at cooking school. Upon a second table in the kitchen two others found the ingredients for a great cake, over the baking and ornamentation of which they grew flushed and excited. The laundry was the rendezvous for a fourth pair: and their shouts of laughter as they turned the crank of the ice-cream freezer caused frequent departures from duty on the part of their fellow-laborers. To produce cheese-straws and coffee fell to the lot of the fifth couple.

The last two were appointed a committee on table decoration and serving. The dining-room was their field of labor, and here they found china, silver and glass, flowers and candelabra, which they might appropriate at pleasure. It was their duty to mould the butter into shape, and there were dishes to be filled with olives, salted almonds and bonbons. Finally, each dish as it was ready for the table was given into their care.

During the evening the party was a busy one; yet the work was, after all, play. Occasionally one and another whose labor was of necessity suspended wandered to the front of the house, and, perhaps, the music of a two-step floated back to kitchen and dining-room. All things in the culinary department seemed to move smoothly and in good season the supper was served: there was no end of jollity at table, where everything and everybody was complimented. Dish washing, to nobody's sorrow, was not included in the evening's programme, and an old-fashioned dance brought the entertainment to an end.



A WEEK'S LIVING. No. 1.

The novice in housekeeping will gain much experience in planning meals if she will but make out in advance the menus for a week at a time. In this way there will be less likelihood of the same meal or vegetable being served too frequently; then, too, the economy of the plan is apparent. These menus must of necessity be capable of easy modification. One energetic housewife keeps a list of the different meats, desserts, vegetables, soups, hot mullins, etc., and in making out the month's menus embodies in them everything within her means. By this method a most acceptable variety is always found on her table, and much of the daily vexation as to what she shall provide is spared her. Intelligence in combination of foods is essential to the successful meal; a heavy dessert following a heavy dinner is an outrage on one's digestion and can never happen when forethought is properly exercised. The following seasonable menus for Sunday, Monday and Tuesday are suggestive as to arrangement and are not expensive. They are adapted to a family of five, including one maid.

SUNDAY.

BREAKFAST.—Fruit; Ham; Milk; Broiled Chop; Stewed Potatoes; Coffee; Toast.

DINNER.—Clear Soup; Roast Beef; Browned Potatoes; Boiled Rice; Stewed Celery; Lettuce; Wafers; Cheese; Steamed Whole Apples; Whipped Cream; Coffee.

SUPPER.—Oysters in Chafing Dish; Mayonnaise of Celery; Canned Peaches; Sponge Cake; Tea.

MONDAY.

BREAKFAST.—Fruit; Omelet, Milk, Boiled Eggs, Bacon, Creamed Potatoes; Toast; Coffee.

LUNCHEON.—Bean Soup; Fried Beef; Toast; Canned Berries; Cake; Tea.

DINNER.—Clear Soup; Sliced Beef; Tomato Sauce; Stewed Macaroni; Baked Potatoes; Lettuce Salad; Wafers; Cheese; Suet Pudding; Foam Sauce; Coffee.

TUESDAY.

BREAKFAST.—Fruit; Wheatlet; Cream; Broiled Kidneys; Toast; Coffee.

LUNCHEON.—Mock Bisque Soup; Beef Crois; Hot Rolls; Stewed Prunes; Cake; Chocolate.

DINNER.—Clear Soup; Stewed Chicken; Cream Sauce; Plain Potatoes; Rice; Fried Parsnips; Lettuce Salad; Wafers; Cheese; Sliced Oranges and Bananas; Coffee.

It will be seen that the menus are arranged not alone with reference to seasonableness but also to the facility with which they may be prepared while the extra work that is a part of the first days of the week is being performed. Herein lies a solution of one phase of the servant problem: so to plan the meals, giving a little aid if necessary, that the burden of the table is somewhat lightened when there is pressure in another direction.

The breakfasts on the menus include fruit: apples, oranges and shaddocks are to be had and are not expensive. Half an orange is served at each cover, the fruit being cut across the cells and eaten with a small spoon. One loin chop is sufficient to allow for each person served at the first meal of the day. In many homes meat is not included in the breakfast menu, but with growing children and busy men a breakfast consisting only of a roll and coffee is not usually enough food to satisfy. Loin chops are less expensive than those cut from the ribs, and there is more waste to the latter. In choosing chops select those that have plenty of firm white fat on them, as chops without fat are dry and altogether unsatisfactory. The making of so simple a thing as a piece of toast is not always understood. The bread should be cut twice as thick as for serving at the table and browned over

a brisk fire to retain the softness of the bread within while crusting the outside. Toast made of very dry bread without the addition of a milk sauce or plain hot milk to soften it meets with small favor nowadays.

For the Sunday dinner the soup should have been prepared beforehand and, therefore, requires only to be heated. Soup is one of the easiest of dishes, and one of the most enjoyable when properly made. Purchase three pounds of shank of beef—not too low on the leg, as there should be a predominance of lean meat in the piece—and have the bone split; place it

on the fire with three quarts of cold water and add half a can of tomatoes, an onion, a few leaves of celery and any left-over vegetables or any meat that cannot be used for croquettes or other purposes. Let it simmer very gently all of Friday and Friday night, and if the meat is not quite separated from the bone and reduced to shreds, stew a little longer; then turn into a colander to drain. Strain through cheese cloth and set in a cold place to cake the fat that will settle on the surface. On Sunday remove this fat and heat the soup, adding salt to taste. This clear soup may be the basis of many varieties, rice, macaroni, vegetables or whatever one may prefer being added.

For the roast of beef for a family of five purchase two ribs which will weigh about six pounds. With a brisk fire this should roast in one hour, unless the beef is liked very well done. The potatoes should be added to the pan when the meat is put in the oven, as they will require quite as long cooking. They should be turned once while cooking and basted with the meat juice. For the rice allow one cupful; wash it well and gently boil for twenty minutes in plenty of water to which a little salt has been added. Drain well in a colander and set the latter in the top of the kettle at the back of the stove to dry thoroughly the rice. Each kernel will be quite separate when ready to serve. Gravy from the beef or butter is poured over the rice.

STEWED CELERY.—The following is a delicious mode of preparing celery: Cut the vegetable into inch lengths, cover with boiling water and gently stew until tender; then drain. Return to the kettle, partly cover with milk and when the latter is boiling thicken to a cream with flour, rubbing the flour smooth with a table-spoonful of butter, adding a little of the hot milk to the mixture to thin it, stirring until quite smooth and then turning the thickening into the remainder of the milk. The sauce thus made will be perfectly smooth. Add salt to taste.

LETTUCE.—A French dressing should be served with lettuce at dinner, mayonnaise being too heavy. For it allow two table-spoonfuls of oil, a table-spoonful of vinegar, half a tea-spoonful of salt and a quarter of a tea-spoonful of pepper. When well mixed pour this dressing over the lettuce, tossing the leaves about in the dish to season them thoroughly. Crackers and grated cheese are passed with the salad.

STEAMED APPLES.—Peel the apples and remove the cores, filling the cavities with sugar. The apples are then steamed over boiling water until quite tender, forty-five minutes usually sufficing. Before serving the apples should be dusted with powdered sugar. Whipped cream is served with this delicious dessert.

OYSTERS IN A CHAFING DISH.—Have a very moderate strength of flame under the dish; lay in the oysters, add half a cupful of the oyster liquor and cook until the oysters ruffle; add a seasoning of salt, butter and pepper, and serve.

BEAN SOUP.—Soak the beans over night, and when needed cover with cold water and cook slowly for forty-five minutes; pass the beans through a coarse sieve to remove the cases, then return them to the fire with the pulp and water. Add seasoning of butter, salt, pepper and a few drops of onion juice made by grating an onion on a coarse grater, and serve. A pint of beans will make sufficient soup for five adults. Do not serve soup too generously.

SLICED BEEF IN TOMATO SAUCE.—For this there will be plenty of meat left from the roast of Sunday. A roast of six pounds should suffice for three dinners for a family of five. Make the sauce from half a can of tomatoes opened for the soup-making on Friday. Stew the tomatoes for ten minutes, then pulp them through a sieve; return to the fire and thicken to a cream with flour, adding butter to the flour as directed in the creamed celery. Add salt and pepper, and when ready to serve add the sliced beef; warm thoroughly and serve at once. Beef that has undergone one cooking should be treated with a considerate hand, as the moment the meat is hot it is ready to use. A second cooking of any length renders it worthless as food.

SUET PUDDING.—This is a most reliable recipe, but judgment should be shown in placing it on the menu. It is essentially a Winter pudding, and, therefore, a lighter dessert should be chosen when a rich meat is to be served before it. Allow a cupful each of chopped suet, raisins, molasses and sour milk, half a cupful of currants, two cupfuls and a half of flour, a teaspoonful each of soda, cinnamon, cloves, salt and allspice, with half a nutmeg grated. Mix well together, adding the soda last, after having dissolved it in a table-spoonful of cold water. Butter a two- quart basin and turn in the batter: place it in a steamer and steam for three hours. Serve with the following:

FLAM SAUCE.—This is made by rubbing to a cream a table-spoonful of butter and a tea-cupful of sugar, adding the yolk of an egg, beat well, then add by degrees four table-spoonfuls of boiling water and, after all is smooth, half a table-spoonful of brandy. Whip the white of the egg to a stiff froth and lay it on the sauce, stirring it in as the sauce is served.

BROILED KIDNEYS.—Sheep kidneys should be purchased. Part of the suet that surrounds the kidneys should be left in place, as they broil much better if not entirely lean. Split the kidneys lengthwise, turn the skin side to the fire first and gently broil on both sides, turning often. They require a slow fire and about ten minutes' cooking. Season with a generous spreading of butter, add salt and pepper to taste. Serve very hot.

MOCK BISQUÉ SOUP.—Allow a pint and a half of milk to a pint of tomato. Boil the vegetable ten minutes, adding a bay leaf and an eighth of an onion grated; then strain. Boil the milk and thicken it to a cream with two table-spoonfuls of flour and one of butter, as directed in the stewed celery. The milk should be absolutely free of lumps. Dissolve a quarter of a teaspoonful of soda in a little cold water and stir it into the tomato, adding salt to season, then add the thickened milk and serve at once. Do not keep the kettle over the fire when adding the milk. This soup will not bear reheating.

BEEF CROÛTES.—An admirable way to utilize cold beef is as follows: To a pint of chopped beef, which will be sufficient for five persons, add a pint of crumbed bread and a seasoning of salt, pepper, a teaspoonful of sage or a stalk of celery chopped very fine, also a leaf of onion chopped. Add a table-spoonful of butter, an egg well beaten and enough milk to moisten. Stir and beat the mixture thoroughly, then make it into balls. The whole should be so moist with the milk that it is sticky to the fingers. Flour the balls and brown them on both sides in hot fat.

STEWED CHICKEN.—Three pounds of fowl will be enough for five persons. Cut the bird in small pieces and cover the pieces with boiling water. The novice should not forget that when the juices in meat are to be retained boiling water is used; when the juices are to be drawn out—as for soup making—or when salt meats are to be cooked cold water is added. Let the chicken simmer very gently, keeping the water lightly in motion; two or three hours is none too long to allow for the stewing. Lift out the meat on a skimmer, lay it on the serving dish and place it in a hot closet. To the juice in the kettle add a cupful of milk and thicken to a cream with flour thinned and made smooth in half a cupful of milk. Add salt to taste, pour the dressing over the chicken and serve.

FRIED PARSNIPS.—Parboil the vegetable and when cool enough to handle remove the skin and cut the parsnips lengthwise into thin slices. Fry the slices in half a kettleful of lard or dripping, draining on soft yellow paper placed in a colander.

SLICED ORANGES AND BANANAS.—Peel the fruit and slice thinly, removing the seeds from the oranges; place a layer of the latter in the serving dish, sprinkle with sugar, then add a layer of the sliced bananas and a sprinkling of sugar, and so proceed until sufficient has been made ready. Just before serving give the whole a vigorous stirring.

EDNA S. WITHERSPOON.

CREAM DESSERTS.

The number of delicious sweet dishes that may be made from cream is surprising. Amateur cooks, however, most frequently look with disfavor on any home-made dish which includes whipped cream in its make up; and usually when whipped cream dishes are desired they are procured from the caterer, regardless of the fact that the so-called cream dainties are largely composed of milk and gelatine. There is no reason why the veriest novice should not undertake the making of whipped cream dishes. Certain things must be observed, of course, in order to ensure success, but it is really a good deal harder to

make a good sponge-cake than a good Charlotte Russe. And the home-made article is so much better than the confectioner's that it pays to take the trouble. Given the right kind of cream, there is no difficulty about making a successful whip. The cream must be sweet, thick and cold, and must be kept cold all through the process of whipping and until it is served. The whipping is best done with a wire whisk or spoon, the latter being preferable for a small quantity of cream. As the froth rises it should be taken up with a spoon and laid on a piece of thin muslin, over a sieve, under which is a bowl to catch any drippings. It is best to sweeten and flavor the cream before beginning to whip it. A pint of cream after it is whipped will measure nearly three pints and, if the work is properly done, should be firm and smooth, with no danger of falling. Here are some of the choice dessert dishes, of which cream is the primary ingredient:

CHARLOTTE RUSSE.—Line a mould with lady-fingers or slices of sponge cake. Sweeten and flavor a pint of cream, using vanilla, almond or lemon flavoring, as preferred. Place the whipped cream in the mould and cover it with lady-fingers or sponge cake. Place the cream on ice until ready to serve, when it must be very carefully turned out.

RASPBERRY CREAM.—Mash a pint of fresh raspberries through a fine sieve. Add a pint of thick sweet cream and sugar to sweeten to taste. Whip the cream exactly as plain cream. Lay some slices of stale sponge or sugar cake in a glass dish and cover them with a layer of fresh raspberries lightly dusted with powdered sugar. Pile the cream over these, dot the top with fresh raspberries, chill thoroughly and serve. Strawberry cream and currant cream may be made by this recipe, half a pint of currants being used to a pint of cream. Care must be taken that all the seeds are strained out.

CREAM JELLY MOULD.—A mould in the shape of a ring is necessary for this dish, which is pretty to look at as well as good to eat. Dissolve half a package of gelatine in half a pint of cold water. Have ready a pint of pure fruit juice—raspberry, strawberry or currant—the juice of one lemon and half a pint of boiling water. Pour the boiling water over the gelatine and stir until it dissolves; add the fruit and lemon juice, sweeten to taste and pour into the ring mould, which should have been moistened with cold water. Put the cream on ice until it is firmly set and then turn it out carefully on a large circular glass dish. All around the ring next to the jelly lay a circle of macaroons—on their edges and touching another. Whip a pint of cream sweetened and flavored with almond. Lay the whipped cream inside the ring, piling it up in a pyramid. Blanch two ounces of sweet almonds, slice them lengthwise and stick the slices all over the cream pyramid. The almonds may be colored with a little cochineal and given a pretty effect. It is sometimes advisable to add a few drops of cochineal to the jelly in order to obtain a clear color.

