

CHRISTMAS NUMBER.

Vol. XLV.

No. 6

THE Delineator

A JOURNAL

of

FASHION,

CULTURE

and

FINE ARTS.

PUBLISHED BY

THE

DELINEATOR PUBLISHING CO.

OF TORONTO, LIMITED,

TORONTO, ONT., CANADA.



PHOTO-NEGATIVE RETOUCHING (Employments Series), in this Number.

See in this Number.

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THE DELINEATOR FOR DECEMBER.

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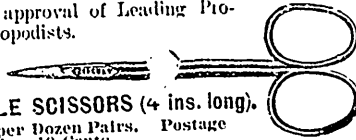
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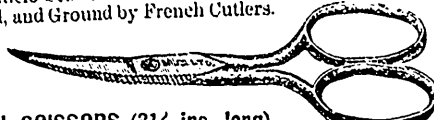
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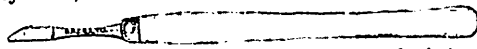
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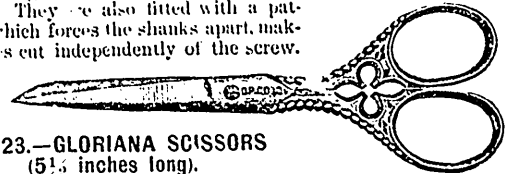


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The Gloriana Scissors are of Razor Steel with Nickel and Gold embossed Bows fluted along the sides, and polished and nickel-plated Blades having a convex finish along the backs and full regular finish to the edges. They are also fitted with a patent Spring, which forces the shanks apart, making the blades cut independently of the screw.



No. 23.—GLORIANA SCISSORS
(5½ inches long).

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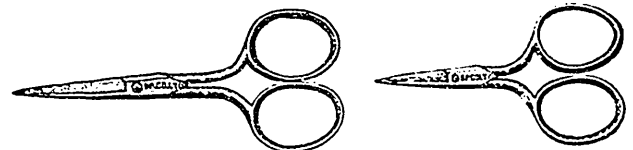
The Gloriana Embroidery and Ripping Scissors are made of English Cast Steel, well tempered and full Nickel-Plated. The handles are embossed in gilt and nickel, and the Blades are carefully ground.



No. 25.—GLORIANA EMBROIDERY AND RIPPING SCISSORS (4 inches long).

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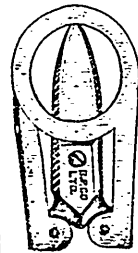
The Embroidery Scissors are made of English Razor Steel, Nickel-plated and Double-pointed. They are used as Lace and Embroidery Scissors and Glove-Darners, being Dainty and Convenient Implements of the *Necessaire* and Companion.



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26 " "	8 00
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FASHIONS



THE REPORT OF JUVENILE FASHIONS

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The Delineator

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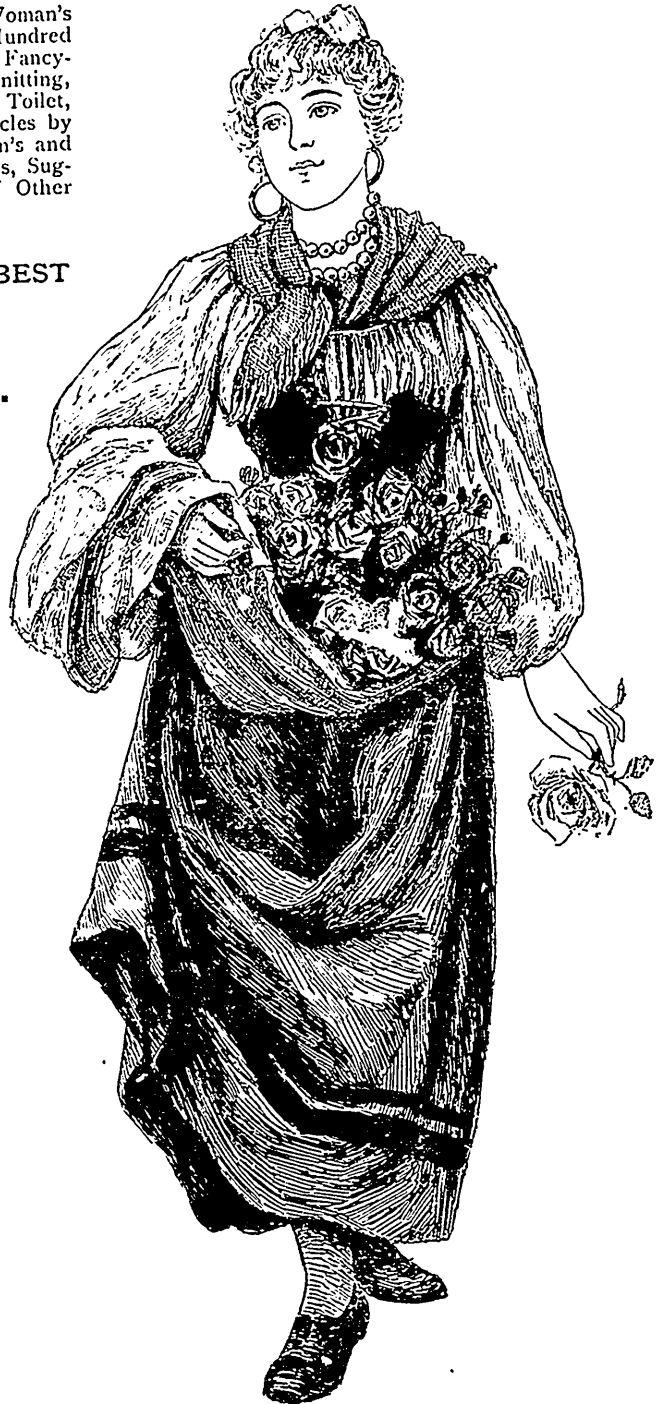
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AT A PRICE TO SUIT THE TIMES.

WING to the instant and pressing demand for the METROPOLITAN CATALOGUE OF FASHIONS upon its issue each season, we have of late years been printing the Publication simultaneously in London, New York and Chicago, the large expense of preparing separate Plates, etc., for the three Editions having been warranted by the rapid growth of its circulation. This growth having continued without abatement through the recent widespread and serious business depression, we feel confident that, although the gain has been unprecedented, it will continue through the brighter future that has dawned upon the commercial world. In view of this, and because also we believe that the era of Low Retail Prices has permanently set in, we have this Season reduced the Retail Price of the Publication to **20 Cents per Copy**, sent prepaid to any Address in the Civilized World.

This Price places the METROPOLITAN CATALOGUE OF FASHIONS within the reach of all. It is true that of late years shrewd Milliners, Mantua-Makers, Dress-makers and Manufacturers of Ladies' and Children's Wear generally have seldom failed to have the Publication on their counters promptly each Season for consultation by themselves and their customers. Careful housekeepers have also considered it an important adjunct of the sewing-room.

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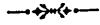
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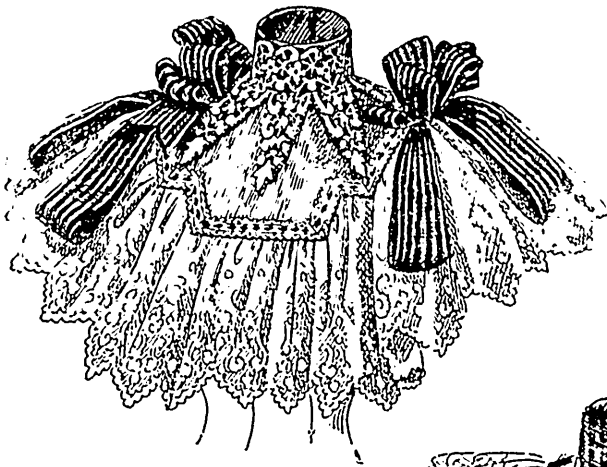


FIGURE No. 1.



FIGURE No. 2.

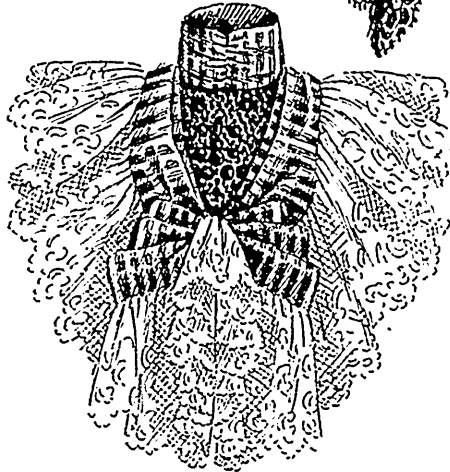


FIGURE No. 3.

FIGURES NOS. 1, 2 AND 3.—LADIES' FANCY YOKES.

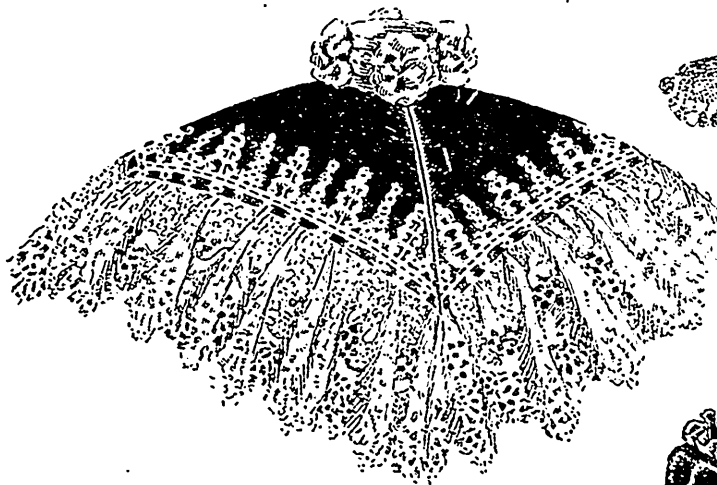


FIGURE No. 4.

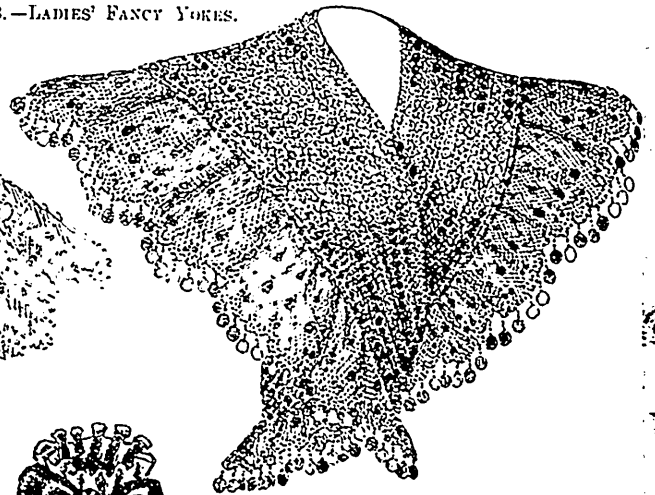


FIGURE No. 5.

FIGURES NOS. 4 AND 5.—LADIES' FANCY FICHU AND CAPE COLLAR.

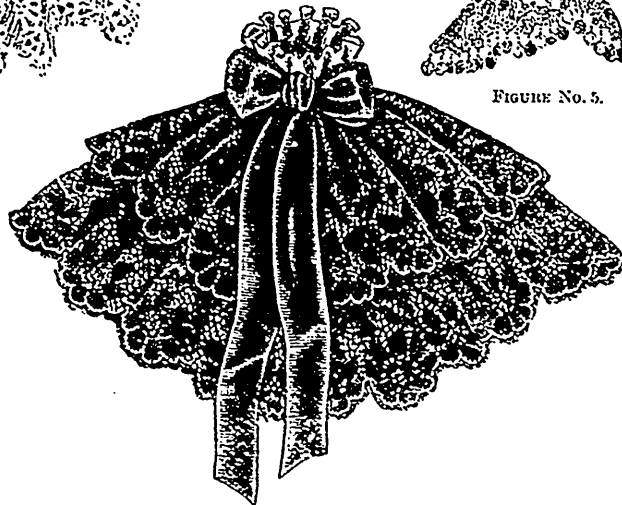


FIGURE No. 6.—LADIES' DOUBLE CAPE.

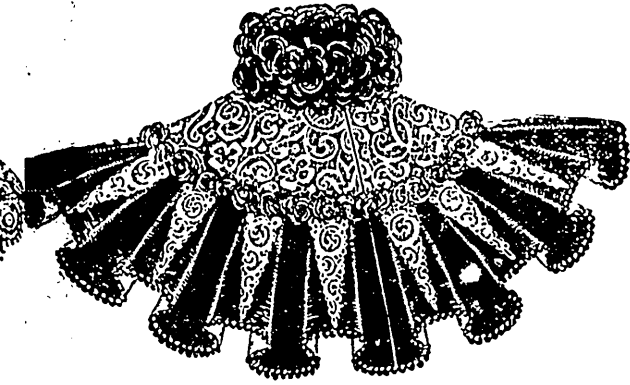


FIGURE No. 7.

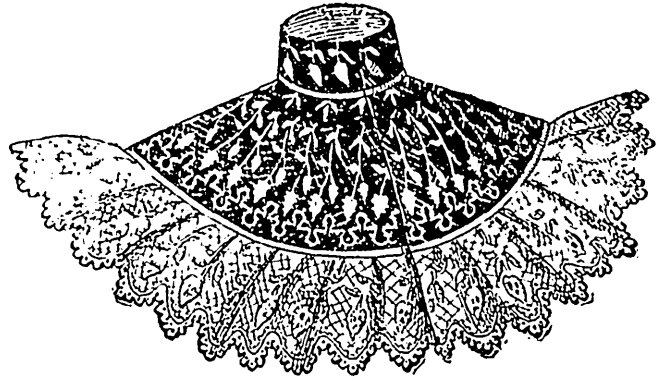


FIGURE No. 8.

FIGURES NOS. 7 AND 8.—LADIES' FANCY COLLARS.

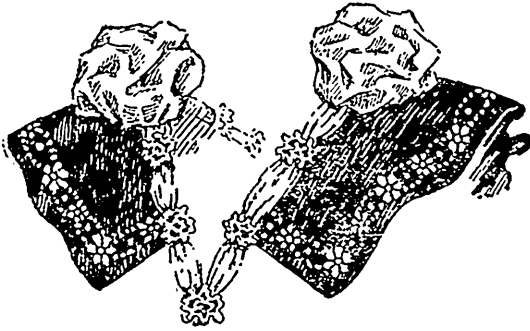


FIGURE No. 9.

FIGURES NOS. 9, 10 AND 11 —LADIES' V-NECK ORNAMENT, PRINCESS STOCK AND PRINCESS STOCK-COLLARETTE.

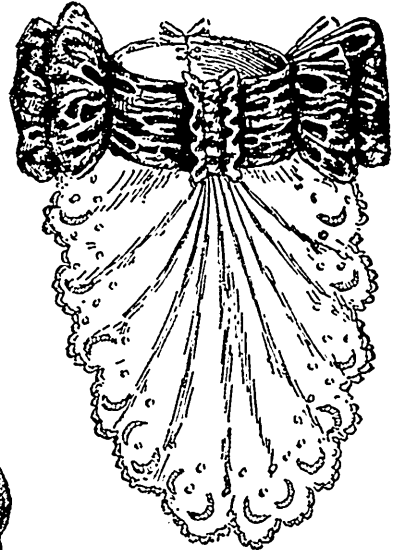


FIGURE No. 11.

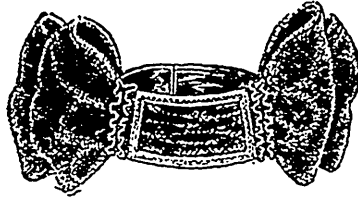


FIGURE No. 10.



FIGURE No. 12.

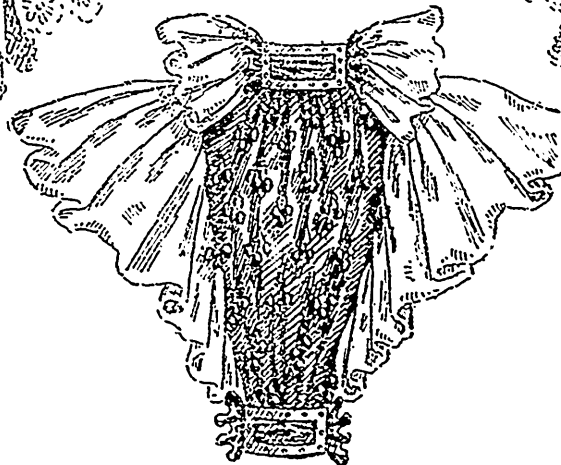


FIGURE No. 13.



FIGURE No. 14.

FIGURES NOS. 12, 13 AND 14.—LADIES' FANCY PLASTRONS.



FIGURE NO. 1.—LADIES' HAT.

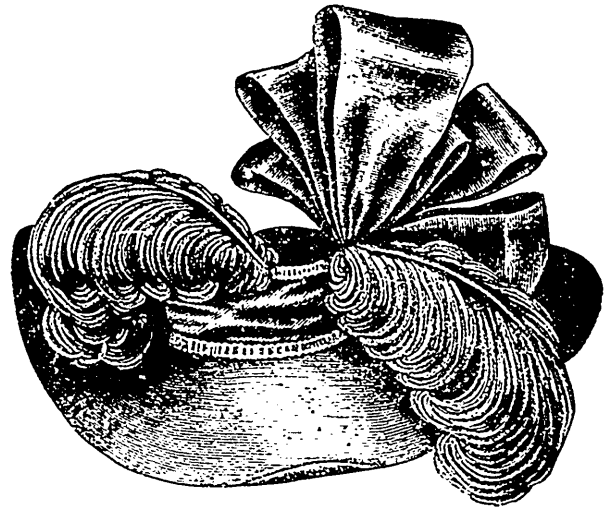


FIGURE NO. 6.—LADIES' LARGE HAT.

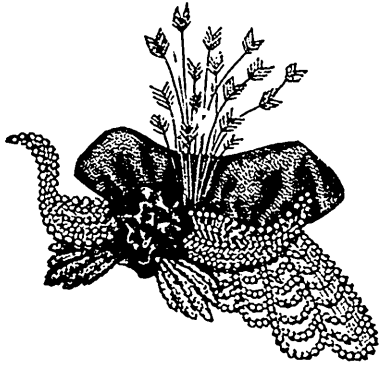


FIGURE NO. 2.—LADIES' HAT.

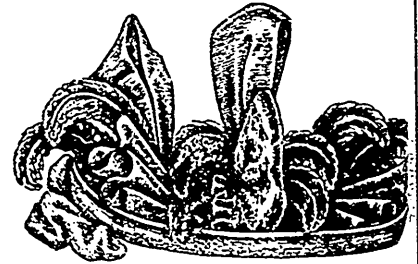


FIGURE NO. 7.—LADIES' HAT.

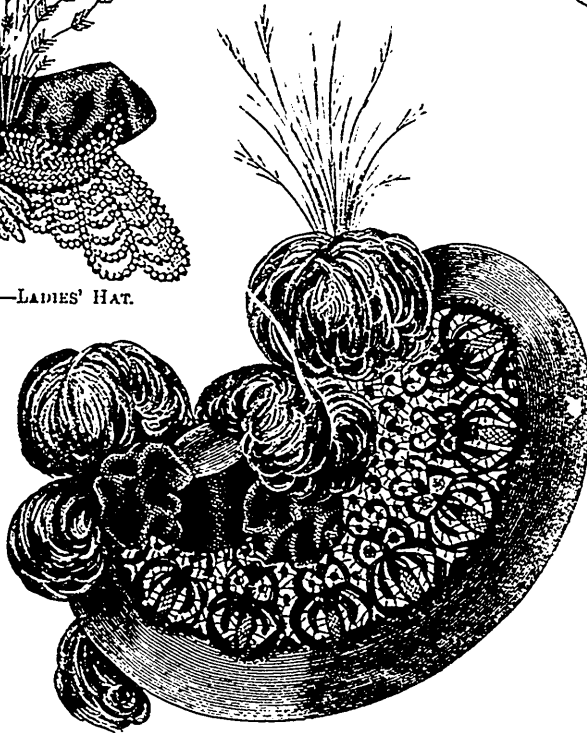


FIGURE NO. 3.—LADIES' FELT HAT.

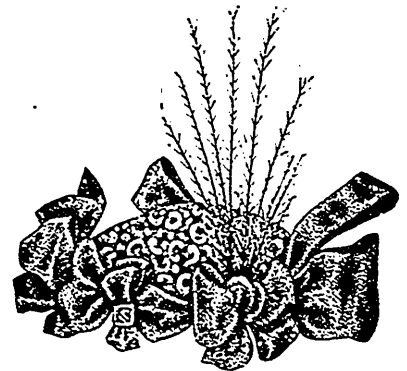


FIGURE NO. 8.—LADIES' THEATRE *Chapeau*.



FIGURE NO. 5.—LADIES' FELT HAT.

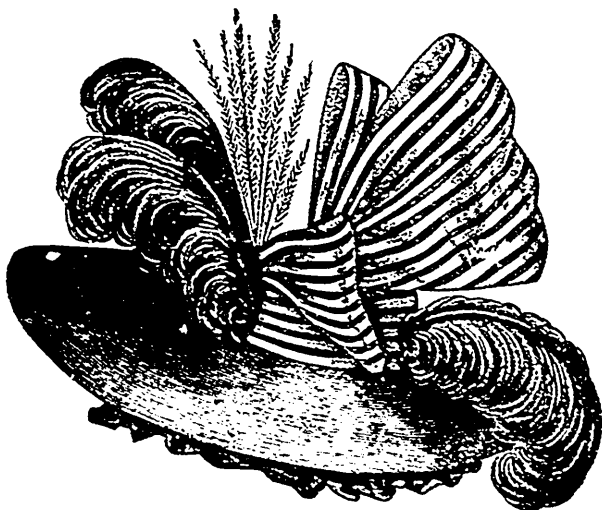


FIGURE NO. 4.—LADIES' FELT HAT.



FIGURE NO. 9.—YOUNG LADIES' *Chapeau*.

Metropolitan Book Series,

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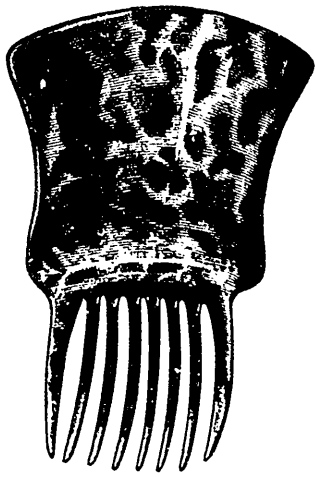


FIGURE B.



FIGURE C.



FIGURE A.

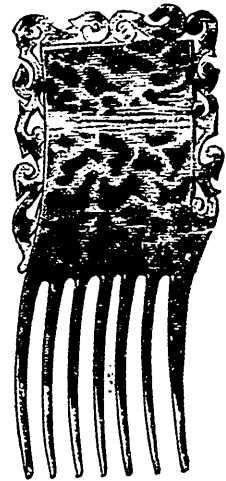
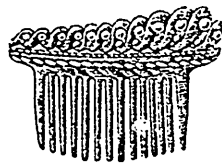


FIGURE D.



FIGURE E.



FIGURE F.

FASHIONABLE HAIR-DRESSING.

(For Further Illustrations and Full Descriptions see Article on Pages 763, 769, 770 and 771.)