WATERMELON CREAM.—Thoroughly chill half a large watermelon on the inside of which a cupful of sherry wine has been poured. Whip a pint of cream sweetened and flavored. Scoop out the heart of the melon, in small pieces; lay a quarter of the whipped cream in the bottom of the half melon, put over it a layer of the pieces scooped out, then add more cream and more melon until all is used. Serve very cold.

FRUIT CREAM.—Peel and cut up rhubarb to the amount of a pint; place it in an earthen jar inside a saucepan of boiling water, add sugar enough to sweeten, cover and cook until very tender. Rub through a sieve, and when cold stir into it a pint of thick sweet cream. Serve very cold. Gooseberries may also be used for the cream; in that case a little longer time will be required for cooking.

WINE CREAM.—A cream of any light wine may be made by using a pint of wine, half a box of gelatine and a pint of whipped cream.

COFFEE CREAM.—Make a pint of strong, well-flavored coffee, using milk instead of water. Bring it to a boil and pour it over half a box of gelatine previously soaked in half a pint of water. Sweeten to taste and cool thoroughly; but before it begins to jelly whip the gelatine vigorously with a wire whisk. Stir in a pint of whipped cream, mix the two well together and pour into a fancy mould. Serve cold.

PINK DELIGHT.—Dissolve half a package of gelatine in half a pint of cold water for fifteen minutes; add a pint of boiling water, the juice and grated rind of two large lemons, and sugar to taste. When cold add half a cupful of sherry and whip thoroughly. When the jelly is well frothed add half a pint of cream well whipped; color with a few drops of cochineal. Whip all well together, pour into a fancy mould and set on ice until stiff.

PINEAPPLE OR BANANA CREAM.—Rub the fruit on a grater. Beat the whites of three eggs with four table-spoonfuls of powdered sugar until stiff; add the fruit pulp. Flavor with sherry wine; stir a pint of whipped cream into the pulp and pour it into small punch glasses; chill thoroughly and serve.

HELEN COMBES.

ANOTHER CHAPTER ON SOUPS.

There are many delicious soups served under the general name of purée, the flavor or vegetable used giving the specific name. Not only are they served at dinners and luncheons, but with a bread and butter accompaniment a well-made purée is in itself enough for a good meal. The thickened soups require a little time and care for their preparation, but are worth the trouble.

PURÉE OF MUSHROOMS.—Cut a pint of canned mushrooms in small pieces and add them with the juice to two quarts of stock; place over the fire with an inch blade of mace, a teaspoonful of parsley, a small onion cut up and a table-spoonful of grated green celery, and cook for twenty minutes, add half a pint of stale bread-crumbs (without crusts) and cook for five minutes longer. Rub through a purée sieve, mashing the mushrooms and pressing them through with a potato masher, return the strained soup to the fire and add a pint of rich milk; let the soup boil for five minutes, stirring all the time; add two teaspoonfuls of salt and half a teaspoonful of white pepper. The soup is now ready for the liaison of eggs, the crowning finish given by the French chef to his cream soups. This is made of the yolks of two eggs beaten until thick, and a cupful of sweet cream is then added. The soup must be lifted to the back of the stove and allowed to stand for three or four minutes before the liaison is added. At the end of this time stir a little hot soup into the cream and eggs to heat them and add the mixture to the soup, stirring constantly while pouring it in. Serve as soon as it is mixed in the soup; any soup in which a thickening of egg has been used should not be allowed to stand for an instant.

CREAM OF LEEKS.—Wash a scanty pint of young leeks and cut them in small pieces. Melt a table-spoonful of butter in the soup pot, add the leeks and stir over a moderate fire; cook for five minutes. Do not use the leeks or butter; when bright-green and wilted add two quarts of stock, half a cupful of rice well washed, a teaspoonful of chopped parsley, two cloves and a bay leaf. Simmer very slowly for an hour, then rub through a purée sieve, moistening with more of the broth if necessary. Return to the fire, add a teaspoonful of salt and a dash of cayenne pepper, and, just before serving, a pint of rich, boiling hot milk. Pour over two dozen tiny croutons and serve.

RÉGAMER PURÉE.—Wash a quarter of a pound of pearl sago and cook it until clear in a pint of water, adding a bay leaf, a table-spoonful of chopped green celery, a small green onion and a sprig of parsley. When the sago is clear add three pints of stock, cook for a few moments and rub through the purée sieve. Return to the soup pot and add a liaison of eggs and cream, as directed in the recipe for mushroom purée.

SOUPISE PURÉE.—Peel six small Bermuda onions and cover them with a quart of hot water; add a table-spoonful of salt and let them stand for an hour, then drain. This is to extract the strong flavor. Cut the onions small, put them in a saucepan with a table-spoonful of butter and cook slowly for five minutes, but do not allow them to acquire a tinge of color. Add two quarts of beef stock, a cupful of chopped celery, an inch stick of mace and a teaspoonful of chopped chervil. Let the whole simmer gently for thirty minutes. Rub a heaping table-spoonful of flour in a table-spoonful of butter, add this to the soup and stir for five minutes; rub the whole through a purée sieve, then return it to the fire to heat: add a teaspoonful of salt, a dash of cayenne and a teaspoonful of lemon juice and pour into a tureen containing half a pint of cream whipped solid. Stir once and serve.

CREAM OF CHESTNUT (Crème de marron).—Shell and blanch a pound of chestnuts. Cook them in a quart of water for half an hour, adding a teaspoonful of salt. Drain, then put the chestnuts in two quarts of clear beef stock; add a teaspoonful of celery salt, a table-spoonful of chopped onion, a teaspoonful each of pepper and chopped parsley and cook for ten or fifteen minutes until the chestnuts are soft. Add a teaspoonful of grated lemon rind and pulp pressed through a purée sieve. Return to the fire, add a teaspoonful of lemon juice, two teaspoonfuls of salt and a pint of rich cream or milk and a table-spoonful of butter. Serve at once.

CRÉCY SOUP.—Cook a cupful of carrots cut in small dice and two table-spoonfuls of onion in a table-spoonful of butter.

When a dainty brown add a cupful of shredded lettuce, half a teaspoonful of coarsely-chopped marjoram, half a teaspoonful of basil, a teaspoonful of parsley, three quarts of stock and a cupful of lentils that have been soaked in water over night, and allow the whole to cook slowly for an hour and a half. Rub through a purée sieve, re-heat, add two teaspoonfuls of salt and a dash of cayenne. Shave a washed lemon into wafer-like slices, put it in the tureen and pour the hot soup over it. Serve at once.

PURÉE DE BARRY.—This is an improvement on the old-style potato soup. Chop six almonds fine, add to them a pint of potatoes cut small, two table-spoonfuls of onion, two ounces of washed rice, a teaspoonful of parsley and a teaspoonful of grated nutmeg and place the mixture in a soup pot; stir in a table-spoonful of flour and when well mixed add three quarts of stock. Cook slowly for thirty minutes, rub through a purée sieve, reheat, add a teaspoonful of salt, two cupfuls of hot milk and serve. If properly made, the purée will be of a velvety consistency and tempting aroma.

POULET ALLEMAND.—Put two quarts of chicken stock to heat, add six chopped mushrooms, a table-spoonful of shallots, a teaspoonful of parsley and a small onion. Let this simmer gently for ten minutes, then add a cupful each of cooked rice and the white meat of a cooked chicken very finely minced. Cook for ten minutes, then rub through a purée sieve, mashing the chicken and rice with a potato masher. Return to the fire and allow it to boil. Heat a pint of milk to the scalding point, have ready the whites of two eggs beaten to a solid froth and add them to the milk, stirring rapidly; let the milk come to a boil, then set aside. Add to the soup a teaspoonful of salt and the beaten yolks of two eggs mixed with half a cupful of cream. Stir in the milk and white of egg and pour into the tureen. The white of the egg will rise to the top like foam. Sprinkle over it a teaspoonful of very finely chopped parsley, and serve.

CREAM OF LOBSTER.—Select a freshly cooked hen lobster weighing two pounds, pick the meat from the shell and chop it fine. Put the coral into a mortar with half an ounce of butter, pound it quite smooth, rub it through a fine wire sieve and cover until wanted. Put the meat with two quarts of weak veal stock in the soup pot, add a small onion, a tiny sprig each of parsley and chervil, and the thin yellow peel of a lemon. Simmer for ten minutes, add a table-spoonful of flour rubbed smooth in a table-spoonful of butter; boil for five minutes, then rub through a purée sieve. Return to the fire, add a dash of cayenne and two teaspoonfuls of salt and let it boil for five minutes; stir in half a pint of whipped cream, a teaspoonful of chopped pimpernel and the lobster coral. Do not allow the mixture to boil; serve at once. The color should be a pretty red.

ELEANOR M. LUCAS.

SOME CREOLE RECIPES.

DUBBE FROIDE.—Cover well and soak over night in vinegar six pounds of beef (the round) well larded; the next morning drain. Brown well a table-spoonful each of lard and flour. Place the meat in this after it is well browned, and cook for half an hour; then pour a quart and a half of boiling water on the meat. Add four bay leaves, two sliced carrots, a turnip, an onion sliced, some parsley, six cloves, six allspice, pepper and salt—a teaspoonful of red pepper and a table-spoonful of salt. Cook for four hours, turning the meat several times. When cooked take from the fire and place in a mould. Put a weight upon it to press the meat into shape. To this add meat jelly made by the following recipe:

CALVES'-FOOT JELLY FOR DUBBE FROIDE.—Take two pairs of calves' feet chopped and broken, two pounds of beef from the hock and two quarts of water; boil together until the beef leaves the bone. Add six cloves, six allspice and three bay leaves; season highly, flavor with lemon, strain through a flannel bag and pour it over the *dubbe*.

NAVET ÉTOUFFÉ À LA CRÉOLE.—Take eight large turnips, a table-spoonful each of lard and flour, a pint of water (boiling), half an onion and a little parsley, both chopped fine. Season to taste. Make a roux with the lard and the flour until brown, then add the turnips, previously quartered; fry until well cooked (the turnips will be soft), put in the onions, parsley and the water and let it stew for twenty minutes.

RIZ AU LAIT.—Take four ounces of rice, a pint of milk and a pinch of salt. Wash the rice clean and put it with the milk into a double boiler, adding the salt at the same time. Let it boil until it is a perfect cream, stirring constantly. Serve cold, with sugar.

TANTE MARQUETTE.



FIGURE NO. 1. PHOTOGRAPH-CASE.—This artistic device is made of thin polished wood prettily carved.



FIGURE NO. 1.—PHOTOGRAPH-CASE.

or it may be burnt in the wood. Cardboard may be covered with satin or linen and the lettering either embroidered, or hand-painted in making this case.

FIGURE NO. 2.—FANCY BOOK-COVER.—This decorative and exceedingly practical cover will add interest to the assortment of favorite books gracing the library or sitting-room table and may be made without difficulty. In the illustration burnt leather was used for the cover, a unique effect resulting. The name of the volume is made to stand out in bold relief on the top cover. For less pretentious covers linen may be employed, a fancy pattern being embroidered upon it; the lettering is done in embroidery. Denim and even duck may likewise be brought into service, admirable results being produced either by painting or heavy embroidery done in linen.

FIGURE NO. 3.—HEAD-REST.—The dainty color scheme in this bit of decoration—Nile and white—will be extremely beautiful in a white-and-gold room. It is made of Nile and white

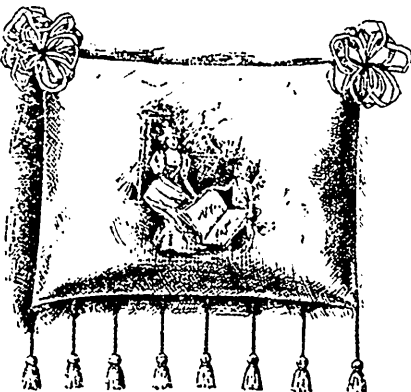


FIGURE NO. 3.—HEAD-REST.

used for one side and satin for the other, with a heavy cord at the edge, and embroidery may be substituted for the painting.

Three are two sections, the front being joined to the back at the bottom and each end. The upper edge of the back is oddly carved, and the front piece follows its lower outline. The lettering is effectively carved,

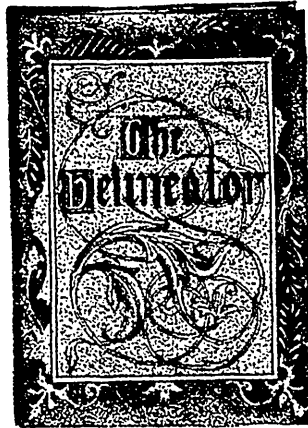


FIGURE NO. 2.—FANCY BOOK-COVER.

satin, the white side being ornamented with a charming design hand-painted. The silk tassels are Nile-green, also the lovers' knots made of baby ribbon which are placed at each corner. Velvet may be used for one side and satin for the other, with a heavy cord at the edge, and embroidery may be substituted for the painting.

ting pad secured at each corner by a triangular piece of leather. The portfolio may be made of chamois and the outside decor-

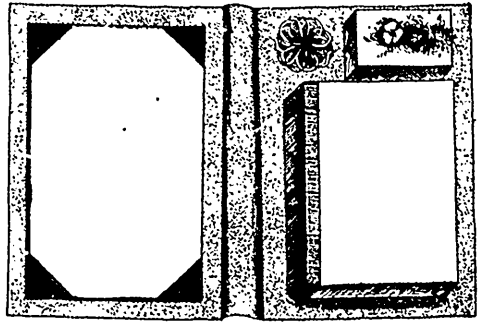


FIGURE NO. 4.—MEMORANDUM PAD OR PORTFOLIO.

ated with a floral or fancy hand-painted design.