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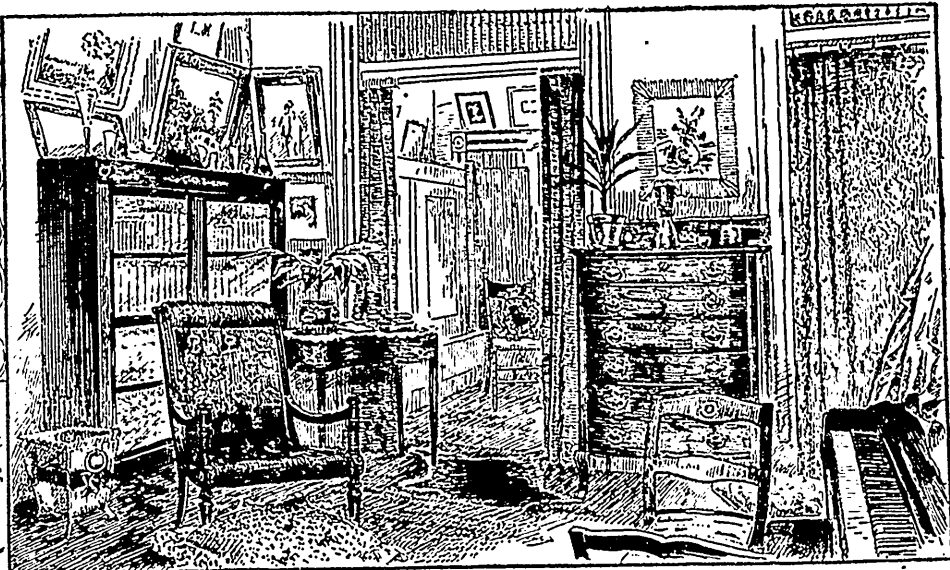
The Perfect Art of Modern Dancing. This is the title of a recent Pamphlet, which is provided with Illustrated Instructions for those who wish to Learn to Dance by the Methods Employed by the Best Dancing Masters of the Metropolitan; and also How to Dance all of the Popular Square and Round Dances; The Famous

Dance of The Four Hundred — The German or Cotillon; The Stately Minuet — The only Society Dance in Olden Days, and Again Popular; The Caledonians, and Sir Roger de Coverly. The Pamphlet is invaluable alike to Beginners, and to Social Leaders who desire to introduce at Private or Public Balls or Parties the Dances upon which METROPOLITAN CIRCLES have set the SEAL OF APPROVAL. **Price, 6d. or 15 Cents per Copy.**

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ARTISTIC
HOUSE FURNISHING
AND
DECORATION.

(For Description see Page 760.)



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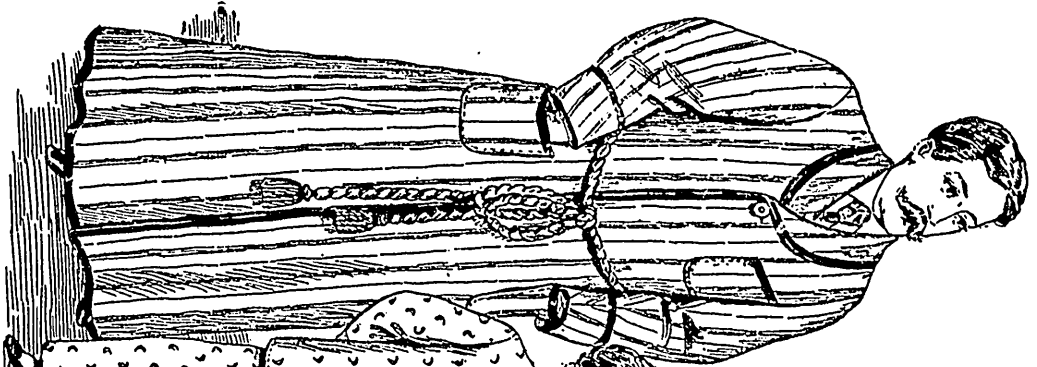


FIGURE AK.

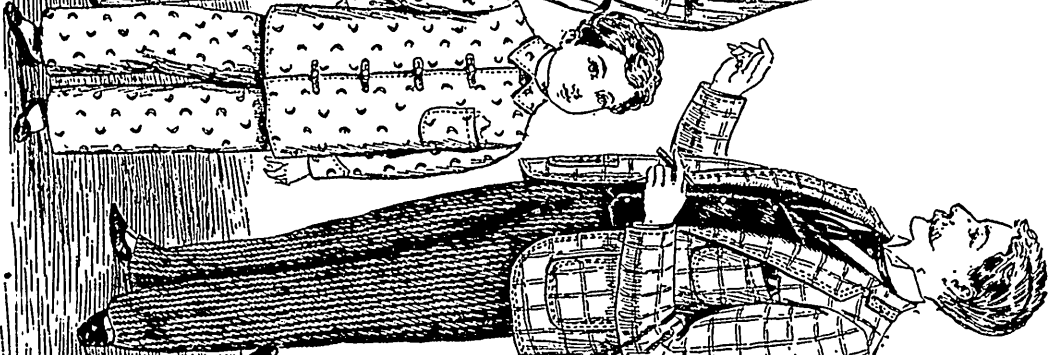


FIGURE BK.



FIGURE DK.



FIGURE FK.

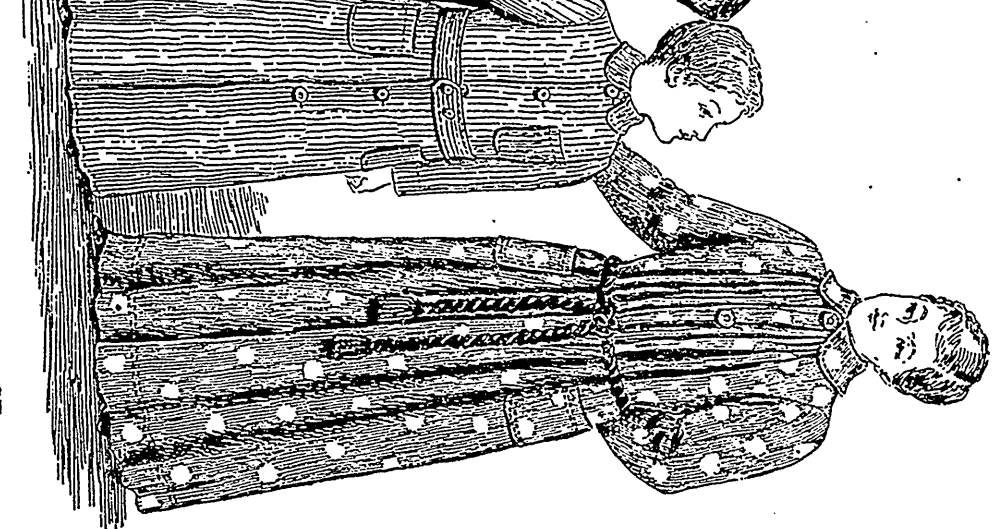


FIGURE GK.

COMFORTABLE HOUSE-GARMENTS FOR MEN AND BOYS.

(For Descriptions see Pages 720 and 721.)



FIGURE NO. 441 K.—LADIES' COSTUME.—This illustrates Pattern No. 7315 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 690.)

The FINEARTIST

December, 1894.

No. 6.

VOL. XLIV.

PRINTED AND PUBLISHED IN TORONTO.

Fashions of To-Day.

Skirts still display the bell sweep toward the bottom.

A new skirt of the bell class is fitted with slight fulness at the front and sides, while the back falls in *godets*, which spring out only near the foot, the folds being confined in plaits at the top.

An ingenious combination of modes is effected in a stylish skirt that has *godet* folds falling at the back and box-plaits spreading across the front below a yoke.

Box-plaits in the front of another modish skirt contrast very pleasingly with gathered fulness at the back.

A novel three-piece skirt slopes with rare grace toward the back.

Scanty gathers made along the top of the front and sides in a lately designed skirt modify the severity of the effect most agreeably.

A bournous disposal of fulness at the back distinguishes a pretty skirt that shows slight movement in front.

The Norfolk jacket is once more in favor.

A ruffled plastron, a fancy stock-collar and Raglan sleeves are charming features of one of the latest box-plaited waists.

A dressy yoke-blouse has been devised that can be cut *décolleté* for evening wear.

A decidedly picturesque effect is achieved in another yoke-blouse by



FIGURES NOS. 442 K AND 443 K.—LADIES' NECK GARNITURES.—Figure No. 442 K.—This illustrates the V-Neck Ornament included in Pattern No. 7262 (copyright), price 5d. or 10 cents. Figure No. 443 K.—This illustrates the Princess Stock-Collarette included in Pattern No. 7262 (copyright), price 5d. or 10 cents.

(For Descriptions see Pages 690 and 691.)

huge, draped puff sleeves with elbow frills.

A pointed collar suggestive of the sailor shape greatly increases the attractiveness of a comfortable *matinée*.

Raglan sleeves in a knife-plaited blouse-waist give a graceful slope to the shoulders.

The new *mousquetaire* sleeve is a variation of the long popular *gigot* style.

Very simple and very smart is a costume embodying a bell skirt with five *godets*, and a short basque that has a full vest framed by revers.

The effect of a double skirt is produced by a slashed front-drapery overhanging the skirt of the costume; and the basque is rendered *chic* by unusually large double revers.

Double-pointed bust-ornaments that depend from an applied round yoke are effective adjuncts of a short basque.

The fluffy Princess stock and collarette have *poufs* breaking out at the sides.

Ripples and coat-plaits dispose of the fulness in the skirt of a trim three-quarter coat.

A long, hooded cape contributes both style and extra warmth to the latest double-breasted long coat.

The peculiar shaping of a certain short cape adapts the mode especially to fur and fur-like fabrics.

A cape-wrap is made to fit closely to the figure at the front and back.

ings, and are gathered at the top to stand out broadly upon the shoulders and break into soft folds and wrinkles below. The neck is finished with a standing collar that is covered with a folded section of silk and is closed at the left side, and behind this collar rises a stylishly high collar, which is rolled softly at the top, but may be rolled flatly, if preferred. A girde section of satin trims the front of the basque below the lapels, and its ends are covered by large satin rosettes.

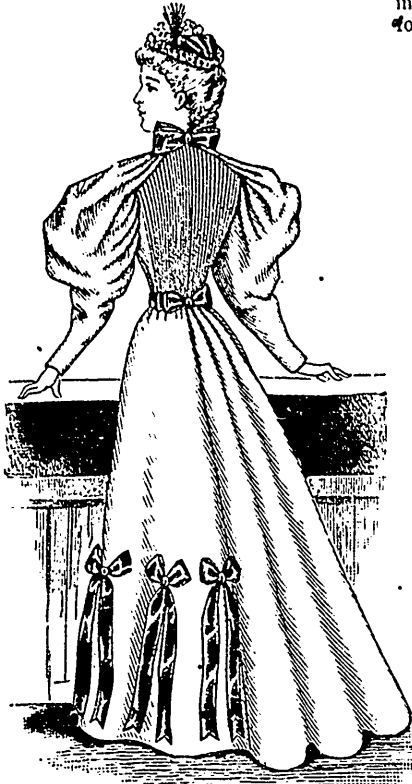


FIGURE NO. 444 K.

FIGURE NO. 441 K.—LADIES' COSTUME.

(For Illustration see Page 688.)

FIGURE NO. 441 K.—This illustrates a Ladies' costume. The pattern, which is No. 7315 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is represented differently developed on page 706 of this magazine.

Tan crépon in one of the new rough weaves is uniquely associated with black satin and écu silk in the present instance, and rosettes of black satin give the costume a touch of simple elegance. The skirt is one of the most admired of the new modes. The faultless shaping of its wide circular front produces a close adjustment over the hips and a decided flare below, and at the back are five *godet* plaits or folds, which stand out with the exaggerated effect seen in the newest skirts and are stiffened in their graceful curves by an interlining of hair-cloth or canvas.

The fronts of the shapely short basque roll back in enormous satin-faced lapels, between which is disclosed a full vest of écu silk arranged upon fronts of lining that close invisibly at the center. The stylish adjustment of the basque is due to the usual darts and seams, and the lower edge presents a uniform round outline. The one-seam *gigot* sleeves spread in balloon style above the elbow and follow the outline of the arm closely below. They are arranged upon smooth lin-



FIGURE NO. 445 K.

FIGURES NOS. 444 K AND 445 K.—LADIES' THEATRE TOILETTE.—These two figures illustrate the same Patterns—Ladies' Knife-Plaited Blouse-Waist No. 7311 (copyright), price 1s. or 25 cents; and Skirt No. 7295 (copyright), price 1s. 3d. or 30 cents.

(For Descriptions see Pages 691 and 692.)

covered with a folded section of silk and is closed at the left side, and behind this collar rises a stylishly high collar, which is rolled softly at the top, but may be rolled flatly, if preferred. A girde section of satin trims the front of the basque below the lapels, and its ends are covered by large satin rosettes.

The mode is an excellent one by which to develop the shaded novelty wool suitings that are so conspicuous among the new materials; and it will make up with equal satisfaction in crépon, whipcord, vicuna, wool Bengaline, poplin, kersey or camel's-hair. Plain or miroir velvet, moiré, satin, etc., may be used in conjunction with any of the above mentioned fabrics, and braid, gimp, galloon or some other flat garniture may provide the trimming.

The hat is a novel shape in fine French felt, artistically decorated with ribbon and feathers.

FIGURES NOS. 442 K AND 443 K —LADIES' NECK GARNITURES.

(For Illustrations see Page 689.)

FIGURE NO. 442 K.—This illustrates the V-neck ornament in pattern No. 7262, which also includes a Princess stock and Princess stock-collarette; the pattern, which costs 5d. or 10 cents, is in three sizes, small, medium and large, and is represented in full on page 716.

The present fancy for black-and-white effects is expressed in this V-neck ornament, which is made of white crêpe de Chine and black taffeta covered with white lace. The ornament is designed to accompany a waist cut in low V outline at the front and back. The bretelle sections, which cross the shoulders and impart the quaint, flat effect so much sought at present, are of taffeta covered with lace. They stand out broadly above the full puff sleeves of the waist, and are attached to a bias drapery of crêpe de Chine, the frill-finished ends of which are closed at the center of the front. The drapery is gathered on the shoulders to form immense rosettes that rise coquettishly above the bretelles; it is arranged in a double tuck-shirring at the center of the back and at the back end of each bretelle, and two double tuck-shirrings appear between the shoulder rosettes and the front ends, all the tuck-shirrings standing out with the effect of small frills.

The round basque-waist, which is made of black taffeta, is in the present instance cut away in V outline at the front and back, and bretelles that are a part of the pattern are omitted. The waist was shaped by pattern No. 7220, which costs 1s. or 25 cents; it is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again shown on its label.

The ornament will develop charmingly in white chiffon, and point de Gêne lace over white satin, to form part of a handsome evening toilette for a young girl or youthful matron. It will also be frequently made up in velvet and crêpe de Chine or in satin, *peau de soie* or *gros de Londres* with or without handsome point Venise, guipure, point or some other rich lace.

FIGURE No. 443 K.—This illustrates the Princess stock-collarette that is part of pattern No. 7262,

which also includes a Princess stock and a V-neck ornament; the pattern, which costs 5d. or 10 cents, is in three sizes, small, medium and large, and is shown again on page 716 of this magazine.

Bluet crêpe de Chine was here selected for the collarette, which fits the neck closely and is becomingly high. It consists of a stock-collarette, and a jabot that is omitted in the present instance. The stock is mounted upon a close-fitting standing collar of silk; it has a tiny tuck-shirring at each side of the center, and a group of three large tuck-shirrings that stand out with the effect of spreading loops at each side; and its frill-finished ends are closed at the center of the back.

The basque-waist, which is also shown at figure No. 442 K, is here pictured made of shaded silk. It is made up with a high neck and long sleeves and displays a handsome yoke-garniture of jet arranged at the front between the bretelles.

The dressy toilette of a fashionable woman is now considered incomplete without a fanciful collar in a contrasting color. The Princess stock-collarette divides favor at present with the simpler Princess stock for high-necked gowns, and it is usually developed in plain or shaded velvet, satin, soft silk, chiffon, etc., in fuchsia, the new *cerise* or bluet shades. Gowns of a past season that have become passé may be wonderfully improved by the addition of collars of this kind, and the mode is especially desirable for elaborating dressy reception, carriage, theatre and visiting gowns of taffeta, satin, silk or wool crêpon, *gros de Londres*, etc.



FIGURE No. 446 K.—LADIES' RECEPTION TOILETTE.—This consists of Princess Stock included in Pattern No. 7262 (copyright), price 5d. or 10 cents; Basque-Waist No. 7263 (copyright), price 1s. or 25 cents; and Skirt No. 7282 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 693.)

FIGURES Nos. 444 K AND 445 K.—LADIES' THEATRE TOILETTE.

(For Illustrations see Page 690.)

FIGURES Nos. 444 K AND 445 K.—

These two figures illustrate the same patterns—a Ladies' knife-plaited blouse-waist and skirt. The blouse-waist pattern, which is No. 7311 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is pictured differently developed on page 714 of this DELINEATOR. The skirt pattern, which is No. 7295 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from twenty to thirty-eight inches, waist measure, and is shown in two views on page 717.

Figure No. 444 K shows a back view of the toilette, the material selected for it being dove-colored silk crêpon. Decoration is supplied by bows of velvet ribbon having short, standing loops and long notched ends, which are arranged on the front and sides of the skirt near the foot. A bow of similar ribbon covers the closing of the ribbon stock, and a smaller bow covers the ends of the belt.

The toilette is fashioned in a style that is peculiarly well adapted to artistic color schemes, and is displayed in a charming combination at figure No. 445 K, where the materials shown are black-and-red novelty goods for the skirt and red silk and black chiffon for the blouse-waist. The skirt is a graceful new style and displays the regulation flare at the bottom. The shaping of the circular front produces very slight fulness at the top that is evenly distributed by gathers. The back is composed of three gores, which are wide at the bottom, and very narrow at the top, where they are laid in box-plaits that spread into three pronounced *godet* plaits or organ-pipe folds, the artistic pose of which is secured against disarrangement by a stiff interlining of canvas or hair-cloth and a strap tacked underneath. The back and fronts of the blouse-waist are of chiffon arranged



FIGURE NO. 447 K.—LADIES' PROMENADE TOILETTE.—This consists of Ladies' Box-Plaited Waist No. 7287 (copyright), price 1s. or 25 cents; and Skirt No. 7285 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 694.)

in knife-plaits that produce the effect of accordion-plaiting, and through the delicate fabric is visible the rich tinting of a red silk body, which is closely adjusted by the customary darts and seams and closed invisibly at the center of the front. The knife-plaits at the front and back are well pressed in their folds and are stayed at the waist-line by tackings to the body, and those at the front droop with blouse effect over a silk belt that encircles the waist and is closed at the back beneath a bow of ribbon. The Raglan sleeves, which are a pronounced feature of the mode, extend to the neck, where they are arranged in tiny forward and backward turning plaits that spread gracefully upon the shoulders and are lost in the voluminous fulness below. The fulness at the arms'-eyes is collected in gathers, and the sleeves, which are mounted upon linings shaped by inside and outside seams, are quite smooth below the elbow. At the neck is a close-fitting standing collar covered with a stock collar of ribbon, the ends of which are closed at the back beneath a spreading bow. Short loops and a long notched end of ribbon fall gracefully from the belt upon the skirt at each side of the front.

The stylish turban is of black felt trimmed with velvet rosettes and Mercury wings.

The toilette may be assumed for drawing, afternoon receptions, informal calls, luncheon parties, etc., and will be appropriate alike for young ladies and young matrons. It will develop exquisitely in any fashionable variety of silk, plain or fancy wool goods or any of the numerous all-wool or silk-and-wool novelties. The blouse-waist may be

of accordion-plaited chiffon, tissue, *mousseline de soie* or grenadine over India or China silk, taffeta, etc.; and ribbon, passementerie

gimp, fancy lace, embroidered or jet ornaments, or any of the handsome spangled galloons may be used for trimming, and any tasteful disposal preferred may be adopted.

being preserved by an interlining of hair-cloth or canvas, and an elastic strap tacked underneath. It is decorated at the front and

sides with ribbon arranged in straps that extend from the belt to the top of the lower portion, the ends of the straps being concealed by bows applied at the upper corners of the plaits.

The upper part of the shapely round basque-waist is covered with a round yoke, which is closed invisibly at the left shoulder seam, and to which, at the front, pointed ornaments that are included in the pattern may be added if a more fanciful effect than that pictured be desired. The fronts are plaited to a point at the lower edge, the plaits flaring becomingly at each side of the invisible closing, and being stayed by tackings to the dart-fitted lining-fronts. The back is separated from the fronts by under-arm gores and fitted smoothly by side-back gores and a center seam, and the lower edge of the waist is defined by a ribbon girdle in lieu of the shaped girdle provided by the pattern. A bow of ribbon covers the ends of the ribbon belt, and the lower edge of the yoke is decorated with a band of ribbon, which is arranged in a bow with notched ends at the center of the front. The one-seam *gigot* sleeves display a much wrinkled effect above the elbow and are smooth upon the forearm. They are mounted upon smooth linings and are voluminous at the top, the fulness being collected in gathers to produce the soft folds and wrinkles which are so attractive a feature of the new modes; and the wrists are encircled by bands of ribbon that are tied in dainty bows at the inside of the arm. The standing collar closes at the left shoulder seam and is covered by the stylish Princess stock.

The stock fits the neck closely and is mounted upon a high curate collar at each side of the front in two large and two small tuck-shirtings

FIGURE No. 446 K.—LADIES' RECEPTION TOILETTE.

(For Illustration see Page 691.)

FIGURE No. 446 K.—This consists of a Ladies' skirt, basque-waist and Princess stock. The skirt pattern, which is No. 7282 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently represented on page 721 of this *DELINEATOR*. The basque-waist pattern, which is No. 7263 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again portrayed on page 713. The Princess stock is part of pattern No. 7262, which also includes a Princess stock-collarette and V-neck ornament; the pattern, which costs 5d. or 10 cents, is in three sizes, small, medium and large, and is shown again on page 716.

Fancy crepon displaying broken lines of fuchsia upon a shaded green ground was chosen for the skirt and waist in the present instance, while shaded green velvet was used for the stock, a decoration of green ribbon greatly enhancing the elegance of the toilette. The skirt, which is a decided novelty, is fashioned in a style that will be wonderfully improving to women of stout figure and those having too prominent hips. The upper part of the front is shaped in deep-yoke outline and may be gathered or dart-fitted at the top, as preferred or as is best suited to the material. The lower part of the front is disposed in broad double box-plaits, which spread in graceful fans that accentuate the fashionable flare at the bottom. The skirt has at the back three *godet* flutes or organ-pipe folds which stand out stiffly, their stately curves



FIGURE No. 448 K.—LADIES' PROMENADE TOILETTE.—This consists of Ladies' Coat No. 7314 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 7295 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 695.)

disposed to present the effect of loops and producing a wrinkled effect at the throat. The frill-finished ends of the stock are closed at the center of the back with hooks and eyes.

The toilette is elegant and will be appropriately assumed on the promenade or for driving, visiting, church or theatre wear. It will make up with charming results in all fashionable silks, and also in such stylish woollens as rock and satin-striped crêpon, vicuna, whipcord, armure, two-toned velours, cloth, camel's-hair and *poil de chèvre*. Combinations of colors or fabrics are in order for the waist, and in such cases decoration may be omitted. The Princess stock will usually be of velvet, satin or plain or shaded silk in any of the new shades of *cerise*, *bluet*, *fuchsia*, etc., to lend an agreeable touch of color to the gown; and the garniture may consist of velvet or satin ribbon in a shade to match, either alone or overlaid with lace insertion.

The stylish hat is becomingly and effectively trimmed with ribbon and quills.

FIGURE No. 447 K.—LADIES' PROMENADE TOILETTE.

(For Illustration see Page 692.)

FIGURE No. 447 K.—This consists of a Ladies' box-plaited waist and skirt. The waist pattern, which is No. 7287 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in three views on page 713 of this magazine. The skirt pattern, which is No. 7285 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently depicted on page 720.