FIGURE NO. 5.—LETTER-CASE.—This charming desk or writing-table accessory is made of cardboard covered with fine white linen, and decoration is afforded by dainty hand-painted floral designs. The base of cardboard is fancifully shaped and covered with linen. There are three sections shaped alike but varying in size, which are placed in an upright position upon the base at regular intervals and held in position by a slanting piece of cardboard at each end. A bunch of wild roses painted in natural tints decorates the center of each section, one rising above the other. The upper pocket or case may be used for answered letters, while the unanswered ones may rest in the lower pocket; if preferred, letter paper may fill one pocket and envel-

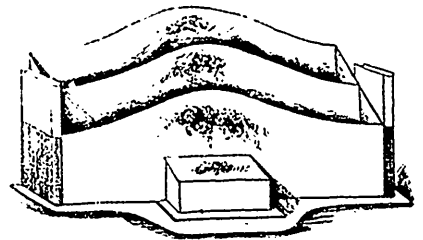


FIGURE NO. 5.—LETTER-CASE.

Celluloid may be used for this case with good results: if actual service be demanded of it, colored linen may be used and embroidery substituted for the hand-painting. Holes may be made in the back of the case near each end so that the receptacle may be hung at one side of the desk or in any convenient place on the wall.

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.)
O. Knit one and purl one out of a stitch.
To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

sl.—Slip a stitch from the left needle to the right needle without knitting it.
sl and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.
To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.
Row.—Knitting once across the work when but two needles are used.
Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.
Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next star. As an example: *K 2, p 1, th o, and repeat twice more from * (or last *), means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

LUNCH-TRAY SQUARE.

FIGURE No. 1.—Cast on 3 stitches for center. Thread over, knit plain, and so continue until you have nine stitches.

First row.—Over, k 9.

Second row.—Over, knit plain; all even rows the same unless given.

Third row.—O, k 3, n, o.

k 1, o, n, k 3.

Fifth row.—O, k 3, n, o.

k 3, o, n, k 3.

Seventh row.—O, k 3, n, o.

k 5, o, n, k 3.

Ninth row.—O, k 3, n, o.

k 7, o, n, k 3.

Eleventh row.—O, k 3, n,

o, k 3, n, o, k 4, o, n,

k 3.

Thirteenth row.—O, k 3, n,

o, k 3, n, o, k 1, o, n, k 3,

o, n, k 3.

Fifteenth row.—O, k 3, n,

o, k 3, n, o, k 3, o, n, k 3, o,

n, k 3.

Seventeenth row.—O, k 3,

n, o, k 3, n, o, k 5, o, n,

k 3, o, n, k 3.

Nineteenth row.—O, k 3, n,

o, k 3, n, o, k 7, o, n, k 3,

o, n, k 3.

Twenty-first row.—O, k 3,

n, 3 times; o, k 4; o, n, k 3

twice.

Twenty-third row.—O, k 3,

n, 3 times; o, k 1; o, n, k 3,

3 times.

Twenty-fifth row.—O, k 3,

n, 3 times; o, k 3; o, n, k 3,

3 times.

Twenty-seventh row.—O,

k 3, n, 3 times; o, k 5; o,

n, k 3, 3 times.

Twenty-ninth row.—O, k 3, n, 3 times; o, k 7, o, n, k 3,

3 times.

Thirty-first row.—O, k 3, n, 4 times; o, k 4; o, n, k 3,

3 times.

Thirty-third row.—O, k 3, n, 4 times; o, k 1; o, n, k 3,

4 times.

Thirty-fifth row.—O, k 3, n, 4 times; o, k 3; o, n, k 3,

4 times.

Thirty-seventh row.—O, k 3, n, 4 times; o, k 5; o, n, k 3,

4 times.

Thirty-ninth row.—O, k 3, n, 4 times; o, k 7; o, n, k 3,

4 times.

Forty-first row.—O, k 3, n, 4 times; o, k 9, o, n, k 3, 4 times.

Forty-third row.—O, k 6; o, n, k 3, 3 times; o, n, k 5, n: o,

k 3, n, 3 times; o, k 6.

Forty-fifth row.—O, k 8; o, n, k 3, 3 times; o, n, k 3, n: o,

k 3, n, 3 times; o, k 8.

Forty-seventh row.—O, k 10; o, n, k 3, 3 times; o, n, k 1,

n; o, k 3, n, 3 times, o, k 10.

Forty-ninth row.—O, k 12; o, n, k 3, 3 times; o, k 3 to, o,

k 2, n, 3 times; o, k 12.

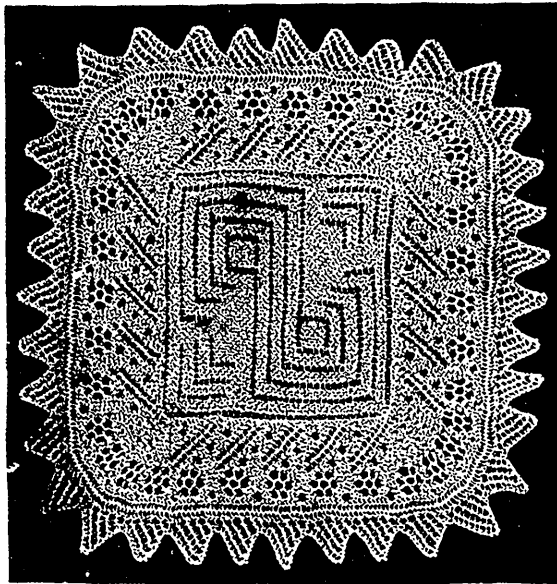


FIGURE No. 1.—LUNCH-TRAY SQUARE.

Fifty-first row.—O, k 3, n, o, k 24, o, n, k 2, n, o, k 3, n, o, k 3, n, o, k 9, o, n, k 3.

Fifty-third row.—O, k 3, n, o, k 23, n: o, k 3, n, 3 times; o, k 11, o, n, k 3.

Fifty-fifth row.—O, k 3, n, twice; o, k 18, n: o, k 3, n, 3 times; o, k 8; o, n, k 3, twice.

Fifty-seventh row.—O, k 3, n, twice; o, k 18, n; o, k 3, n, 3 times; o, k 10; o, n, k 3, twice.

Fifty-ninth row.—O, k 3, n, 3 times; o, k 13, n: o, k 3, n, 3 times; o, k 7; o, n, k 3, 3 times.

Sixty-first row.—O, k 3, n, 3 times; o, k 13, n: o, k 3, n, 3 times; o, k 9; o, n, k 3, 3 times.

Sixty-third row.—O, k 3, n, 3 times; o, k 13, n: o, k 3, n, 3 times; o, k 11; o, n, k 3, 3 times.

Sixty-fifth row.—O, k 3, n, 3 times; o, k 13, n: o, k 3, n, 3 times; o, k 13; o, n, k 3, 3 times.

Sixty-seventh row.—O, k 3, n, 3 times; o, k 13, n: o, k 3, n, 3 times; o, k 15; o, n, k 3, 3 times.

Sixty-ninth row.—O, n, n, k 2; o, n, k 3, twice; o, n, k 10; o, k 3, n, 3 times; o, k 1; n; o, k 3, n, twice; o, k 2, n, k 2.

All even rows will now be: o, n, n, k rest plain.

Seventy-first row.—O, n, n, k 2; o, n, k 3 twice; o, n, k 8, n: o, k 3, n, 3 times; o, k 14, n: o, k 3, n, twice; o, k 5.

Seventy-third row.—O, n, n, k 2; o, n, k 3 twice; o, n, k 6, n: o, k 3, n, 3 times; o, k 14, n; o, k 3, n, twice; o, k 5.

Seventy-fifth row.—O, n, n, k 2; o, n, k 3, twice; o, n, k 4, n: o, k 3, n, 3 times; o, k 14, n: o, k 3, n, twice; o, k 5.

Seventy-seventh row.—O, n, n, k 2, o, n, k 3, o, n, k 7, n: o, k 3, n, 3 times; o, k 19, n, o, k 3, n, o, k 5.

Seventy-ninth row.—O, n, n, k 2, o, n, k 3, o, n, k 5, n: o, k 3, n, 3 times; o, k 19, n, o, k 3, n, o, k 5.

Eighty-first row.—O, n, n, k 2, o, n, k 8, n: o, k 3, n, 3 times; o, k 24, n, o, k 5.

Eighty-third row.—O, n, n, k 2, o, n, k 6, n: o, k 3, n, 3 times; o, k 24, n, o, k 5.

Eighty-fifth row.—O, n, n, k 8, n: o, k 3, n, 3 times; o, k 1: o, n, k 3, 3 times; o, n, k 13.

Eighty-seventh row.—O, n, n, k 6, n: o, k 3, n, 3 times; o, k 3; o, n, k 3, 3 times; o, n, k 11.

Eighty-ninth row.—O, n, n, k 4, n: o, k 3, n, 3 times; o, k 5; o, n, k 3, 3 times; o, n, k 9.

Ninety-first row.—O, n, n, k 2, n: o, k 3, n, 3 times; o, k 7; o, n, k 3, 3 times; o, n, k 7.

Ninety-third row.—O, n, n, k 2; o, k 3, n, 3 times; o, k 9; o, n, k 3, 3 times; o, n, k 5.
Ninety-fifth row.—O, n, n, k 2, o, n, k 3, 3 times; o, n, k 5, n; o, k 3, n, 3 times; o, k 2, n, k 2.
Ninety-seventh row.—O, n, n, k 2; o, n, k 3, 3 times; o, n, k 3, n; o, k 3, n, 3 times; o, k 5.
Ninety-ninth row.—O, n, n, k 2; o, n, k 3, 3 times; o, n, k 1, n; o, k 3, n, 3 times; o, k 5.
One Hundred and First row.—O, n, n, k 2; o, n, k 3, 3 times; o, k 3 to., o, k 3, n, 3 times; o, k 5.
One Hundred and Third row.—O, n, n, k 2; o, n, k 3, 3 times; o, n, k 2, n, o, k 3, n, o, k 3, n, o, k 5.
One Hundred and Fifth row.—O, n, n, k 2. o, n, k 3, twice; o, n, k 5, n; o, k 3, n, twice; o, k 5.
One Hundred and Seventh row.—O, n, n, k 2; o, n, k 3, twice; o, n, k 3, n; o, k 3, n, twice; o, k 5.
One Hundred and Ninth row.—O, n, n, k 2. o, n, k 3, twice; o, n, k 1, n; o, k 3, n, twice; o, k 5.
One Hundred and Eleventh row.—O, n, n, k 2. o, n, k 3 twice; o, k 3 to.; o, k 3, n, twice; o, k 5.
One Hundred and Thirteenth row.—O, n, n, k 2; o, n, k 3, twice; o, n, k 2, n; o, k 3, n; o, k 5.
One Hundred and Fifteenth row.—O, n, n, k 2, o, n, k 3, o, n, k 5, n, o, k 3, n, o, k 5.
One Hundred and Seventeenth row.—O, n, n, k 2, o, n, k 3, o, n, k 3, n, o, k 3, n, o, k 5.
One Hundred and Nineteenth row.—O, n, n, k 2, o, n, k 3, o, n, k 1, n, o, k 3, n, o, k 5.
One Hundred and Twenty-first row.—O, n, n, k 2, o, n, k 3, o, k 3 to., o, k 3, n, o, k 5.
One Hundred and Twenty-third row.—O, n, n, k 2, o, n, k 7, n, o, k 5.
One Hundred and Twenty-fifth row.—O, n, n, k 2, o, n, k 5, n, o, k 5.
One Hundred and Twenty-seventh row.—O, n, n, k 2, o, n, k 3, n, o, k 5.
One Hundred and Twenty-ninth row.—O, n, n, k 2, o, n, k 1, n, o, k 5.
One Hundred and Thirty-first row.—O, n, n, k 2, o, k 3 to., o, k 5.
One Hundred and Thirty-third row.—O, n, n, k 2, o, k 5.
One Hundred and Thirty-fifth row.—O, n, n, k 6.
One Hundred and Thirty-seventh row.—O, n, n, k 4.
One Hundred and Thirty-ninth row.—O, n, bind 1 over, n, bind 1 over, n, bind 1 over, draw thread through last stitch.
For the Border.—Cast on 25 stitches.
First row.—Sl 1, k 7, n, o, n, o, k 8, o 2, p 2 to., k 1, o, k 2.
Second row and all even rows plain.
Third row.—Sl 1, k 6, n, o, n, o, k 2, n, o 2, n, k 3, o 2, p 2 to., k 2, o, k 2.

Fifth row.—Sl 1, k 1, n, o 2, n, n, o, n, o, k 1, n, o 2, n, n, o 2, n, k 1, o 2, p 2 to., k 1, o, n, o, k 2.
Sixth row.—Sl 1, k 4, n, o, n, o, k 4, n, o 2, n, k 3, o 2, p 2 to., k 2, o, n, o, k 2.
Ninth row.—Sl 1, k 3, n, o, n, o, k 3, n, o 2, n, n, o 2, n, k 1, o 2, p 2 to., k 1, o, n, o, n, o, k 2.
Eleventh row.—Sl 1, k 2, n, o, n, o, k 1, n, o 2, n, k 1, n, o 2, n, k 3, o 2, p 2 to., k 2, o, n, o, n, o, k 2.
Thirteenth row.—Sl 1, k 1, n, o, n, o, k 14, o 2, p 2 to., k 1, o, n, o, n, o, n, o, k 2.
Fifteenth row.—Sl 1, n, o, n, o, k 15, o 2, p 2 to., k 2, n, o, n, o, n, o, k 2.
Seventeenth row.—Sl 1, k 1, n, o, k 1, n, o 2, n, k 7, n, o 2, n, o 2, p 2 to., k 1, o, n, o, n, o, n, o, k 2.
Nineteenth row.—Sl 1, n, o, k 17, o 2, p 2 to., k 12.
Twentieth row.—Bind off 9, k 2, o 2, p 2 to., k 20.
 Repeat 4 times more, but if used for any other article repeat for the required length before turning the corner.
For Corner, continue with same stitches.
First row.—Sl 1, k 19, o 2, p 2 to., k 1, o, k 2.
Second row.—K 4, o 2, p 2 to., k 18, leave 2.
Third row.—Sl 1, k 10, n, o 2, n, k 3, o 2, p 2 to., k 2, o, k 2.
Fourth row.—K 5, o 2, p 2 to., k 5, p 1, k 10, leave 4.
Fifth row.—Sl 1, k 6, n, o 2, n, n, o 2, n, k 1, o 2, p 2 to., k 1, o, n, o, k 2.
Sixth row.—K 6, o 2, p 2 to., k 3, p 1, k 3, p 1, k 6, leave 6.
Seventh row.—Sl 1, k 6, n, o 2, n, k 3, o 2, p 2 to., k 2, o, n, o, k 2.
Eighth row.—K 7, o 2, p 2 to., k 5, p 1, k 6, leave 8.
Ninth row.—Sl 1, k 2, n, o 2, n, n, o 2, n, k 1, o 2, p 2 to., k 1, o, n, o, n, o, k 2.
Tenth row.—K 8, o 2, p 2 to., k 3, p 1, k 3, p 1, k 2, leave 10.
Eleventh row.—Sl 1, k 2, n, o 2, n, k 3, o 2, p 2 to., k 2, o, n, o, n, o, k 2.
Twelfth row.—K 9, o 2, p 2 to., k 5, p 1, k 2, leave 12.
Thirteenth row.—Sl 1, k 7, o 2, p 2 to., k 1, o, n, o, n, o, n, o, k 2.
Fourteenth row.—K 10, o 2, p 2 to., k 6, leave 14.
Fifteenth row.—Sl 1, k 5, o 2, p 2 to., k 2, o, n, o, n, o, n, o, k 2.
Sixteenth row.—K 11, o 2, p 2 to., k 4, leave 16.
Seventeenth row.—Sl 1, k 3, o 2, p 2 to., k 1, o, n, o, n, o, n, o, n, o, k 2.
Eighteenth row.—K 12, o 2, p 2 to., k 2, leave 18.
Nineteenth row.—Sl 1, k 1, o 2, p 2 to., k 12.
Twentieth row.—Bind off 9, k 2, o 2, p 2 to., k 20.
 Repeat 3 times more. There should be 5 points on each side and 4 on each corner. Join and sew around center. If very fine thread is used, the joining will not show.

AMONG THE NEWEST BOOKS.

From D. Appleton and Company, New York.
Latitude 19°, by Mrs. Schuyler Crowninshield.
The Impediment, by Dorothea Gerard.
The Story of Life in the Seas, by Sidney J. Hickson.
The Hero of Lake Erie, by James Barnes.
 The incredible tale, *Latitude 19°*, is of San Domingo during its worst conditions of savagery—even not too late for anthropophagy, when there crawled at large the Pythoness said by certain sea-faring folk still to haunt the caves of the Island. Wreckages on the coast and ships in the offing that fly the Stars and Stripes and also flags with cross-bones upon them, ghastly feasts and horrible religious orgies and terrors of the mystic serpent ring, a sight of which produced hysterical mania, are portrayed with a realism that is only a small part of this narrative. It is claimed that the narrator of so awesome a tale was one of the castaways and that it is not safe to shock readers or listeners with the whole truth of the barbarisms of Haiti and San Domingo, nor yet tell much about appalling scenic beauty that is changed yearly by earthquakes and hurricanes. To read the tale will not inspire a desire for the acquisition of the Island. Dorothea Gerard tells interesting stories in an interesting fashion. Her latest, *The Impediment*, is a love romance—wholly that. There is a lover who is shy, plain and rich, and

one who is handsome, masterful and not a son of fortune; there are also two pretty girls, one selfish and morbidly remorseful and the other nobly self-effacing. The latter knows what true love is, as readers will find.

So exciting have been the sea-fights with Spain in Oriental and Occidental waters that one might easily forget "The Hero of Erie," Oliver Hazard Perry. Happily, his life and heroic defense of his nation's honor and liberty has been written in a most acceptable manner by James Barnes. There was a time fifty or more years ago when grandfathers and fathers repeated to the young commemorative verses about Perry, the hero, on the anniversary of his victory; but his achievements have been overshadowed. The biography now published, however, should not be missed. The book is one of the series called "Young Heroes of Our Navy."

The Story of Life in the Seas, by Sidney J. Hickson, is a treasury of knowledge that no one could have discovered except through a life work of search. The little book is full of curious and exact information and is generously illustrated. It belongs to "The Library of Useful Stories." The shapes and colors of fish, their modes of breathing and feeding in deep waters, their manners of reproduction and self-protection from natural enemies are all extremely interesting.

From The Lothrop Publishing Company, Boston :
The Prince of Peace and *Reuben's Hindrances*, by Mrs. Isabella M. Alden (Pansy).

Cian of the Chariots, by William D. Babcock.

An Island Heroine, by Mary B. Sleight.

A Little New England Maid, by Kate Tannat Woods.

Margery and Her Neighbors, by Louise E. Catlin.

Bilberry Boys and Girls, by Sophie Swett.

Laura's Holidays, by Henrietta R. Eliot.

Buz-Buz, by Charles Stuart Pratt.

Child Stories and Rhymes, by Emilie Poulsson.

Mrs. Alden's reverently written *Life of Christ*, the God whom she calls "The Prince of Peace," is and must necessarily be conjectural in many of its picturesque details, but the essentials of the life, and especially of the teachings of the Master, are given us in a satisfying manner. No creeds of the Christian are disturbed, and no beliefs fretted by assertions or conjectures that wound. If one were to criticize at all, it would be by intimating that over-much self-confidence was required to venture upon so majestic a subject. Mrs. Alden meant to idealize all who were connected with the life of Christ rather than to conjure up fresh pictures and settings for Him. From this point of view her book is a beautiful dream that in the main is doubtless true.

Cian of the Chariots is an entrancing revel of the imagination of William D. Babcock. It is said that we never have visions that are wholly unlike what we have imagined, at least in part, while awake or have heard or read. Babcock's story is, of course, a luxurious growth from rich historic poetic and legendary writings and from sagas that become not less magnificently weird by many repetitions. Cian wearing a golden coat of mail—Cian of Camelot and Caerleon—Cian who appealed to all imaginations by his silver spray of mistletoe always worn over his heart, his rushing war chariot and weaving minstrelsy when not fighting, was in his day a prince of parts. Here he is again vividly before us as in the sixth century he shone at the Court of Arthur. Superstitious credulities were no weak factors in heroes' hearts in those days and in no wise belittled their victories. As a brilliant light thrown across the "two lost centuries of Britain" this book will be welcomed by readers who have fine culture with warmth and gratitude for the scholarship that dug its stores from the darkness of the past.

The eastern end of Long Island cannot show important battlefields, but it can and does stir the pride of its descendants by true stories of the patriotism of its men and women and what it cost them in griefs and losses while war was being waged elsewhere by soldiers who volunteered from its powerful and prosperous homes. "An Island Heroine" is a young girl who cast a box of precious tea into the Sound—tea that was a gift and which an aunt of the motherless girl prized. The girl had her grandfather's consent to express thus her rebellion against England's tax on tea, but he was unable to protect the child from the sharp tongue of her Tory aunt. What happened as the need for soldiers made their homes lonely and their fields had to be tilled by women is told in a simple and direct manner that is delightful. Much of the speech of those times, especially that of Friends or Quakers, is reproduced in good taste.

A pleasant and suggestive story for both boys and girls is Kate Tannat Woods' *A Little New England Maid*. It deals with prosperous people who shared their sympathies, strength and purses with their less fortunate neighbors. How they did it and the consequences of their sweet humanities make good reading and leave an agreeable memory when the pretty volume is closed.

Reuben's Hindrances and how he made them helps toward strengthening his character is a pleasantly told tale. Reuben was poor and uneducated, but when he was able to be useful he appreciated people he worked for with a will. His eyes were uplifted to a better future. How he shared his chances with other poor people who had befriended him, even though they had done little to make him comfortable! It is a good story for hopeful also for discouraged lads to profit by.

Louise E. Catlin has placed girls under many obligations for the charming story *Margery and Her Neighbors*. It is of three girls and one boy—a natural story, with its good days and days less good, its hard fortunes courageously borne and proofs of genuine friendships that had helpfulness to enrich them and make misfortunes pleasantly memorable rather than bitterly sad. It is a plea for personal courage and tactful candor. The book is prettily illustrated.

Bilberry Boys and Girls is one of Sophie Swett's best stories

—a statement that is high praise. Its characters include the children of an entire community in a country where neighborliness creates warm ties and interest in all that concerns each and establishes a spirit of practical helpfulness. It has good-natured gossip without end. The latter may belittle the mind, but in scattered communities it is about all the diversion there is; and it does not mean unkindness, but the contrary. *Bilberry Boys and Girls* is really amusing to people familiar with country usages and interests.

Laura's Holidays is suggestive to mothers whose children are compelled to make much of little and get happiness or pleasure out of the spirit rather than from the material of many things. Its writer, Henrietta R. Eliot, has conferred a favor upon elders and a delight upon little girls who desire the best spirit.

Buz-Buz is an autobiography of a fly whose tragedies and comedies are as droll as they are pathetic. Its hero is a baby as natural as life and quite as funny as any little pink mite of a man ever was. The book will amuse and interest small people, as Charles Stuart Pratt meant it should. It is said that a special genius is required to write a book about a baby and make it less than stupid to persons who have no babies. This story is almost brilliant: certainly it is original.

Emilie Poulsson is a blessing to kindergartners and mothers who have too little time or perhaps too little imagination to create amusing instruction for their little people. This is not the first or second book she has written and published, and each one is more interesting, possibly more advanced than the other. Her last she has named *Child Stories and Rhymes*. Froebel would have been delighted with its suggestiveness and its stimulus to the wholesome curiosity out of which intelligence grows. The book is elaborately illustrated by pictures that instruct the eyes in correct lines and proportions. They cultivate the observant faculties of immature folk in a pleasant way.

From J. B. Lippincott Company, Philadelphia:

The Cost of Her Pride, by Mrs. Alexander.

Mollie's Prince, by Rosa Nouchette Carey.

The Boy Mineral Collectors, by Jay G. Redey.

Literary Haunts and Homes, by Theodore F. Wolfe, M.D., Ph.D.

Mrs. Alexander's novels are sure of a welcome. They are natural expressions of average humanity. Her characters are neither angels nor villains. Here and there a mild rascal appears, but the author wisely refuses to make too much of such. A girl marries rather than be understood as loving another man unsought, but all the same she does love him and cares little for her husband, nor does he deserve that she should. If the story has any moral it is, don't marry to serve anything but your heart, and then, not a conceited person.

Mollie's Prince is a pretty story, sweet with ideals and busy folk. The rich are not selfish or arrogant, and the poor are tender and generous to each other. Everybody is unselfish, well-bred, has good taste and is happy in performing small or great services for other people. Nobody but a novelist is able to arrange suitable pairs by interesting combinations of circumstances, and few writers bring about such meetings with the facility and charm of Rosa Nouchette Carey. Her stories, at least this one, is like a fugue, melodious but quaintly original in its cadence. Her literary style is not conspicuously fine, nor is it original, but it is good, simple and satisfying to such as read for the story and not for its sentences.

The Boy Mineral Collectors is a valuable work for every reader who cares to be acquainted with mineralogical facts. In this volume knowledge is presented by conversations in the presence of collections of minerals and precious gems, their traditions, what produces their varying hues, and consequent superstitions. The volume contains a fund of entertainment as well as of exact information regarding rocks, ores and mining and prospecting for them.

Literary Haunts and Homes is a carefully compiled and trustworthy guide for those who want to make literary pilgrimages and not go out of their own libraries or who really desire to, visit what may be called literary shrines. Descriptions are brief, dates carefully furnished and criticisms avoided. It is perfectly indexed, making the book an easy reference for forgotten or unknown birthplaces and localities of compositions.

From Lee and Shepard, Boston:

A Young Volunteer in Cuba, by Edward Stratemeyer.

From Me to You, by Lillian Gertrude Shuman.

Boys who care for details in the process of becoming a soldier will find them in the experiences of a New York State lad of

eighteen who went to Cuba with a world of patriotic enthusiasm and an uncommon amount of manliness to support him. His experiences were parallel with those of many another soldier, and his misfortunes in no way exceptional. That he came out of the war with shoulder-straps surprises no one who followed him from the grip of a greedy uncle, who was guardian to the fatherless young soldier, to the end of the war. The writer of the tale, Edward Stratemeyer, is in sympathy with the aspirations of heroic lads and men. The book is one of the popular "Old Glory Series."

From Me to You is a collection of verses written in a minor key, as it is the custom with young women who betake themselves to rhymes. Very likely the writer of these morbid verses is a robust, lively person who writes in tears because they are easiest to rhyme. She may have sympathy with Nature, but it isn't with the blue sky, the sunshine and charms that wrap the earth and make sensible folk cheery.

From Frederick A. Stokes Company, New York:

Ashes of Empire, by Robert W. Chambers.

The Ambassador, by John Oliver Hobbes.

A Short History of the War with Spain, by Marion Wilcox.

Chambers is so brilliant a story teller that whether it is as a chronicler of historic facts or a romancer doesn't much matter. His account of the Franco-German war, as it relates to selected individuals, is uncommonly thrilling. It illuminates the most sorrowful epoch in the political existence of France and compels readers to think both better and worse of its people. Chambers has written a series of narratives on this war and the Commune, but the volumes have not been published in the order the writer intended. *Ashes of Empire* should have been second in the triad of descriptions of political infamy and life surrender, not to mention heart-break and despair in unoffending families. The tale is a haunting lesson to rulers of peoples, and should be read by every young man.

John Oliver Hobbes is a writer with many outlooks. She gazes upon the stage and finds it a place for real players who can stir a smile even upon the dreariest of faces. Life, she hints, is a comedy, and she amuses us by drolly artificial means. The brilliancy of her conversations in the play are diverting surely and could not be improved even by Miss Morton's "Conversational Circle." The book is amusing and absorbing from preface to *finis*. It is tremendously fashionable and, when not pathetic, very droll.

A Short History of the War with Spain opens with what the writer Marion Wilcox, calls "A Medallion of Spanish History," which includes Spanish-American interests between the years 1795 and 1895, with the Cuban problem, of course, and also the policy of Blanco, Weyler, Campos and the De Lome letter. From the destruction of the "Maine" to the fall of Manila is not a long leap in dates, but the intervening events write the history of Spain in bloody letters. A long retrospect is required for overtaking just conclusions, but the facts of the war, when and how battles were fought and their immediate results are chronicled in Wilcox's book, which will be found invaluable as a reference.

From Little, Brown and Company, Boston:

Sielanka, by Henryk Sienkiewicz.

From Day to Day, by Theodora W. Woolsey.

This collection of seventeen stories by Henryk Sienkiewicz is a treasure house of dramatic poetic conceits. The first story "Sielanka" gives title to the group of tales, it is a forest picture, with two simple innocent young souls within it to give it a needed human grace. It is idyllic, romantic and seductive, as are all the tales in the volume, most if not all of which have been published before. "Bartek the Victor" was issued under the name of "The Soldier." Most of the tales are written of Poland or Germany, but some are American, notably "Orso" and "The Light-Keeper of Aspinwall." Sienkiewicz is dramatic in all his writings and especially so in his short stories where his literary power and imagination are forced into startling brevity. Any reader or student with brief leisure who wants to know this author at his best can do no better for himself than read this collection of stories. The translator, Jeremiah Curtin, has preserved the local colorings, the idioms and the fine poetic flavor of the Polanders' fancies.