A stylish toilette for the street, that may be supplemented by one of the new three-quarter cloth coats or by the popular cape to complete a comfortable Midwinter outfit, is here represented developed in a pleasing combination of vicuna and silk. The skirt is a notable departure from the plain styles recently in vogue. It displays a broad, box-plait at the center of the front and a similar box-plait at each side, the plaits widening gracefully all the way down and being stayed by elastic straps tacked underneath at the hip, near the knee, and midway between these two points. The flare at the bottom may be emphasized by a deep underfacing of canvas or hair-cloth. The back is gathered closely at the top

fall in stately *godets*, and an interlining of some stiff material may be added throughout the back-gore when it is desired to make the flaring more pronounced. The decoration of the skirt consists of broad ornaments applied to the top of the box-plaits.

The shapely waist displays a broad box-plait at each side of the center of the front and back. The fronts and back are mounted upon a body lining that is snugly adjusted to the customary darts and seams, and the closing is made invisibly at the center of the front. One of the most attractive features of the mode is the Raglan sleeve, which is arranged upon a smooth lining and extended to the neck; it falls with bouffant effect to the elbow and is smooth and comfortably close-fitting upon the forearm. The extended portion of the sleeve is arranged in a box-plait, and the fulness at the arm's-eye is disposed in forward and backward turning plaits that flare into voluminous fulness below. At the neck is a close-fitting standing collar, which is covered with a removable stock collar having a ruffled plastron attached to it. The stock collar resembles the popular Princess stock and is mounted upon a close-fitting curate collar. It is arranged at each side in a wide tuck-shirring that has the effect of a broad, spreading loop, and its frill-finished ends are closed at the center of the back. The plastron, which extends to the waist-line and tapers all the way down, is shirred at the center and stands out in a ruffle at each side of the shirring. The box-plaits at the front and bottom with pointed ornaments to correspond with those upon the skirt, and similar ornaments are applied in epaulette fashion on the shoulders. The wrists are also decorated with pointed ornaments, and the waist is encircled by a silk belt, the ends of which are closed at the center of the front with a silver buckle.

The skirt is an extremely good style for developing the new shaded, figured and striped velours and crêpons, the various silk-and-wool and all-wool novelties and such staple fabrics as camel's-hair, hopsacking and cashmere. The waist may match or contrast with the skirt, as preferred.

It may be developed in any of the striped, plaid, shaded, shot or figured silks or woollens that are now so fashionable. A handsome visiting toilette may be developed by the mode in light-*ceru* crêpon and black satin, with black satin for decoration; the sleeves,



FIGURE No. 449 K.—LADIES' OUTDOOR TOILETTE.—This consists of Ladies' Cape Wrap No. 7291 (copyright), price 1s. or 25 cents; and Skirt No. 7292 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 696.)

plastron and stock may be of the satin, and a crush belt of black satin ribbon closed beneath a jet or silver buckle may encircle the waist.

The large felt hat is trimmed with ribbon and black birds.

The sleeves are shaped by inside seams only and are arranged upon silk linings, and the fulness at the top is collected in forward and backward turning

plaits that spread on the shoulders and produce the broad effect so popular. At the neck is a high, close-fitting standing band, over which falls a velvet-inlaid rolling collar with widely flaring ends. The curved openings to side pockets inserted in the fronts are outlined with a single row of machine-stitching, and their ends are stayed with silk arrow-heads.

The skirt, which is made of dove-colored *gros de Londres*, displays a smooth effect at the front and sides and a decided flare at the bottom, and introduces three *godet* or organ-pipe folds of the novel and graceful shape seen in the newest skirts. The front is fashioned in circular style, and the back consists of three narrow gores interlined with canvas, hair-cloth or some other equally stiff material. The gores are arranged at the top in tiny box-plaits, which widen all the way down and spread into the graceful, rolling folds that suggest the pipes of an organ. The folds are held in place by a strap tacked across the back at some distance from the top, and the skirt is tastefully decorated with a tiny frill of the material applied to the lower edge.

A modish toilette for calling, shopping, church or general wear may be developed in this way, and the material selected for it may be either rich in texture or of inexpensive weave, as preferred. The coat may be faced cloth, kersey, beaver or some seasonable variety of fancy coating, while for the skirt handsome silk taffeta, two-toned crepon or cloth may be selected. The dressiest coats of this kind display a plain tailor finish, but for the skirt, a foot trimming of frills or bands of braid, one or more rows of gimp galloon or passementerie, or ruffles of the material may be added. The felt hat is trimmed with ribbon, a buckle and feathers.

FIGURE No. 448 K.—LADIES' PROMENADE TOILETTE.

(For Illustration see Page 693.)

FIGURE No. 448 K.—This consists of a Ladies' coat and skirt. The coat pattern, which is No. 7314 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is pictured differently developed on page 710 of this DELINEATOR. The skirt pattern, which is No. 7295 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from twenty to thirty-eight inches, waist measure, and is shown again on page 717.

The toilette is extremely natty and will be appropriately assumed for walking, driving, calling and travelling. The coat, which is here pictured made of fancy coating, is fashioned with that suspicion of mannishness which is so attractive to most women. The garment is of stylish length, extending a trifle below the knee, and is closed below the bust in double-breasted style with button-holes and large buttons, while the fronts, which are widened by gores, are reversed in enormous lapels at the top and closed at the throat with a hook and eye. Under-arm gores curve the coat snugly over the hips, and the back is superbly conformed to the figure by the usual gores, and a curving center seam that terminates below the waist-line above extra fulness underfolded in a broad box-plait. The side-back seams disappear under long coat-plaits that are each marked at the top by a button. The front edges of the fronts and the edges of the lapels are followed by a single row of machine-stitching, and the immense *gigot* sleeves display a row of stitching at the wrists.



FIGURE No. 450 K.—LADIES' VISITING COSTUME.—This illustrates Pattern No. 7309 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 696.)

FIGURE No. 449 K.—LADIES' OUTDOOR TOILETTE.

(For Illustrations see Page 694.)

FIGURE No. 449 K.—This consists of a Ladies' cape-wrap and skirt. The wrap pattern, which is No. 7291 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again portrayed on page 710 of this DELINEATOR. The skirt pattern, which is No. 7282 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently represented on page 721.

The skirt is one of the unique innovations of the season and is shown again at figure No. 445 K, where it is fully described. Its attractive features are here shown advantageously in novelty wool goods of seasonable weight, and the decoration consists of rosettes of ribbon which appear at the top of the box-plaits and a row of stitching following the lower edge of the upper front.

The cape-wrap is made of Astrakhan and is one of the most graceful top-garments of the season. It is sufficiently long to be thoroughly protective, but is not in the least cumbersome. The fronts form a shapely point at the lower edge, but they may be cut off to present a uniform round outline, if preferred, the pattern providing for both effects, and they are closed invisibly at the center. The sides, which separate the fronts and back, rise with the fashionable arch over the shoulders, and the back is nicely curved to the figure without the aid of a center seam. The seams joining the fronts and sides are open for a short distance at the lower edge to allow a free movement of the arms; and straps are arranged underneath through which the arms are passed to draw the fronts and back closely to the figure. At the neck is a stylishly high collar that rises in *Medici* fashion about the neck and has slightly flaring ends.

The toilette is dressy enough to please the most fastidious woman and will make up charmingly in a variety of fabrics. The cape-wrap is best adapted to plush and the heavier grades of cloakings, and to Astrakhan, Persian

lamb, krimmer and similar furs. A combination is frequently effected in a wrap of this kind, the collar and sides being of Astrakhan or Persian lamb, while seal plush or velvet is chosen for the fronts and back. The skirt may be of any of the fashionable new goods,

either in a plain color or of a shot, shaded, striped or figure variety; and the garniture may consist of rows of braid or machine stitching, but an elaborate trimming will not be in harmony with the mode.

The hat is a close-fitting turban stylishly adorned with velvet jet buckles, ribbon rosette, and an aigrette.

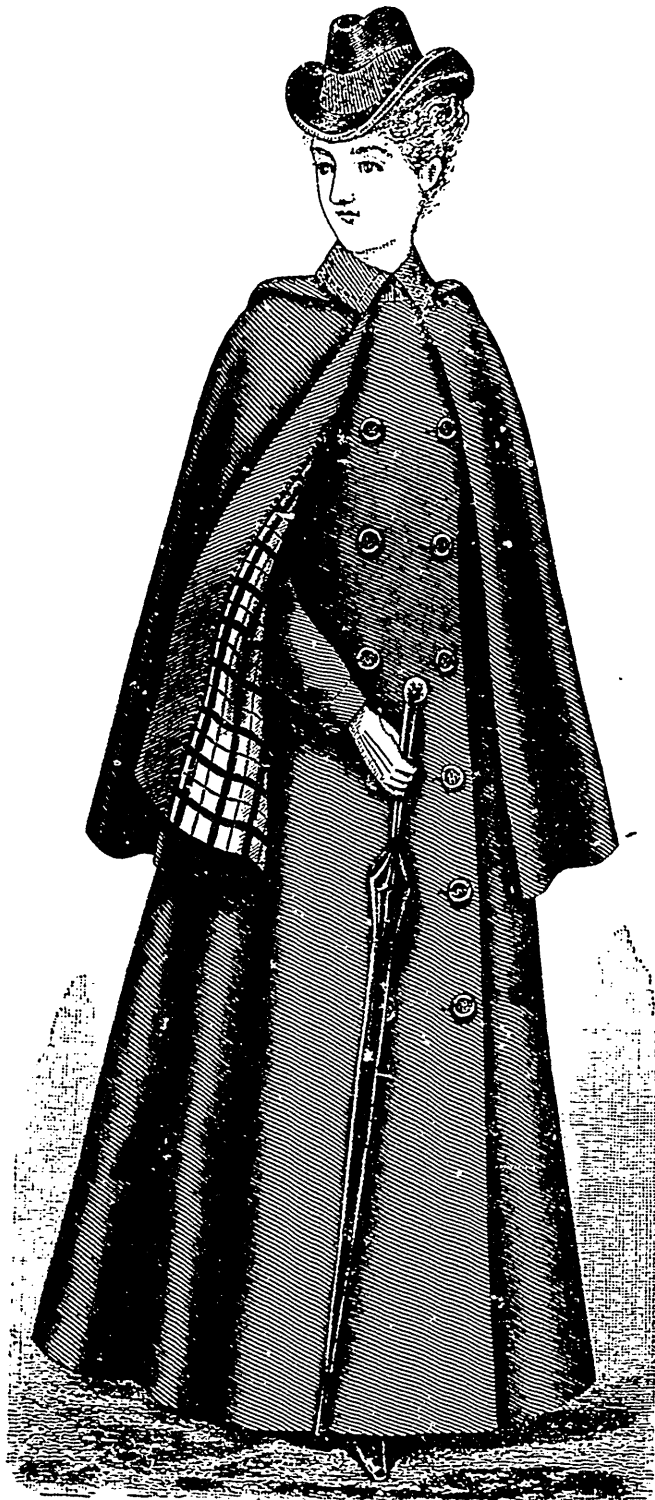


FIGURE No. 451 K.—LADIES' DOUBLE-BREADED LONG CLOAK.—This illustrates Pattern No. 7270 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 697.)

edge in broad lapels that define double points at their outer edges, while single-pointed lapels that overlap these are applied so as to produce a triple-pointed effect. Between the lapels is disclosed a vest that is sewed to the right lining-front and attached to the left lin-

FIGURE No. 450 K.—LADIES' VISITING COSTUME.

(For Illustration see Page 694.)

FIGURE No. 450 K.—This illustrates a Ladies' costume. The pattern, which is No. 7309 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is represented differently developed on page 705 of this magazine.