From Day to Day has a Bible quotation for every day of the year with a translation in French, German and Italian. It is not disrespectful to their compiler, Theodora W. Woolsey, to mention that students of these languages have here a convenient valuable daily lesson in the choicest of the idioms of these four

vehicles of thought. The book will be properly appreciated as a gift.

From The Macmillan Company, London and New York:

Under the Dome of St. Paul's, by Emma Marshall.

A Student's History of the United States, by Edward Channing.

Fertilizers, by Edward B. Voorhees.

Under the Dome of St. Paul's is a pleasant and sufficiently literal story of Sir Christopher Wren and his architectural works. The man and his noble and delightful spirit are as effectively described as the churches with which he beautified London. The story has a love thread that glitters all through the book and is connected with Sir Christopher by association only. The book portrays the social and domestic formalities of the time. Much is told us of poor but good Queen Anne, whose amiable and generous soul had neither the mental or physical energy to rule wisely or secure for herself a social or domestic tranquillity. As the years drift on this unhappy queen is more and more loved and pitied, and that meddling woman the Gainsborough Duchess despised. Sir Christopher had professional enemies, but time has justified him. Time is kind and this quaint tale shows us how it brings discord into harmony. It is worth reading and preserving.

A Student's History of the United States, so authentic, so inclusive and comprehending as Edward Channing's is most welcome to a public that has been oppressed and depressed by many much less worthy of study and evidence. This volume contains old and new maps that are immensely interesting when compared, and also many early state portraits of distinguished men and women. It is concise, omitting details that are non-essential to facts. It provides a sufficiently exhaustive knowledge of the constitutional, political, industrial and educational development of the United States. Only recapitulations of what the country has endured and attained compel a realization of its strength and stability. The history covers the time from about the year 1740 to the conclusion of hostilities with Spain. The volume contains more than six hundred pages, all freighted with rich information told in simple, direct style.

Fertilizers is a carefully written volume for the "Rural Science Series," edited by L. H. Bailey. Its sub-title is: "The Source, Character and Composition of Natural, Home-Made and Manufactured Fertilizers, and Suggestions as to their Use for Different Crops and Conditions." Farmers are not given very broadly to experiments. They cannot afford to make blunders with their crops and, therefore, fail of the best results, because tradition guides them too tyrannically. This volume directs them safely, and no agriculturist or fruit grower can well afford to work without its guidance.

From Charles Scribner's Sons, New York:

Red Rock, by Thomas Nelson Page.

An intensely interesting novel is *Red Rock*, but not an amusing one. How could the dreary days and humiliating conditions during Reconstruction days in the Southern States be cheery? The book is evidently written as a duty, and its story is told conscientiously and blames no one. Far more trying to proud spirits than actual warfare in defence of what was held to be personal and State rights, was that arbitrary authority and even tyranny that was applied by Federal officers appointed to rule over a subjugated people; Northern men who were appointed by Governors without due knowledge of their personal mental or moral fitness or characteristics or of their adaptability by acquaintance with Southern refined social habits, Southern chivalry and high-mindedness. These officers wrought even more ill-will toward the North than the war itself. Mr. Page has written this story not as an apology for Southern animosities after the war ended, but as an explanation of the continuance of ill-will. The story is historic in that it brings into a glare of light scheming politicians who sought and secured appointments at the South with a full knowledge that in the wreckage following war there were rich opportunities for speculative schemes. If the memory of "carpet-baggers" could be wiped from Southern minds, and Northern minds as well, there would be nothing but friendship for North or South. *Red Rock* assists one to understand the hurts that victors needlessly gave the conquered. The book has not the droll charm of *Marse Chan* and similar stories by Page; and how could it, being a tale of tremendous dramatic events that include broken bones and broken hearts and characterizations of dignified fidelities to honor, to friendship and to love. Page's women are fair and heroic. His "Miss Thomasia" courteous, before the reader as only a grand dame could. Her grade of womanhood is lofty and beautiful.

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- Puff Paste Cake.
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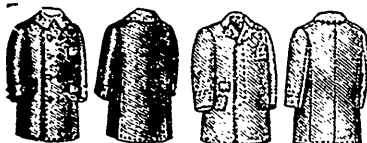
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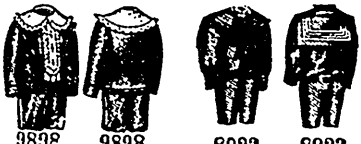


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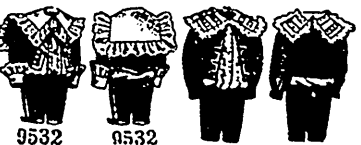


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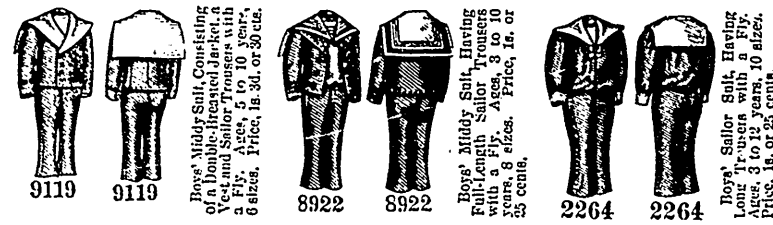
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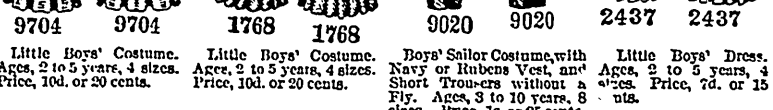
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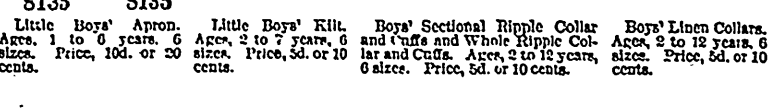
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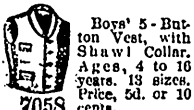
Boys' Dress Apron. Ages, 1 to 6 years, 6 sizes. Price, 10, or 20 cents.



Boys' Sectional Ripple Collar and Cuffs and Whole Ripple Collar and Cuffs. Ages, 2 to 12 years, 6 sizes. Price, 5, or 10 cents.



Boys' 5-Button Vest, with Notched Collar. Ages, 4 to 10 years, 18 sizes. Price, 50. or 10 cents.



Boys' 5-Button Vest, with Shawl Collar. Ages, 4 to 10 years, 18 sizes. Price, 50. or 10 cents.



Boys' 5-Button Vest, without a Collar. Ages, 4 to 10 years, 18 sizes. Price, 50. or 10 cents.



Boys' Close-Fitting Knee Trousers, with a Fly. Ages, 3 to 12 yrs. Price, 7d. or 15 cents.



Boys' Under-Trousers, with a Fly. To be Worn With or Without Kites. Ages, 2 to 7 years, 6 sizes. Price, 6d. or 10 cts.



Boys' Short Trousers, without a Fly (Terminal Above the Knee). Ages, 4 to 10 yrs., 7 sizes. Price, 7d. or 15 cents.



Boys' Short Trousers, with a Fly (Terminating Just Below the Knee). Ages, 5 to 16 years, 12 sizes. Price, 7d. or 15 cts.



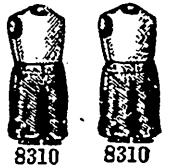
Boys' Close-Fitting Knee Trousers, with a Fly. Ages, 7 to 10 years, 10 sizes. Price, 7d. or 15 cents.



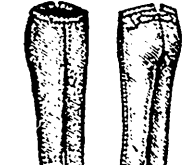
Boys' Knee Trousers, with a Fly. Ages, 3 to 10 years, 8 sizes. Price, 7d. or 15 cents.



Boys' Knee Trousers, without a Fly. Ages, 5 to 16 years, 15 sizes. Price, 7d. or 15 cents.



Little Boys' Knickerbocker Trousers, with a Fly, and Under-Waist. Ages, 3 to 8 years, 6 sizes. Price, 7d. or 15 cents.



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ANSWERS TO CORRESPONDENTS.—(Con.)

GEORGIA:—A practical screen for a bedroom may have four leaves made of dark wood and fastened with double hinges. Each leaf may be filled in with cretonne having pink-and-green figures on a deep-cream ground, run on rods and with a fringe at the top and bottom. Blue-and-white Liberty chintz, figured silkoline or flowered China or India silk could be employed instead of the cretonne. While suggested for a bedroom, such a screen would be equally appropriate in a living room or library. A bow of ribbon could be tied on the frame at one of the corners or flat ornaments secured to the surface of the screen. Thus, on a screen of Japanese silk two or three fantastic Japanese fans could be disposed irregularly over the surface.

HOUSEWIFE:—To prepare asparagus cut into inch lengths, add enough hot water to two-thirds cover it and place the stew-pan, tightly covered, in another containing hot water. The double boiler is exactly the utensil for stewing asparagus. If there are many woody ends, it is well to tie them in a square of cheese-cloth, cook them in with the rest, remove the bag when the tender portion is done, and throw away the contents. The sweetness to be derived thus from the tough parts of the stalks is well worth the extra trouble. No more water should be added than it will be desirable to serve with the asparagus. When all the good parts are perfectly tender season with butter, salt and pepper, and serve. This mode of cooking is especially commended because it does not permit any waste of the juices of the asparagus.

C. K.:—To repair the silvering of looking-glasses clean the bare portion of the glass by rubbing it gently with fine cotton, taking care to remove any traces of dust or grease. If this cleaning be not done very carefully defects will appear around the place repaired. With the point of a knife cut upon the back of another looking-glass around a portion of the silvering of the required form, but a little larger. Upon it place a small drop of mercury; a drop the size of a pin head will be sufficient for a surface equal to the size of the nail. The mercury spreads immediately and penetrates through the amalgam to where it was cut off with the knife; the required piece may now be lifted and removed to the place to be repaired—the most difficult part of the operation. Press lightly the renewed portion with cotton; it hardens almost immediately, and the glass presents the same appearance as a new one.



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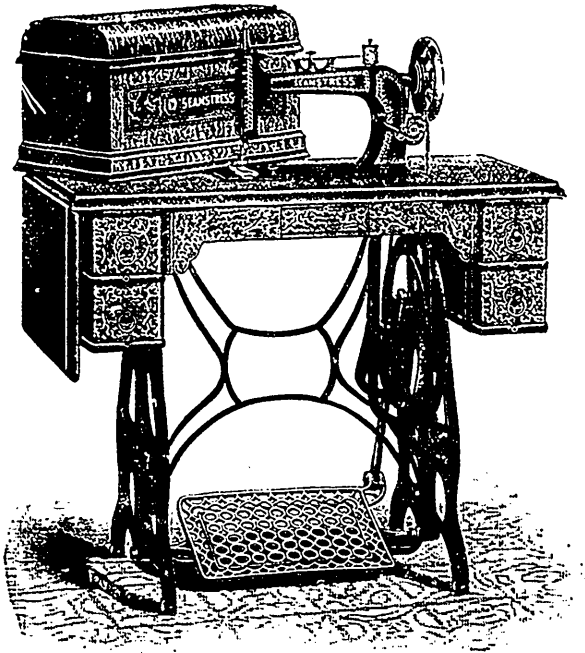
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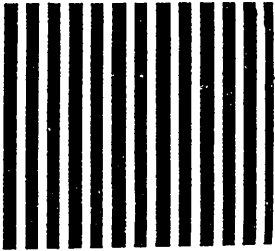
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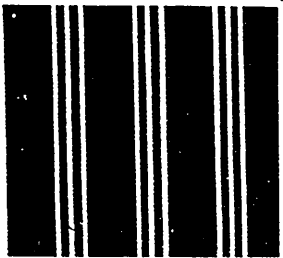
PATTERNS SHOWN ARE REDUCED ONE-HALF.



Pattern No. 1—Black and white.



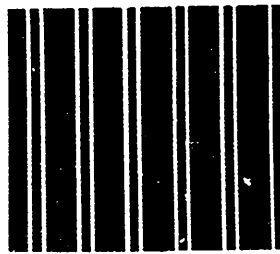
Pattern No. 2—Black and white, pink and white, blue and white.



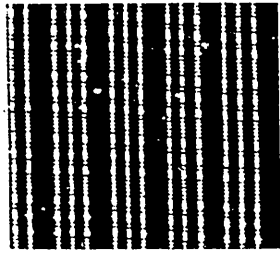
Pattern No. 3—Black and white, pink and white, blue and white.



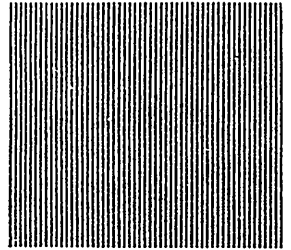
Pattern No. 4—Black and white.



Pattern No. 5—Blue and white.



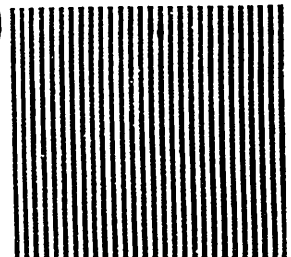
Pattern No. 6—Black and white, blue and white, pink and white.



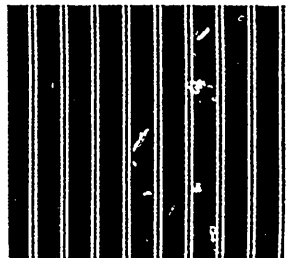
Pattern No. 7—Blue and white.



Pattern No. 8—Black and white.



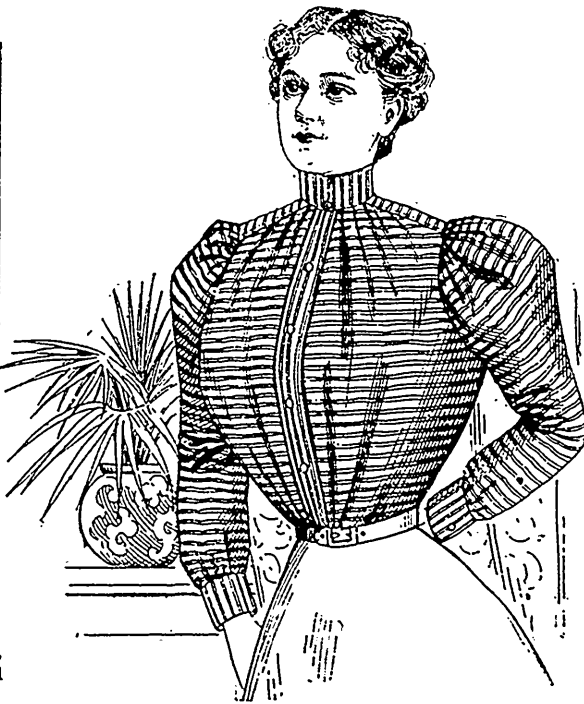
Pattern No. 9—Blue and white.



Pattern No. 10—Pink and white, navy and white, light blue and white.

For the months of January and February, 1899, we offer this new shirt waist in the stylish striped patterns as shown in the accompanying cuts. This waist is made of fast color American percales, with the new rounded corner standing collar, double-stitched yoke, bound armholes and front buttoned with pearl buttons, sizes 32 to 42 inches. Our Special Price **50c**

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| <p>5-Octave Organ, walnut case, panelled, neat style, seven stops and knee swell, by Karn, Gunn & Staebler, height when open 4 ft. 5 in., original price, \$55.00; reduced to \$27.00</p> <p>5-Octave Walnut Organ, by Peloubet & Pelton, New York, without extended top, 10 stops, knee swell and coupler, 2½ sets of reeds, including sub-bass, height 3 ft. 6 in., very suitable for Church use, original price, \$70.00; reduced to 30.00</p> <p>5-Octave Walnut Organ, by Clough & Warren, neat carved case, 7 stops and knee swell, height 4 ft. 5 in., library style, original price, \$75.00; reduced to 38.00</p> <p>5-Octave Walnut Organ, by R. S. Williams, with drop fall, handsome Burl panels, extended top, 9 stops, 2 full sets of reeds, height 5 ft. 11 in., original price, \$95.00; reduced to 42.00</p> <p>5-Octave Walnut Organ, by T. J. Baine, Hamilton, with drop fall, ornamented case, extended top, 11 stops, 2 knee swells, 2 full sets of reeds, bass and treble couplers, height 6 ft. 6 in., original price, \$100.00; reduced to 47.00</p> <p>5-Octave Solid Walnut Case Organ, by Stirling Organ Co., Derby, Conn., 5 octaves, 13 stops, including sub-bass and coupler, 2 knee swells, 6 ft. 2 in. in height, fancy panels, in black and gold, original price, \$120.00; reduced to 53.00</p> | <p>5-Octave Solid Walnut Organ, by D. W. Karn & Co., drop fall, handsome panelled and ornamented case, 11 stops, 2 knee swells, 2 full sets of reeds, bass and treble couplers, height 6 ft. 5 in., original price, \$115.00; reduced to \$55.00</p> <p>5-Octave Organ, by W. Bell & Co., in decorated solid walnut case, handsome extended top, with music rack, two full sets of reeds, 11 stops, 2 couplers and 2 knee swells, height 6 ft. 4 in., original price, \$125.00; reduced to 56.00</p> <p>5-Octave Organ, by D. W. Karn & Co., in handsome walnut case, with British plate bevel edge mirror in top, 2 full sets of reeds, 11 stops, 2 couplers, knee swell and grand organ, in splendid order, almost new, height 6 ft. 6 in., original price, \$125.00; reduced to 59.00</p> <p>5-Octave Walnut Organ, by Mason & Hamlin, Boston, handsomely carved high top with music rack, 10 stops, 2 couplers, 2 knee swells, height 6 ft. 4 in., original price, \$130.00; reduced to 62.00</p> <p>5-Octave Solid Walnut Organ, by W. Bell & Co., 11 stops, 2 couplers, swell and grand organ, fine large extended top, with French Burl panels, revolving desk, a fine instrument, height 7 ft., original price, \$135.00; reduced to 63.00</p> <p>6-Octave Solid Walnut Organ, by D. W. Karn & Co., has extended top</p> | <p>with bevel edge mirror, and beautifully carved panels, 11 stops, 2 full sets of reeds, bass and treble couplers, grand organ and knee swell, height 6 ft., in use less than twelve months, original price, \$135.00; reduced to \$70.00</p> <p>6-Octave Solid Walnut Piano Case Organ, by The Uxbridge Piano and Organ Co., 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>6-Octave Piano-Case Organ, by The Berlin Piano and Organ Co., rosewood finish case with neat carved panels, 11 stops, 2 full sets of reeds, bass and treble couplers, grand organ and knee swell, used less than eight 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> <p>6-Octave Piano Case Organ, by D. W. Karn & Co., in solid walnut case, with handsome mirror rail top, 12 stops, 2½ full sets of reeds, 2 couplers, grand organ and knee swell, used less than six months, original price, \$160.00; reduced to 92.00</p> |
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FOR Ladies' and Misses' Wear.

The Patterns can be had from either Ourselves or Agents for the Sale of our Goods. In ordering, please specify the Numbers and Sizes (or Axes) desired.

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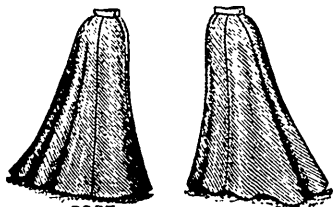


Thrifty people look for low cost and high value when buying Soap.

Surprise is hard, solid, pure Soap. That gives the highest value in Soap.

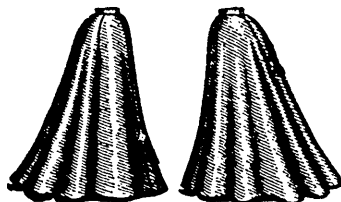
Surprise is the name of the Soap. You can buy it at any grocers for 5 cents a cake.

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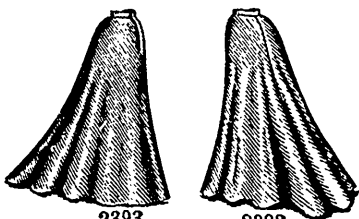
2365 2365

Ladies' 5-Gored Skirt, Fitted Smoothly at the Top and Closed at the Left side with a Fly or with Visible Buttons and Button-Holes in Any Desired Way. 20 to 38 inches waist, 9 sizes. Price, 10d. or 20 cents.



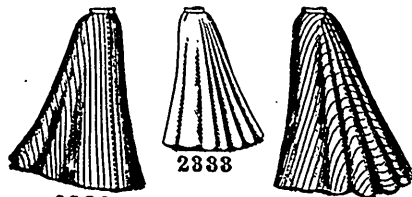
2383 2383

Ladies' 3-Piece Skirt, Fitted without Darts or Fullness at the Top and Closed at the Left Side with a Fly or with Visible Buttons and Button-holes in Any Desired Way. Sometimes Called the Tullip Skirt. 20 to 36 inches waist, 9 sizes. Price, 10d. or 20 cents.



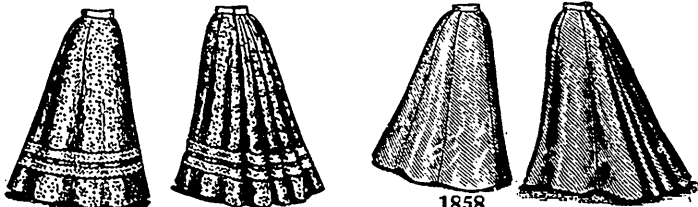
2393 2393

Ladies' Circular Skirt, without Darts or with Fullness at the Back. 20 to 36 inches waist, 9 sizes. Price, 10d. or 20 cents.



2333 2333 2333

Ladies' One-Piece Skirt, without Fullness at the Top and with center-Front Closing. Desirable for Striped or Plaid Goods in any Width, but for Plain Goods Only in Wide Widths. 20 to 36 inches waist, 9 sizes. Price, 1s. or 25 cents.



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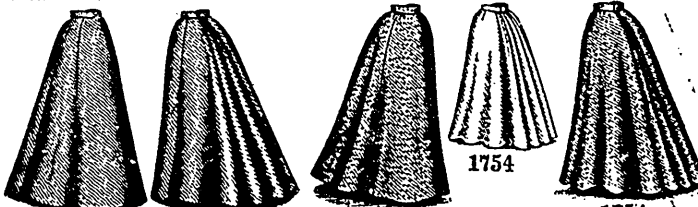
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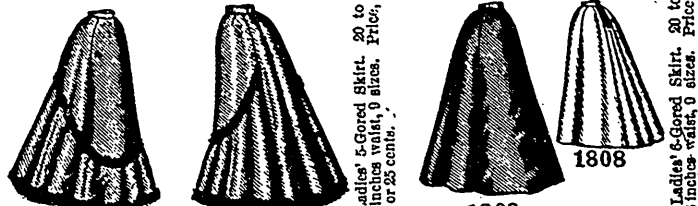
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9873 9873 1754 1754

Ladies' 7-Gored Skirt. 20 to 38 inches waist, 10 sizes. Price, 1s. or 25 cents.

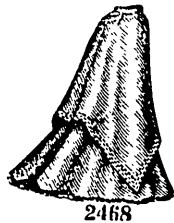
Ladies' 4-Gored Skirt. 20 to 36 inches waist, 9 sizes. Price, 1s. or 25 cents.



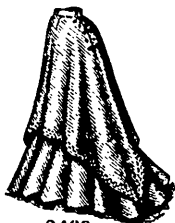
1692 1692 1808 1808

Ladies' 5-Gored Skirt. 20 to 38 inches waist, 9 sizes. Price, 1s. or 25 cents.

Ladies' 6-Gored Skirt. 20 to 38 inches waist, 9 sizes. Price, 1s. or 25 cents.

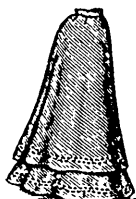


2468

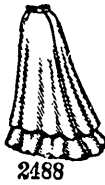


2468

Ladies' Skirt, with Pointed Over-Skirt or Polonaise-Drapery. 20 to 22 inches waist, 7 sizes. Price, 1s. or 25 cents.

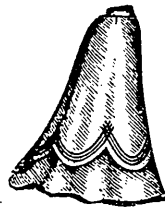


2488

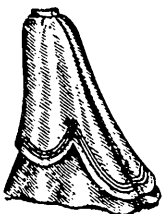


2488

Ladies' Skirt, with Circular Over-Skirt or Polonaise-Drapery. 20 to 22 inches waist, 7 sizes. Price, 1s. or 25 cents.

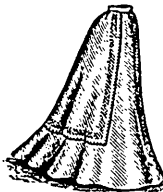


2487

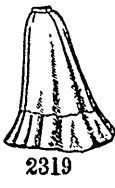


2487

Ladies' Skirt, with Scalloped Over-Skirt or Polonaise-Drapery. 20 to 22 inches waist, 7 sizes. Price, 1s. or 25 cents.

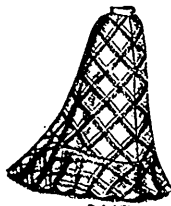


2319

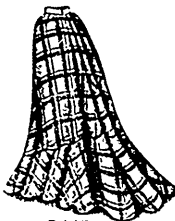


2319

Ladies' 3-Piece Skirt, with the Front Part of the Over-Skirt or Polonaise-Drapery. 20 to 22 inches waist, 7 sizes. Price, 1s. or 25 cents.



2447

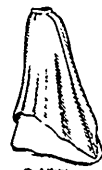


2417

Ladies' Skirt, consisting of a Circular Over-Skirt and a Two-Piece Circular Polonaise. 20 to 22 inches waist, 9 sizes. Price, 1s. or 25 cents.



2477



2477

Ladies' Pointed Over-Skirt or Polonaise-Drapery. 20 to 22 inches waist, 7 sizes. Price, 7d. or 15 cents.



1879



1879

Misses' Skirt. Having a 5-Gored Upper Part and a Graduated Gathered Lower Part. Ages, 8 to 16 yrs. 9 sizes. Price, 10d. or 20 cents.



2469



2469

Misses' 7-Gored Skirt. Ages, 10 to 16 years, 7 sizes. Price, 10d. or 20 cents.



9842



9842

Misses' 7-Gored Skirt. (To be Placed or Gathered at the Back.) Ages, 10 to 16 years, 7 sizes. Price, 10d. or 20 cents.



2470



2470

Misses' 5-Gored Skirt. Ages, 10 to 16 years, 7 sizes. Price, 10d. or 20 cents.



9810



9810

Misses' 4-Gored Skirt. (Equally Desirable for Washable and Other Fabrics.) Ages, 8 to 16 years, 9 sizes. Price, 10d. or 20 cents.



9803



9803

Misses' 5-Gored Skirt. Gathered at the Back. Ages, 10 to 16 years, 7 sizes. Price, 10d. or 20 cents.



2452



2452

Misses' Circular Skirt. Overlapped and Closed at the Left Side of the Front. Ages, 12 to 16 years, 5 sizes. Price, 10d. or 20 cents.

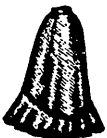


9808



9808

Misses' Circular Bell Skirt. (To be Gathered or Side-Plated at the Back.) Ages, 10 to 16 years, 7 sizes. Price, 10d. or 20 cents.



1990



1990

Misses' 3-Piece Skirt, with One or Two Graduated Circular Flounces. Ages, 12 to 16 yrs., 5 sizes. Price, 10d. or 20 cents.

Getting Better

Nearly every one knows the delightful feeling of getting better, after a more or less severe illness

BOVRIL

is an ideal food ; it is

**Strengthening
Stimulating
and Nourishing**

Bovril Limited

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SPECIAL NOTICE

ADDRESSED TO
READERS OF ADVERTISEMENTS

IN THE DELINEATOR

IN THIS Notice we wish to Advertise the Fact that it is our Purpose to Accept, for Insertion in the Advertising Columns of THE DELINEATOR, Advertisements of RELIABLE PARTIES ONLY. It is our Belief that all the Advertisements contained in this Number of the Magazine are Inserted in Good Faith and by Responsible Persons. If, however, Readers of THE DELINEATOR find that any Advertisement or Advertisements herein are Prepared with a View to Deceive, or are Inserted by Parties whose Promises are not Fulfilled when applied to, we shall take it as a Great Favor if such Readers will Promptly Notify Us. Honest Advertisers, our Readers and Ourselves derive advantage from working in coöperation to Exclude Everything from the Advertising Columns of the Publication which is in any way Questionable. Our Motto for this Department of THE DELINEATOR is, HONEST ADVERTISING BY HONEST PEOPLE—that is to say, the Advertising Columns of THE DELINEATOR are intended to be on the same High Plane, and to Convey Equally Correct Information, with the other Departments of the Magazine.