The quiet elegance of the costume will commend it highly to tasteful women for promenade, calling and church wear, particularly when made up in the present pleasing combination, which embraces novelty wool goods in a pretty shade of mode, and dark-brown moiré. The skirt, which is of the three-piece variety, presents a smooth appearance at the front and sides and spreading *godet*-folds at the back, either plaits or closely drawn gathers producing the folds. At the front and sides the skirt is overhung by a drapery, which extends nearly to the lower edge, and from which the fullness at the top is removed by darts. The drapery is slashed quite deeply at the lower edge at each side, and a facing of moiré applied to the skirt is attractively revealed between the edges of the slashes and below the drapery. The lower edge of the skirt is finished with a velvet cording, and three buttons are ornamentally placed along the back edge of each slash, while corresponding button-holes are simulated on the opposite edge.

The basque-waist is short and round and is accurately fitted to the figure at the back and sides by under-arm and side-back gores and a curving center seam. The fronts are arranged upon lining fronts, are fitted by double bust darts taken up with corresponding darts in the linings, and are reversed almost to the lower

ing-front with hooks and loops. The waist is closed invisibly at the center of the front below the lapels, and two buttons are ornamentally placed on each front along the closing. The sleeves are each shaped by an inside seam only and are mounted on smooth, coat-shaped linings; they present the characteristic drooping fulness above the elbow and fit smoothly below, and the wrists are plainly completed. At the neck is a standing collar of becoming height, and the lapels are tastefully outlined with a velvet cording.

The mode will develop charmingly in cheviot, fine camel's-hair, whipcord, vicuna or any other fashionable woollen, either alone or in combination with moiré, velvet or gros-grain silk, and, if desired, a more stately fabric may be used throughout, with charming effect. Garniture may be applied with a lavish or a sparing hand, according to the effect desired.

The fanciful felt hat is tastefully adorned with velvet, silk, feathers and jet.

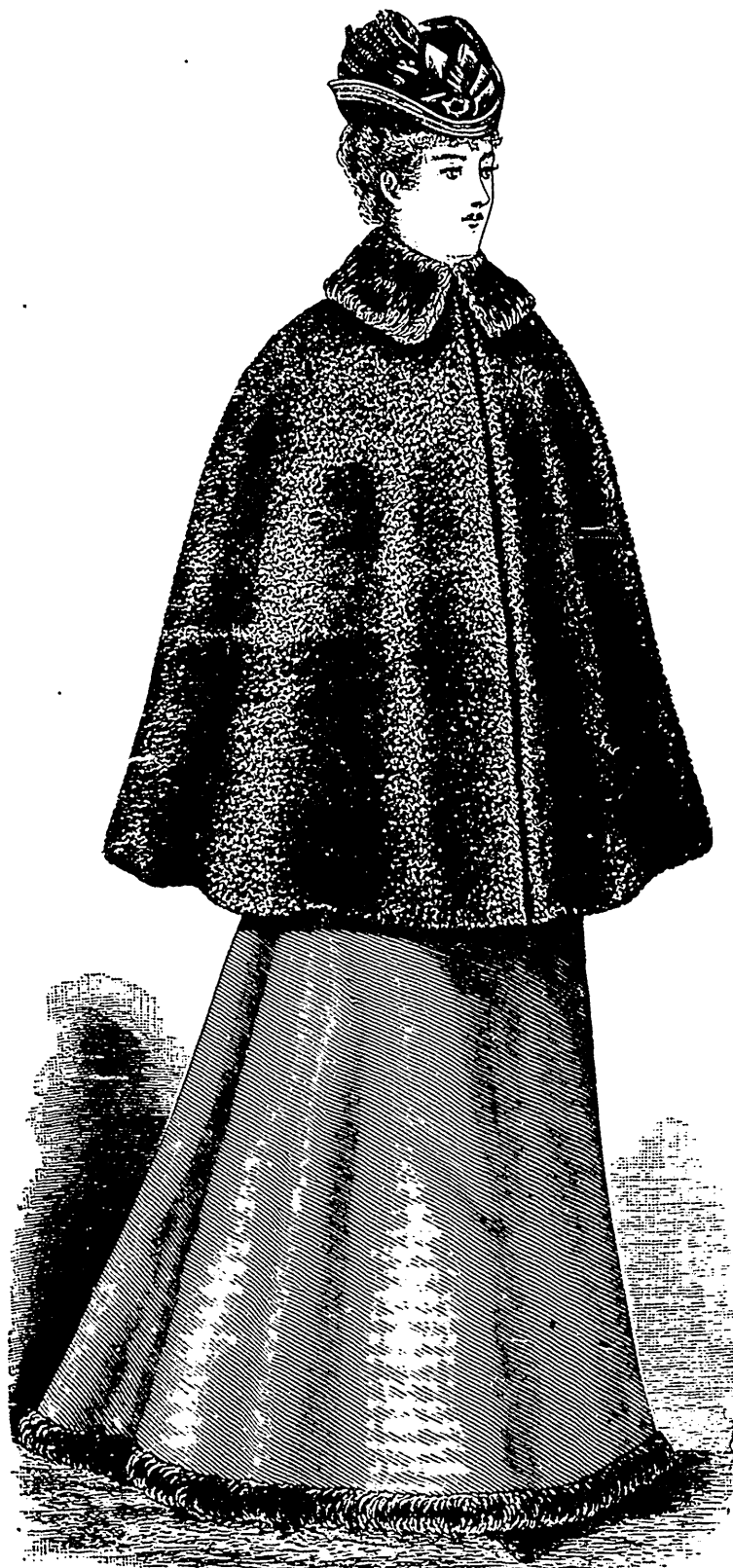


FIGURE No. 451 K.—LADIES' DOUBLE-BREADED LONG CLOAK.

(For Illustration see Page 696.)

FIGURE No. 451 K.—This illustrates a Ladies' cloak. The pattern, which is No. 7270 and costs 1s. 3d. or 40 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is represented differently developed on page 709 of this magazine.

The cloak may serve as a storm coat or as a travelling or driving wrap, and is here pictured made of dark-blue cloth and lined with bright-plaid silk. Its loose fronts lap in double-breasted fashion and are closed with button-holes and large smoked-pearl buttons. They are rendered smooth over the hips by long under-arm darts, and the back is curved to the outline of the figure by the usual gores, and a center seam that terminates below the waist-line above long

coat-laps, the side-back seams disappearing under well pressed coat-plaits that are each marked at the top with a button. The two-seam *gigot* sleeves display fashionable fulness at the top and a smooth effect below the elbow. They are arranged upon linings, which are shaped by similar seams and are sufficiently full to slip on easily over the immense sleeves now in vogue, the fulness at the top being collected in forward and backward turning plaits. An encircling row of machine-stitching finishes each sleeve a little above the lower edge, and the pocket-laps, which cover the openings to side pockets inserted in the fronts and a change pocket at the right side, are finished in a similar manner. Underneath the rolling collar, which is mounted upon a close-fitting band and finished with a row of machine-stitching, are attached a circular cape and a round hood. The cape is fitted smoothly over the shoulders by darts and falls below in softly rolling folds that suggest the military mode. Its front edges fall with a flare back of the buttons on the cloak, and it is lined with bright plaid silk nearly to the front edges, which are widely underfaced with the cloth. The hood is shaped to fit the head closely by a center seam and a shorter seam at each side, and the fulness at the outer edge is drawn into a frill at the center by an elastic inserted in a short casing formed by stitching the outside and lining together. The hood lining is of the plaid silk.

The cloak is both serviceable and stylish and will develop attractively in melton, cloth, tweed, serge, camel's-hair or plain, plaid, checked or striped cloaking; and the cape and hood may be lined throughout with silk or satin in a prettily contrasting color. No decoration is

FIGURE No. 452 K.—LADIES' STREET TOILETTE.—This illustrates Ladies' Cape No. 7274 (copyright), price 1s. or 25 cents; and New Bell Skirt No. 7284 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 693.)

needed, save, perhaps, a simple arrangement of machine-stitching. The hat is an Alpine of fine blue felt banded with blue ribbon.

FIGURE No. 452 K.—LADIES' STREET TOILETTE.

(For Illustration see Page 697.)

FIGURE No. 452 K.—This illustrates a Ladies' cape and new bell

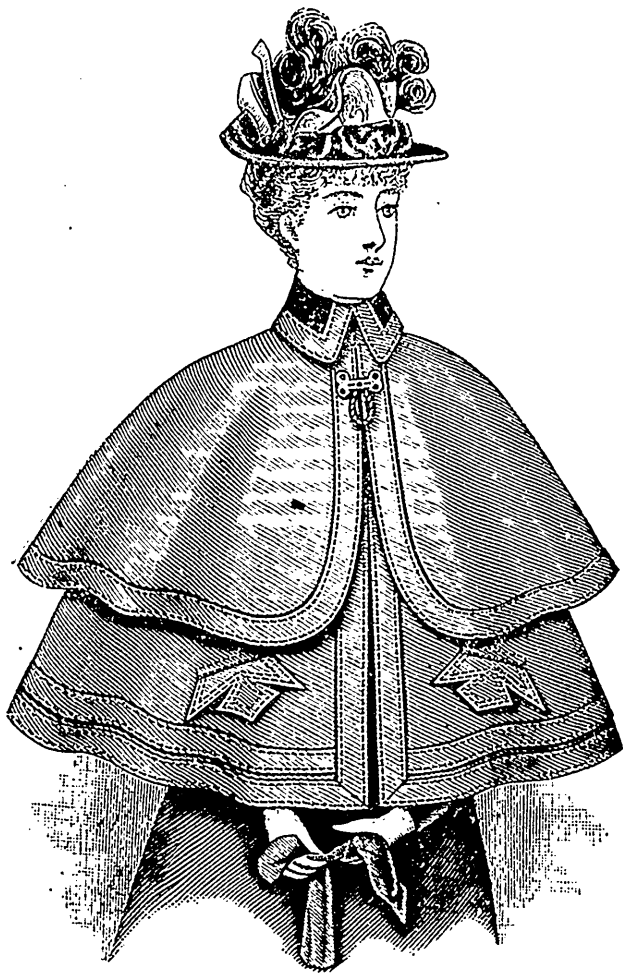


FIGURE No. 453 K.—LADIES' DOUBLE CAPE.—This illustrates Pattern No. 7278 (copyright), price 1s. or 25 cents.

(For Description see this Page.)

skirt. The cape pattern, which is No. 7274 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again represented on page 711 of this magazine. The skirt pattern, which is No. 7284 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is again portrayed on page 719.

The skirt, which is here shown made of cadet-blue whipcord, is one of the most popular of the new modes, being admired for its very graceful effect. It is a new bell style, with a decided flare at the front, and has a circular front extending far back, and three back gores that are very narrow at the top and very wide at the bottom. The fulness at the back is arranged in two backward-turning plaits at each side of the center, the plaits forming the back into five handsome *godet* folds which conceal the seams and are tacked to straps near the top to hold them in position; an interlining of crinoline preserves the correct flare. The slight fulness in the front may be disposed in gathers or may be removed by darts, both modes being approved by Fashion, and the choice between them being decided by the wearer's figure and the nature of the material. An appropriate decoration is contributed by a band of black coney fur at the lower edge.

A fine quality of seal-plush was selected for the cape, with black coney fur for the collar. The cape extends to a fashionable depth below the waist-line, and may be made with or without a center seam, as is best suited to the material. It is fitted smoothly over the shoulders by two darts at each side and falls below in undulating folds. At the neck is a deep rolling collar in two sections that flare at the throat. The collar may, if preferred, be worn standing. The closing of the cape is made invisibly.

For the promenade or for shopping wear a toilette of this kind decidedly appropriate, simple styles being best adapted to such use. Astrakhan, plush, fur of any variety or any heavy cloth or cloaking fabric may be chosen for the cape; and for cloth, braid or stitching will provide suitable ornamentation. Silken or woollen material of seasonable texture and of any fashionable hue will make it attractively in the skirt, and bands of the material, rows of braid stitching, ribbon, galloon or passementerie may be used to trim.

The hat is one of the new walking shapes in cadet-blue felt; the brim is bound with gray, and the trimming consists of ribbon wings.

FIGURE No. 453 K.—LADIES' DOUBLE CAPE.