**THE DELINEATOR PUBLISHING CO.
OF TORONTO (Limited).**

On this and the succeeding page is illustrated a Series of

SHIRT-WAISTS

FOR LADIES' AND MISSES' WEAR

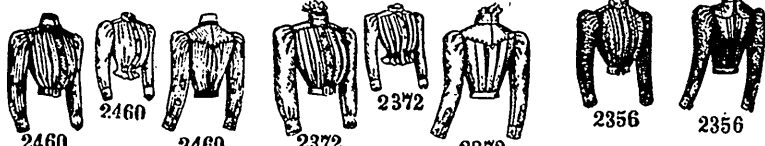
which our patrons will no doubt be pleased to inspect. The Patterns can be had from ourselves or from Agents for the Sale of Our Goods. In ordering, please specify the Numbers and Sizes (or Ages) desired.

The Delineator Publishing Co.
OF TORONTO (Limited),

33 Richmond St. W., Toronto, Ont.



Ladies' Shirt-Waist. (To be Made with or without the Fitted Lining.) 30 to 40 inches bust, 9 sizes. Price, 10d. or 20 cents.



Ladies' Shirt-Waist, with Removable Collar. 30 to 40 inches bust, 9 sizes. Price, 10d. or 20 cents.

Ladies' Box-Plaited Shirt-Waist, with Removable Stock-Collar. (To be Made with or without the Fitted Lining.) 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents.

Ladies' Shirt-Waist with Removable Stock-Collar. (To be Made with or without the Fitted Lining.) 30 to 40 inches bust, 9 sizes. Price, 10d. or 20 cents.



Ladies' Corded Shirt-Waist with Removable Stock-Collar. (To be Made with or without the Fitted Lining.) 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents.

Ladies' Bias Shirt-Waist, Having a Center-Back Seam and a Removable Stock-Collar. (As Desirable for Plaid and Striped Fabrics as for Plain.) 30 to 42 ins. bust, 7 sizes. Price, 10d. or 20 cents.

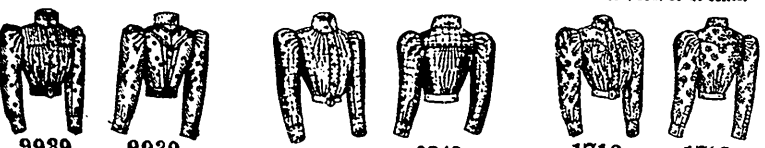
Ladies' Shirt-Waist, with Removable Stock-Collar. 30 to 40 inches bust, 9 sizes. Price, 10d. or 20 cents.



Ladies' Shirt-Waist. 30 to 40 inches bust, 9 sizes. Price, 10d. or 20 cents.

Ladies' Shirt-Waist. 30 to 44 inches bust, 8 sizes. Price, 10d. or 20 cents.

Ladies' Corded Shirt-Waist Bodice. 30 to 44 inches bust, 8 sizes. Price, 10d. or 20 cents.



Ladies' Tucked Shirt-Waist. 30 to 44 inches bust, 8 sizes. Price, 10d. or 20 cents.

Ladies' Shirt-Waist, with Square Back Yoke. 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents.

Ladies' Shirt-Waist. 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents.



Ladies' Tucked Shirt-Waist, with Removable Standing Collar. 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents.

Ladies' Shirt-Waist, with Applied Back Yoke and Removable Collar. 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents.

Ladies' Yoke-Shirt Waist. 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents.

ANSWERS TO CORRESPONDENCE.

(Concluded.)

NOVICE:—To preserve flowers that have succulent or herbaceous stems place them in deep water as soon as possible after they have been cut. If by chance they are drooping or even much wilted, they may be revived by giving them a quick plunge into moderately hot water in which a few drops of ammonia have been poured.

MEXIA:—The best chocolate is made by breaking fine an unflavored and unsweetened half pound of chocolate into a quart of lukewarm water. Increase the heat slowly until it boils, and let it cook for fifteen minutes in a covered porcelain or enamelled kettle. Now set it in a warm but not hot place on the range and let it remain for several hours. When wanted for use add enough hot milk to make ten cupfuls, powdered sugar to suit the taste, a table-spoonful of whipped cream on top of each cup; this is the true Mexican chocolate. The Mexican cook would on no account stir her chocolate with any other than a wooden spoon. Cooked in metal or stirred with a metal spoon, its flavor is impaired, she says.

STATIS:—Ignace J. Padrewski was born in Poland; Jane Hading, in France; Victor Herbert, in Dublin, Ireland; Edouard and Jean De Reszke, in Warsaw, Poland, and Mrs. Kendall in Lincolnshire, England.

A CONSTANT READER:—Like all other applications for the complexion, carmine exists in various forms and for obvious reasons should be applied with discrimination. A simple substitute is the juice of strawberries or crushed geranium leaves.

M. F. E.:—To salt almonds: Shell and wash them, spread them on a bright tin plate, add a piece of butter the size of a hickorynut and set them in a hot oven until they are of a golden-brown hue. Remove them from the oven, stir well, dredge thickly with salt and turn them out to cool.

MEDIA:—Glass dishes should be washed in water only moderately hot, because in places they are thick and elsewhere thin and they shrink and expand unevenly, being liable to crack when suddenly subjected to excesses of temperature.

At Last!

A Remedy has been Discovered that will Permanently Cure Catarrh.

JAPANESE CATARRH CURE CURES.

This is not merely the words of the makers of this remedy, but the assertion is backed up by leading physicians and the honorable testimonials of hundreds of cured ones. And more, there is an absolute guarantee to cure in every package, or money will be refunded. We will also send a two weeks' trial quantity free to any person suffering from this dangerous disease. Japanese Catarrh Cure is a new discovery, being a prescription perfected by one of America's most successful specialists in treating this disease. It is a soothing, penetrating and healing pomade, prepared from stainless compounds of Iodine and Essential oils, to be inserted up the nostrils. The heat of the body melts it, and the very act of breathing carries it to the diseased parts. It reaches, soothes and heals every part of the mucous membrane, curing invariably all forms of catarrh of the nose and throat, and all forms of catarrhal deafness. Mr. Joseph Little, the well-known millowner of Port Essington, B.C., writes: "Japanese Catarrh Cure completely cured me of catarrh, which had troubled me for 25 years, during which time I had spent over \$1,000 on remedies and specialists in Toronto and San Francisco. About two years ago I procured six boxes of Japanese Catarrh Cure, and since completing this treatment have not felt the slightest symptoms of my former trouble. I can highly recommend it. Relief came from the first application. We always keep a supply in the mill for cuts and burns, and consider it superior to any other remedy for healing."

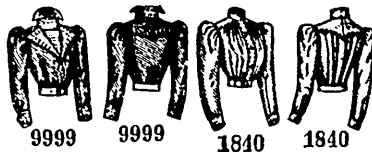
Sold by all druggists, 50 cents. Sample free. Enclose 5-cent stamp. Address, The Griffiths & Macpherson Co., 121 Church Street, Toronto.

PIMPLES AND FRECKLES

ARE THINGS OF THE PAST.

DR. CAMPBELL'S SAFE ARSENIC COMPLEXION WAFERS, FOULDS' ARSENIC SOAP and FOULDS' ARSENIC CREAM are the most wonderful preparations in the world for the complexion. They remove Pimples, Freckles, Black-heads, Moth, Sallowness, Tan, Redness, Oiliness, and all other facial and bodily blemishes. These preparations brighten and beautify the complexion as no other remedies on earth can. Wafers, per box, 50c and \$1.00; O large boxes, \$3.00. Soap, 50c. Cream, 50c. Address mail orders to H. B. FOULDS, 256 Yonge St., Toronto. Sold by all Druggists.





9999 9999 1840 1840
Ladies' Shirt-Waist. 30 to 44 inches bust, 8 sizes. Price, 10d. or 20 cents.

Ladies' Shirt-Waist. 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents.



9926 9926 1893 1893
Ladies' Shirt-Waist. 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents.

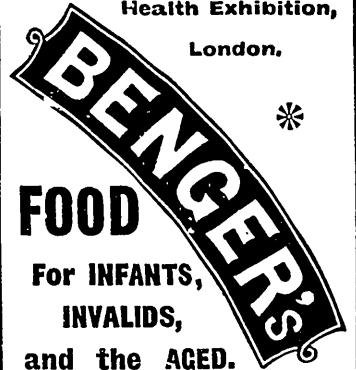
Ladies' Shirt-Waist, with Yoke. 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents.



1793 1793 9864 9864
Ladies' Shirt-Waist. 30 to 48 inches bust, 10 sizes. Price, 10d. or 20 cents.

Ladies' Shirt-Waist. 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents.

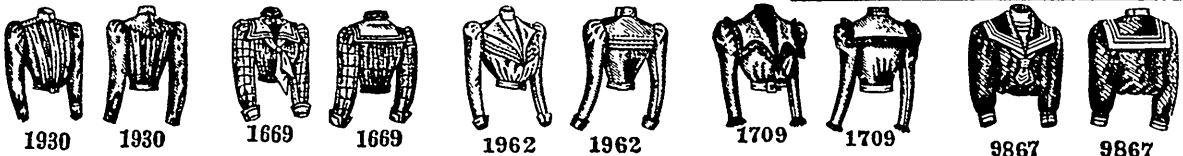
GOLD MEDAL,
Health Exhibition,
London.



This delicious and highly nutritive Food has been used with remarkable success in the rearing of Infants, and by delicate and aged persons in England for many years. It can now be obtained in sealed tins of leading Chemists, &c., in the Colonies, and will prove a boon to mothers and nurses.

BENGER'S FOOD is sold in various sized Tins by Chemists, &c., everywhere.

Wholesale of Leading Importers, or of Evans & Sons, Ltd., Montreal and Toronto.



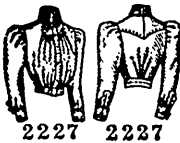
1930 1930 1669 1669
Ladies' Shirt-Waist. 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents.

Ladies' Shirt-Waist Bodice, with Square Yoke, Sailor Collar and Removable Shield. 30 to 42 inches bust, 7 sizes. Price, 10d. or 20 cents.

1962 1962
Ladies' Tucked Blouse-Waist, with Fitted Lining. 30 to 44 inches bust, 8 sizes. Price, 10d. or 20 cents.

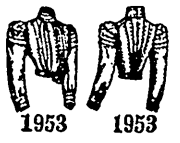
1709 1709
Ladies' Blouse - Waist, with Shield and Sailor Collar. 30 to 42 inches bust, 7 sizes. Price, 10d. or 20 cents.

9867 9867
Ladies' Sailor Blouse, with Shield. 30 to 40 inches bust, 6 sizes. Price, 10d. or 20 cents.



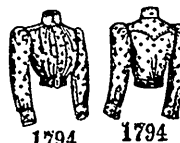
2227 2227

Misses' Shirt-Waist, with Removable Stock-Collar. Ages, 10 to 16 years, 7 sizes. Price, 10d. or 20 cents.



1953 1953

Misses' Corseted Shirt-Waist Bodice. Ages, 10 to 16 years, 7 sizes. Price, 10d. or 20 cents.



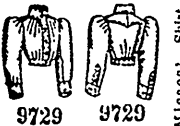
1794 1794

Misses' Blouse. Ages, 10 to 16 years, 7 sizes. Price, 10d. or 20 cents.



1698 1698

Misses' and Girls' Sailor Blouse. Ages, 4 to 16 years, 7 sizes. Price, 10d. or 20 cents.



9729 9729

Misses' Shirt-Waist, with Back Yoke, Facing and Removable Collar. Ages, 10 to 16 years, 7 sizes. Price, 10d. or 20 cents.



9914 9914

Misses' Tucked Blouse. Ages, 10 to 16 years, 7 sizes. Price, 10d. or 20 cents.



9968 9968

Misses' Blouse. Ages, 10 to 16 years, 7 sizes. Price, 10d. or 20 cents.



9205 9205

Misses' and Girls' Sailor Blouse. Ages, 4 to 16 years, 7 sizes. Price, 10d. or 20 cents.

F. BARNES

296 Yonge Street, & Hair Specialist TORONTO.

Ladies, your future depends on your beauty. The hair is the foundation and glory of woman. To secure and preserve your hair you must have the proper treatment: Keep the scalp healthy and strong, free from Dandruff, Eczema and Scurf. Keep the pores and sweat-glands open and free and the hair shafts properly moist. Our treatment is guaranteed to keep the hair from getting weak, grey or faded and to strengthen the weakest hair to a strong and healthy growth.

Send for an outfit, which consists of one Box of Hair Balm and one Bottle of Hair Grower. Price, \$2.00, guaranteed.

If no improvement, your money refunded. Circulars free on application.



MOTHERS!

DON'T FAIL TO PROCURE

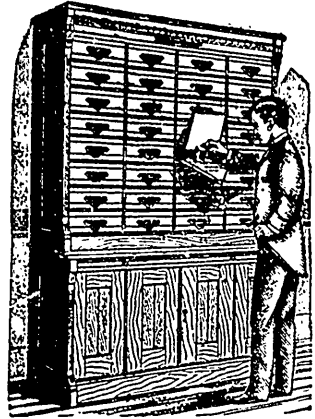
MRS. WINSLOW'S Soothing Syrup

For Your Children While Cutting Teeth.

It Soothes the Child, Softens the Gums, Allays all Pain, Cures Wind Colic, and is the Best Remedy for Diarrhoea.

TWENTY-FIVE CENTS A BOTTLE.

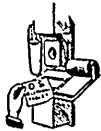
Saving Helps.. for Your Office



**Shannon
Letter Filing Cabinet.**



Revolving Bookcase, holds 150 volumes, solid oak, polish finish..... \$10.00



Metallic Telephone Tablets, made to fit any telephone, no screwing to wall, \$1.50 Desk Table, complete \$1.00



Shannon Letter File, complete \$1 00
Less perforator 75c
Board and Arch 50c
Shannon Simplex Board and Arch..... 35c



Shannon Letter File Cabinets, \$2.00 per drawer with index, all sizes kept in stock.



Daily Report File. \$4.00 (Complete with jackets.)

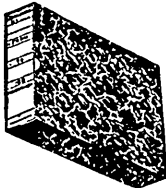
Rapid Roller Copier, saves time and labor, always ready for use. Send for special catalogue.



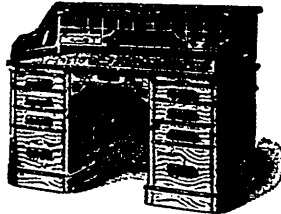
Office Chairs, rotary, large variety, leather seat and back, quarter-cut oak..... \$15.00



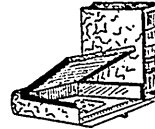
High Grade Office Desks, polish finish, raised panel, oak, walnut or birch..... \$50.00



Shannon Binding Cases \$3.00 doz.



Office Desks.



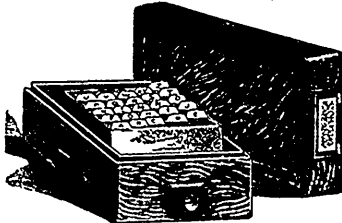
Shannon Looseleaf Letter File, wood frame, \$3.00 doz.



Metallic Book Truck, on rubber tire wheels. Prices sent on application, with photographs.



Ideal Automatic School Desk, all styles and sizes, lowest prices. Send for special catalogue.



Card Index Tray, with 500 cards and index, sample outfit.. \$3.00



Rotary Desk, roll or flat top desk, roll tops.. \$75.00

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CHURCH & BYRNE, Principals.

The Canadian Journal of Medicine and Surgery says editorially:—"The medical profession can have every confidence in the firm of CHURCH & BYRNE."

It is Not True

that the nervous troubles, the heart fluttering, the paleness, tiredness and weakness of women and young girls are a necessary evil any more than that headaches and constipation must be endured. Dr. Ward's Blood and Nerve Pills make weak women strong and make pale faces ruddy with health. Dr. Ward's Liver Pills cure headaches, biliousness and constipation. They are a certainty in medicine. Dr. Ward's Blood and Nerve Pills, 50c per box; or 5 for \$2.00. Dr. Ward's Liver Pills, 25c per bottle; or 5 for \$1.00, at Druggists, or sent by mail on receipt of price.

THE DOCTOR WARD COMPANY, Limited,
TORONTO, ONT.
Medical Information Free on Request.

UPON this page we have illustrated an assortment of LADIES' AND MISSES'

JACKETS

which will no doubt prove of especial interest to our many readers. The Patterns can be had in all sizes from Ourselves or from Agents for the Sale of our Goods. In ordering, please specify the Numbers and Sizes (or Ages) desired.

The Delineator Publishing Co.
OF TORONTO (Limited),
33 Richmond St. W., Toronto, Ont.



2336



2336



2448



2448



2491



2491



2491



2472



2472



2462



2462

Ladies' Jacket or Coat, with Fly Closing and Dart-Fitted Sleeves (Known as the Naval Jacket). 30 to 42 inches bust, 7 sizes. Price, 10d. or 20 cents.

Ladies' Jacket, with Dip Fronts. (Known as the American Reefer). 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents.

Ladies' Double-Breasted Eton Jacket. 30 to 42 inches bust, 7 sizes. Price, 10d. or 20 cents.

Ladies' Eton Jacket (To be Made with or without the Coat-Skirt). 30 to 44 inches bust, 8 sizes. Price, 10d. or 20 cents.

Ladies' Eton Jacket. 30 to 42 inches bust, 7 sizes. Price, 10d. or 20 cents.



2334



2334

Ladies' Cutaway Jacket, with Fly Front (To Have the Sleeves Dart-Fitted or Gathered). 30 to 46 inches bust, 9 sizes. Price 10d. or 20 cents.



2338



2338

Ladies' Golf Coat (To be Made with or without the Hood) 20 to 42 inches bust, 7 sizes. Price, 10d. or 20 cents.



2205



2205



2205

Ladies' Eton Jacket, with the Sleeves Dart-Fitted or Gathered. 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents.



2192



2192

Ladies' Eton Jacket, with Fly Front. 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents.



1972

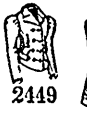


1972

Ladies' Jacket or Coat, with Fly Front. 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents.



2445



2449



2449



2374



2374



2374

Misses' Jacket, with Dip Fronts. Ages, 10 to 16 years, 7 sizes. Price, 10d. or 20 cents.

Misses' Jacket or Coat, with Fly Closing and Dart-Fitted Sleeves (Known as the Naval Jacket). Ages, 10 to 16 years, 7 sizes. Price, 10d. or 20 cents.



1617



1617



1999



1999



9924



9924

Misses' Double-Breasted Golf Coat or Jacket, with Fly Front or Hood. Ages, 12 to 16 years, 5 sizes. Price, 1s. or 25 cents.

Misses' Jacket, with Fly Front (To Have the Sleeves Gathered or Plated). Ages, 10 to 16 years, 7 sizes. Price, 10d. or 20 cents.

Misses' Short Jacket, with Fly Front. Ages, 10 to 16 years, 7 sizes. Price, 10d. or 20 cents.



9942



9942



9964



9964



9850



9850

Misses' Belted Eton Jacket. Ages, 10 to 16 years, 7 sizes. Price, 10d. or 20 cents.

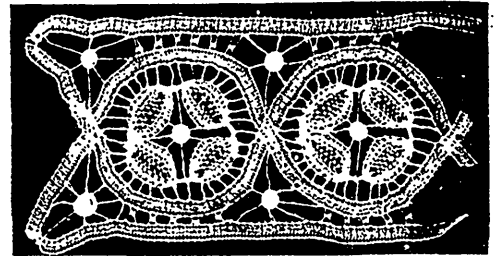
Misses' Eton Jacket. Ages, 10 to 16 years, 7 sizes. Price, 10d. or 20 cents.

Misses' Eton Jacket. Ages, 10 to 16 years, 7 sizes. Price, 10d. or 20 cents.

Studies in Modern Lace-Making.

PRICE, 50 CENTS or 2s.

AN ELABORATE PAMPHLET bearing this title has just been issued, and contains Illustrations and Descriptions of the finest Specimens and Novelties in



the most popular Fancy-Work of the Day—Modern, Lace, as well as the very latest ideas in Stitches, Braids Materials, etc., necessary to the work.

Venetian Point and Modern Flemish Laces are the Very Latest Products of the Lace Maker's Brain, and are meeting with Immense Success.

THE PAMPHLET WILL PROVE A PRIZE TO EVERY LACE LOVER

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33 Richmond St. West, TORONTO, ONT.

A Clear Complexion



Is always desired and always admired whether the possessor is man or woman. The complexion should have as much attention as the teeth, hair, or dress. We have remedies and treatments for all facial troubles, also for defects or blemishes of the Hair, Hands, Feet or Figure.

Princess Complexion Purifier

Is guaranteed to effectually and painlessly remove Freckles, Moth Patches, Sallowiness, Pimples, Eczema, Tan, Rash, Erysipelas and all discolorations, and makes the skin clear, smooth and fine.

Price, \$1.50. Three bottles for \$4.00.

EXPRESS PAID.

Superfluous Hair

On the Lips, Cheeks, Chin, Neck and Chest, also Moles, Warts, Wens, Birthmarks, etc., removed permanently and satisfactorily by Electrolysis.

... WE are the only thoroughly trained Complexion Specialists in Canada.

Consultation free at office or by letter. Send stamp for our books, "Health and Good Looks," and "About the Hair."

GRAHAM DERMATOLOGICAL INSTITUTE

41 Carlton Street TORONTO.
PHONE. 1858 . . .

Hello there, Ladies!

Do you want to be up-to-date, or left behind.

If you do not wish to be left behind, then always have your hair dressed becoming and stylish, every gent. likes to see a lady's hair carefully arranged; and, to do so, the majority of ladies have not sufficient hair, and unless they wear a switch they cannot dress or have their hair dressed becomingly, as the present style demands it.

Buy your Switches from us, and save money and trouble.

Our Switches are the best in the market. We will exchange any switch if not satisfactory. When ordering please send sample of your hair and amount.

All goods sent concealed from observation.

Mention DELINEATOR when ordering.

See our Prices in Full Size and Single Stem.

Straight hair, short stem.

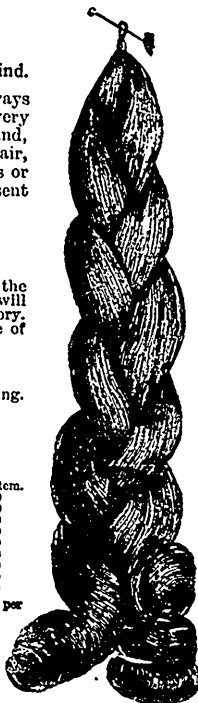
	Full size.	Single stem.
18-in., all long hair, full size,	\$3.00	\$1.50
18-in. " " " "	4.00	2.00
20-in. " " " "	5.00	2.50
22-in. " " " "	6.00	3.00
24-in. " " " "	7.00	3.50
26-in. " " " "	8.00	4.00
28-in. " " " "	10.00	5.00
30-in. " " " "	13.00	6.50
32-in. " " " "	16.00	8.00

Switches 1 grey hair, 25 per cent., 1 grey hair, 30 per cent., 2 grey hair 35 per cent., extra to above prices.

You need not come to Toronto to buy a switch, we can suit just as well where you are, in St. John, N.B., or Victoria, B.C., or anywhere else.

When ordering send Sample, the Amount and plain Address.

Single Size Switch.



28 in., Size Switch. \$10.00.

We are the headquarters for Fine Hair Switches.

We have an Immense Assortment.

We give full sizes and the prices are selling them.

Our Natural Wavy Switches

See our prices:

	Single stem.
16-in. full size,	\$1.50 - \$2.50
18-in. " " "	5.50 - 3.00
20-in. " " "	6.50 - 3.50
22-in. " " "	7.50 - 4.00
24-in. " " "	8.50 - 4.50
26-in. " " "	10.50 - 5.50
28-in. " " "	13.00 - 6.50
30-in. " " "	16.00 - 8.00
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CANADA'S VOICE.

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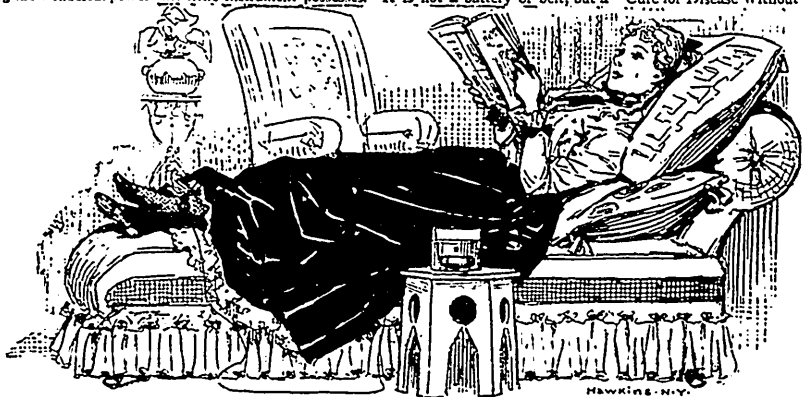
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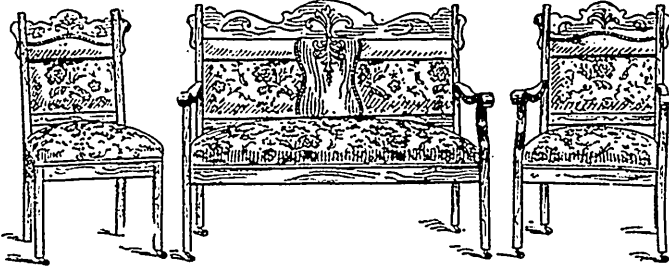
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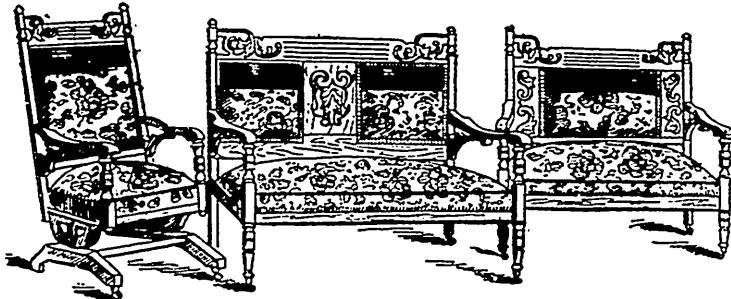
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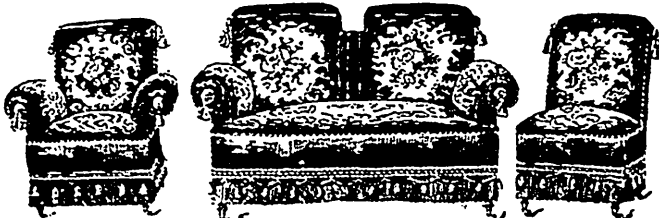
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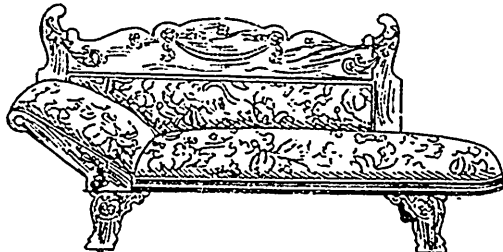
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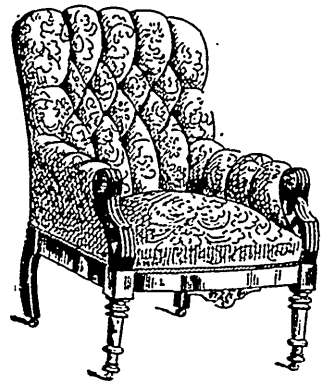
No. 107. Parlor Suite, solid quarter-cut oak frames, hand carved and polished, 5 pieces (Sofa, Divan, Arm Chair, Arm Rocker and Reception Chair) upholstered in silk tapestry with silk plush bands. Every care is exercised in making this suite, and it is one we can recommend. February sale price. **27.50**



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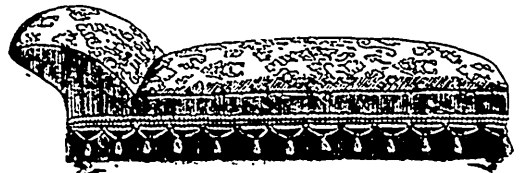
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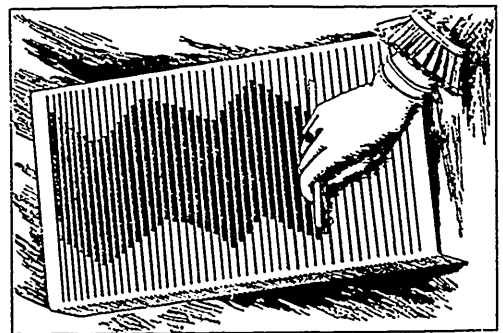
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