(For Illustration see this Page.)

FIGURE No. 453 K.—This represents a Ladies' double cape. The pattern, which is No. 7278 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in four views on page 712 of this publication.

The cape is one of the handsomest and most stylish of the season's novelties, and is here pictured made of faced cloth in a fashionable shade of tan. It consists of two capes of circular shape and unequal depth, and a dart is taken up in the lower cape at each shoulder to render it perfectly smooth-fitting at the top. Both capes fall in undulating folds below the shoulders, and the lower cape presents a seam at the center of the back, while the upper cape is left unseamed, its back edges separating with a slight flare toward the lower corners, which are prettily rounded. The lower front corners of the upper cape are also rounding, while the lower cape falls square. If preferred, all the corners may be square.



FIGURE No. 454 K.—LADIES' BOX-PLAILED BASQUE.—This illustrates Pattern No. 7277 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 699.)

rolling collar mounted on a deep band is at the neck; it is inlaid with dark-brown velvet which contrasts richly with the cloth, a row of machine-stitching following all the edges of the cloth facing.

The band is closed with hooks and loops, and the cape is closed just below with a fancy clasp. Pockets inserted in the lower cape are covered by fanciful pocket-laps that are outlined and headed by two rows of stitching. The edges of each cape are finished with a band of cloth stitched to position, and a second band is applied above that along the lower edge of the deeper cape.

Box or faced cloth, broadcloth, novelty suiting of suitable weight and various other fashionable materials may be used with good effect for capes of this description, and if a plain completion be not admired, bands of the material, bindings of braid or one or several rows of machine-stitching may finish the edges. A lining of silk is always a desirable addition to such a cape.

The felt hat is stylishly adorned with satin, cloth and feathers.

FIGURE No. 454 K.—LADIES' BOX-PLAITED BASQUE.

(For Illustration see Page 698.)

FIGURE No. 454 K.—This illustrates a Ladies' basque. The pattern, which is No. 7277 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is presented in three views on page 712 of this DELINEATOR. The basque is fashionably known as the Norfolk jacket, and may stylishly accompany any of the new skirts. It is represented in the present instance developed in fancy cheviot. It extends to a becoming depth below the hips and is closed all the way down the center of the front with button-holes and bone buttons. A broad box-plait is arranged at each side of the closing, and a similar box-plait is formed at each side of the center of the back, the plaits being stitched along their underfolds nearly to the lower edge.

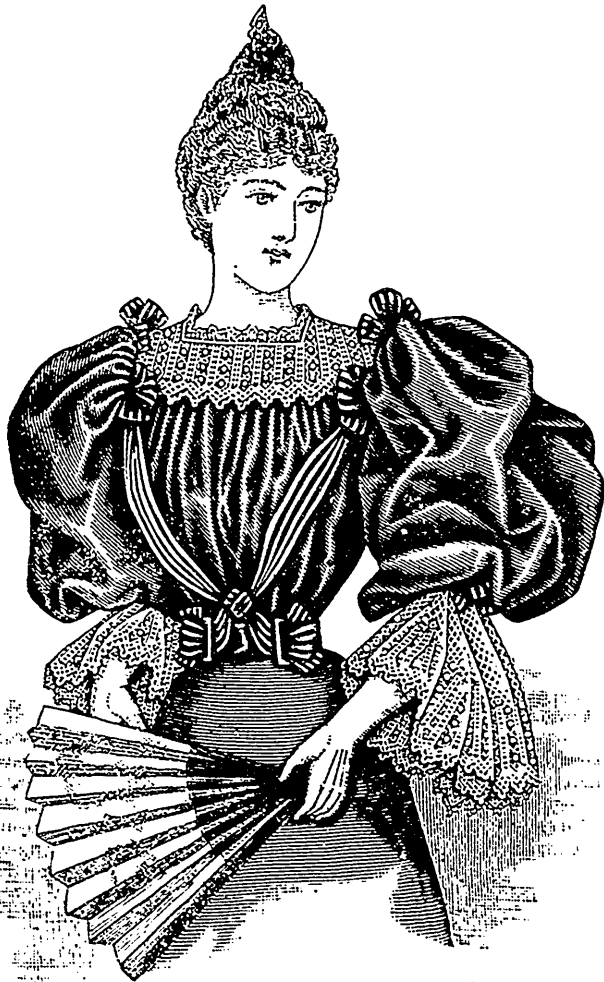


FIGURE No. 455 K.—LADIES' YOKE BLOUSE-WAIST.—This illustrates Pattern No. 7312 (copyright), price 1s. or 25 cents.
(For Description see this Page.)

The trim adjustment at the sides is due to under-arm gores which separate the fronts and back; and the basque may be made up with or without a body lining that is fitted by the customary darts and

seams and closed at the center of the front. The one-seam *gigot* sleeves display fashionable fullness above the elbow and a smooth effect upon the forearm. They are mounted upon linings having the usual inside and outside seams, and may be gathered at the



FIGURE No. 456 K.—LADIES' DRESSING-SACK.—This illustrates Pattern No. 7298 (copyright), price 1s. or 25 cents.

(For Description see Page 700.)

top or arranged in forward and backward turning plaits, as preferred, the pattern providing for both styles. At the neck is a rolling collar with widely flaring ends, but this may be omitted in favor of a close-fitting curate collar that is also included in the pattern. The basque is worn outside the skirt in this instance and is neatly belted, the ends of the belt being closed at the center of the front with a fancy buckle.

The Norfolk jacket promises to be as popular during the coming season as it has been in the past, and may, as heretofore, form part of a dressy toilette for visiting, shopping or general wear. It may be developed in serge, cheviot, hopsacking, vicuna, homespun or plain or fancy woollen goods of any stylish variety, and may be finished with one or two rows of machine-stitching, if a perfectly plain completion be deemed undesirable.

The hat is an Alpine of fine felt bound and banded with ribbon and trimmed at the left side with a wing.

FIGURE No. 455 K.—LADIES' YOKE BLOUSE-WAIST.

(For Illustration see this Page.)

FIGURE No. 455 K.—This illustrates a Ladies' yoke blouse-waist. The pattern, which is No. 7312 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown differently made up and trimmed on page 714 of this magazine.

The blouse-waist will prove especially becoming to slender women,

as it tends to increase the apparent size of the figure. It is here represented in an attractive black-and-white combination, the materials being black silk and white lace. The waist is provided with a body lining that is accurately adjusted and renders a *négligé* effect impossible; it has full fronts and a full back, which are joined in under-arm seams and gathered at their upper edges, the fulness at the waist-line being drawn by several rows of shirring at the center of the back and at each side of the closing, which is made at the center of the front. A square yoke that is shaped by shoulder seams and attractively overlaid with white net-top lace appears above the fronts and back and is closed along the left shoulder seam. The neck is in this instance cut square and slightly low and is prettily finished with a frill of lace and a piping; but the pattern also makes provision for a high neck completed with a standing collar. Over the coat-shaped sleeves at the top are disposed voluminous puffs, which are artistically draped by tackings to the sleeves and droop softly over white lace frills that are deepest at the back of the arm. The sleeves are here cut off below the puffs, but when the blouse is made high-necked, they will be made full length. Rosettes of black-and-white striped ribbon ornament the sleeve frills at the top on the upper side of the arm, and similar rosettes are set on the shoulders. A unique decoration is arranged at the front with ribbons, which start from rosettes at the lower corners of the yoke, are carried diagonally downward toward the center and knotted over the closing just above a flat belt, the ribbons ending in a number of loops that are secured to the belt at each side of the front by a pretty slide.

Soft silken and woollen textures, such as India silk, surah, figured satin, crêpon, French cashmere, etc., are best suited for development by the mode, and lace, ribbon, insertion, ruchings or rosettes may be applied for trimming.

FIGURE NO. 456 K.—LADIES' DRESSING-SACK.

(For Illustration see Page 699.)

FIGURE NO. 456 K.—This illustrates a Ladies' dressing-sack. The pattern, which is No. 7293 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again shown on page 716 of this issue.

Grace and comfort are blended most satisfactorily in this dressing-sack, and the material chosen for it in the present instance is fine French flannel showing a white ground polka-dotted in color with a tasteful decoration of black lace edging. The back and

are gracefully inclined the figure by under- and side-back gores at curving center seam, parts being given generous width below waist-line to fall in defined flutes over dress skirt. The fronts are comfortably loose, are closed from the throat almost to the lower edge with buttons and button-holes. Lace edging prettily trims the rolling collar, being applied to fall with becoming fulness from the ends and lower edge. The sleeves are of leg-o'-mutton style and are full enough to allow perfectly free movement of the arms; they are shaped by seams along the outside and inside of the arm, and the fulness at the top is regulated by gathers to droop and spread in balloon fashion. The wrists are completed with rolling cuffs that are ornamented with upturning frills of lace.

Soft materials of a simple nature are usually employed in making dressing-sacks, merino, cashmere and French and American flannels being most often chosen. If, however, a cotton fabric be preferred, it may be selected from among the numerous standard weaves, such as lawn, nainsook or cambric. Ruffles of embroidery may decorate sacks of cotton materials, while button-hole or fancy stitching, lace, ribbon, etc., may supply ornamentation for woollen goods.

FIGURE NO. 457 K.—LADIES' VASSAR GOWN.

(For Illustration see this Page.)

FIGURE NO. 457 K.—This illustrates a Ladies' Vassar gown. The pattern, which is No. 7290 and costs 1s. 6d. or 35 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 708 of this publication.

The gown possesses in a marked degree that comfortable, *négligé* appearance which is so charming a feature in a lounging-robe or wrapper, and is here shown made of India silk having a delicate shell-pink ground marked with pale-green and pink sprigs. The sleeves are the special feature of the mode, being shaped to extend to the neck and separate the full fronts and full back on the



FIGURE NO. 457 K.—LADIES' VASSAR GOWN.—This illustrates Pattern No. 7290 (copyright), price 1s. 6d. or 35 cents.

(For Description see this Page.)

shoulders. Four evenly spaced rows of shirring collect the fulness in the upper part of the fronts, back and sleeves, the neck edge being turned under to form a full standing frill; and the shirrings are tacked to a yoke-stay shaped by shoulder seams. Under-arm gores are inserted between the fronts and back at the sides, and the gown falls in straight, unrestrained folds all round, with extremely graceful effect. The sleeves, which are generously full, are turned under deeply at the bottom and drawn in at the wrists by shirrings tacked to stays and made far enough from the bottom to form pretty frills. Two rosettes of silk are ornamentally placed on the fronts over the lowest row of shirring, one being tacked at each side of the closing, which is made invisibly at the center.

Crépon, vailing, flannel, India and China silk and other fabrics of similar texture are most appropriate for the gown; and such tints as lavender, pale-pink or blue, either plain or figured in delicate hues, are most effective. If decoration is required, a festooned frill of lace or ribbon fancifully arranged may follow the lower edge.

FIGURE No. 458 K.—LADIES' AFTERNOON TOILETTE.

(For Illustration see this Page.)

FIGURE No. 458 K.—This consists of a Ladies' blouse-waist and three-piece skirt. The blouse-waist pattern, which is No. 7288 and costs 1s. or 25 cents, is in eleven sizes for ladies from twenty-eight to forty-two inches, bust measure, and is shown in two views on page 715 of this publication. The skirt pattern, which is No. 7294 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from twenty to thirty-eight inches, waist measure, and may be seen again on page 720.

Novelty wool goods showing a mingling of copper and black were selected for the skirt in the present instance, and, in accordance with the latest fancy for such toilettes, the blouse-waist is of different material, spotted black taffeta being chosen for it. The skirt exemplifies the new three-piece style, which displays the bell flare at the bottom and introduces a flowing box-plait at each side of the center seam. The front-gore, which is rather narrow, is arranged between two side-gores that extend to the center of the back, where their bias back edges are joined in a seam. The shaping of the gores at the top produces slight fulness at the front and sides which is evenly distributed by gathers; and at each

side of the center seam is arranged a box-plait, which is narrow at the top and widens gracefully all the way down, its stately appearance being emphasized by an interlining of hair-cloth or canvas and a strap arranged underneath. The skirt is so artistic and graceful in its outlines that decoration is unnecessary.

The blouse-waist shows a decided innovation, being closed invisibly at the center of the back. The front displays a draped effect at the center which renders it particularly desirable for women of slender form. The drapery results from a cluster of forward-turning plaits at each side of the center at the neck, the plaits spreading into graceful cross folds and wrinkles over the bust. The fulness at the waist-line is collected in shirrings, which are stayed by tackings to the dart-fitted lining-front and concealed by a short, crush-belt section with frill-finished ends, the fulness drooping at the waist-line with full blouse effect. A forward-turning plait which extends from the bust to the waist-line at each side of the fulness produces a smooth effect at the side; and almost meeting these plaits are straps of ribbon overlaid with lace, which start from the shoulder seams and form an effective decoration. The backs, which are separated from the front by under-arm gores, are arranged in three box-plaits, the center plait concealing the closing; and the fulness at the waist-line is drawn to the center by gathers, which dispose the skirt portion of the back in a series of ripples like those observed at the lower part of the front, a perfectly smooth effect being produced over the hips. The sleeves have huge puffs, which extend to the elbow and are arranged in broad double box-plaits to secure the broad, flat appearance that is so fashionable at present. The plaits spread and produce the effect of exaggerated balloon puffs, and the fulness at the lower edge is collected in gathers, which are concealed by ornamental sections of taffeta that encircle the sleeves at the elbow. The ornamental sections are arranged in a series of tuck-shirrings drawn together to form rosettes, and the smooth sleeves are covered below the puffs with deep, bias facings of the material shaped by inside seams

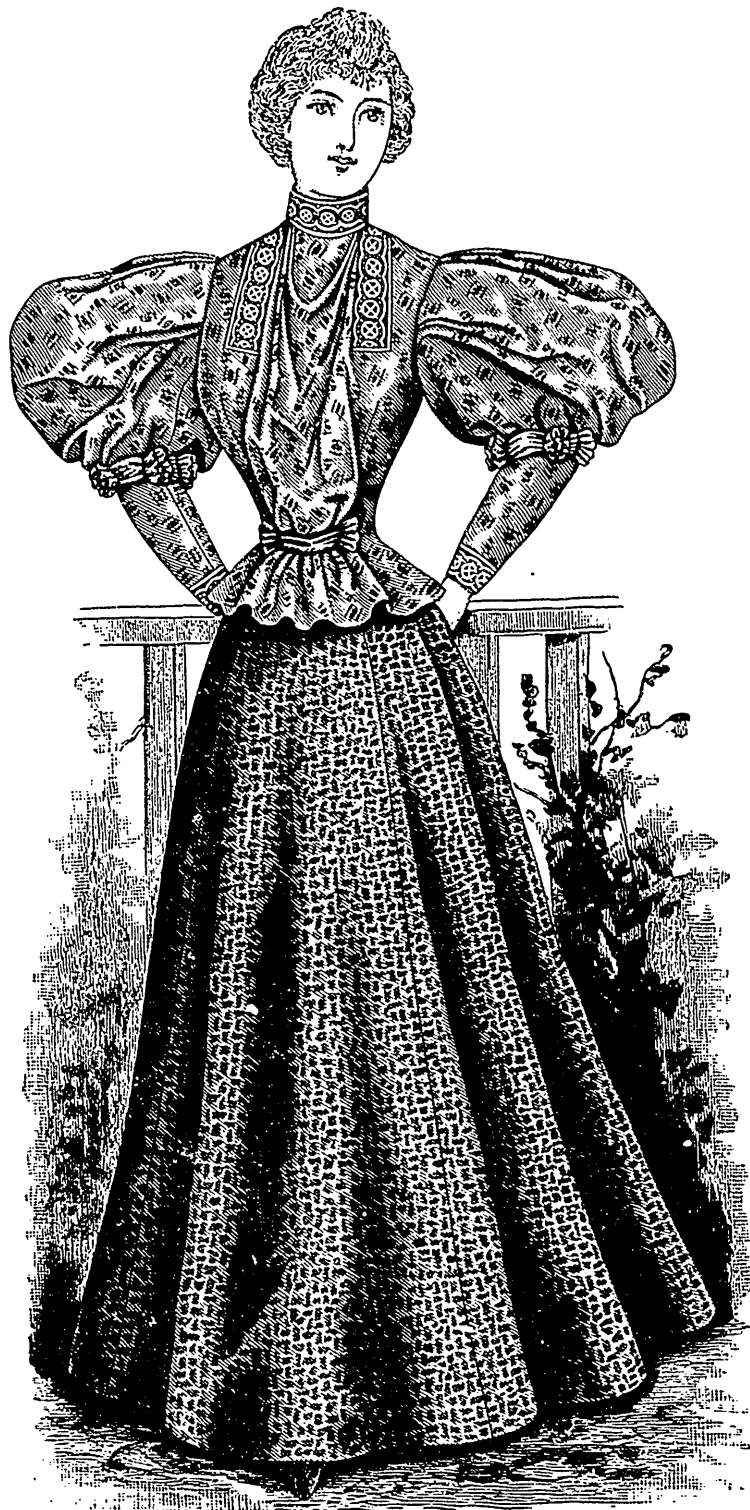


FIGURE No. 458 K.—LADIES' AFTERNOON TOILETTE.—This consists of Ladies' Blouse-Waist No. 7288 (copyright), price 1s. or 25 cents; and Three-Piece Skirt No. 7294 (copyright), price 1s. 3d. or 30 cents.

(For Description see this Page.)

and decorated at the wrists with an encircling band of ribbon overlaid with lace. The stylishly high curate collar is closed at the center of the back and is covered with ribbon overlaid with lace. The toilette is attractive enough to be chosen for an informal

afternoon reception, a luncheon or dinner party or some other semi-ceremonious function. The blouse-waist unites the trimness of a close-fitting basque with the fanciful effect of less severe modes, and will make up exquisitely in fancy silk, satin, spotted or shaded *peau de cygne*, tulle or any other material that is especially suitable for fancy basques and blouses. The skirt may be made of vicuna, *crêpon*, cloth, *miroir moiré*, camel's-hair, *poil de chèvre*, *gros de Londres* or some other equally fashionable dress goods.

FIGURE No. 459 K.—
LADIES' LOUNGING-ROBE.

(For Illustration see this Page.)

FIGURE No. 459 K.—This illustrates a Ladies' lounging-robe. The pattern, which is No. 7301 and costs 1s. 6d. or 35 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 707.

A becoming and comfortable dressing-robe is here shown made up in a pretty combination of pale-blue novelty cloth and quilted dark-blue silk. The fronts lap widely and are rendered smooth-fitting at the sides by under-arm darts, and the back is conformed gracefully to the figure by curving center and side seams. The robe may be made with a slight train or in round length, the pattern providing for both lengths. The neck is slightly low in front and is finished with a broad collar of quilted silk which extends down the fronts to the lower edge of the robe, narrowing gradually from the bust. The one-seam sleeves, which are bell-shaped at the wrists, have fashionable fulness at the top and are completed with cuff facings of quilted satin corresponding with the collar. The collar is outlined with white cord, and so also are the cuff facings. The waist is encircled by a *cordelière*.

For the boudoir no more satisfactory or comfortable robe could be desired than the one here shown. It insures perfect freedom of movement and, while not tightly fitted, is extremely neat in appearance, owing to its shaping and mode of completion. Elder-down flannel, cashmere, Henrietta and French flannel are appropriate materials for the robe.

FIGURE No. 460 K.—LADIES' MORNING TOILETTE.

(For Illustration see Page 703.)

FIGURE No. 460 K.—This consists of a Ladies' matinée or tea-jacket and skirt. The matinée pattern, which is No. 7307 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight

to forty-six inches bust measure, and is differently portrayed on page 715 of this magazine. The skirt pattern, which is No. 7229 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is otherwise depicted on its accompanying label.

The toilette may be assumed for dressy morning wear at home or for receiving one's friends informally. The matinée is fashioned in a style that is generally becoming, and is here represented made of India silk showing violets thickly strewn over a darker ground, and deep point de Gène lace edging. The fronts fall in full folds from shirrings at the top, and are drawn in closely to the figure at the waist-line by a violet ribbon girde that is decorated at each side of the center in front with a rosette, from which long ends fall with graceful effect. The back, which is separated from the fronts by under-arm gores, is smooth across the shoulders, while the fulness at the waist is drawn closely to the center and collected in shirrings, which are stayed to a short, fitted back of lining that ensures a trim effect. The fanciful collar is pointed at the center of the back and on each shoulder, and from its lower edge a frill of deep point de Gène lace edging falls with Bertha effect at the back and over the shoulders and extends in a deep point at the center of the front, its ends being joined to the front edges of the fronts, which are closed invisibly at the center. The full puff sleeves, which extend below the elbow and are arranged upon smooth linings, are gathered at the top and are drawn in closely by shirrings made at deep frill depth above the lower edges. The sleeves are cut off below the shirrings in the present instance and lengthened by frills of point de Gène lace. A rosette-bow of ribbon decorates



FIGURE No. 459 K.—LADIES' LOUNGING-ROBE.—This illustrates Pattern No. 7301 (copyright), price 1s. 6d. or 35 cents.

(For Description see this Page.)

Each sleeve at the outside of the arm, and the collar is outlined with ribbon and ornamented with a tiny rosette arranged upon each point and at the throat. The *matinée* reaches nearly to the knee, and its lower edge is made fanciful by a festoon arrangement of lace headed by ribbon and decorated with ribbon rosettes.

The skirt, which is made of novelty goods showing an intermingling of violet and black, has an over-skirt drapery that entirely conceals the front and side gores, being composed of a wide, draped right-section, and a narrow plain left-section joined in a seam, which is concealed by a broad, backward-turning plait decorated at the bottom with a row of buttons. The back-gores fall in stately *godets* or flutes, which are held in place by elastic straps.

The *matinée* will develop exquisitely in India or China silk, *crépon*, cashmere or vailing in any of the pale shades of mauve, fuchsia, pink or blue; and it is also well adapted to flannel and figured fabrics. It may be assumed by a convalescent, or by a matron at breakfast *en famille*, and may be made as elaborate as desired by a tasteful application of lace, insertion or ribbon. The skirt may be made of any fashionable silken or woollen fabric or any of the novelty goods, whether shaded, striped, figured or plaided.

sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently represented on page 711 of this magazine. The skirt pattern, which is No. 7193 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is again illustrated on its accompanying label.

The cape was designed especially for the development of Astrakhan, fur, plush and heavy cloakings, and its attractive features are here shown to advantage in seal-plush of rich quality. It is of circular shaping and is perfectly smooth at the top, a close adjustment over the shoulders being ensured by a dart at each side. Below the shoulders the cape falls in pretty waves all round, and the front ends hang slightly apart from some distance below the throat to the lower edge. The closing is made at the top, and at the neck is a collar that may be worn turned down or, as in the present instance, standing with the ends softly reversed. When worn standing, the collar affords ample protection against storm and dampness and is decidedly becoming.

Novelty goods showing mauve and golden-brown stripes were selected for the skirt, which is of the admired three-piece variety. The front-gore extends well to the back and is joined to the back-gores, which are seamed at the center. The front and sides of the skirt are desirably smooth, the fulness at the top being disposed of by darts or collect-



FIGURE No. 461 K.—LADIES' CARRIAGE TOILETTE.

(For illustration see Page 704.)

FIGURE No. 461 K.—

This illustrates a Ladies' cape and three-piece skirt. The cape pattern, which is No. 7299 and costs 10d. or 20 cents, is in ten

FIGURE No. 460 K.—LADIES' MORNING TOILETTE.—This consists of Ladies' *Matinée* or Tea-Jacket No. 7307 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 7229 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 702.)

ed in gathers, as best suited to the figure or the material; and at the back plaits or closely drawn gathers at the top produce undu-

lating folds that spread gradually to the lower edge. A distended effect is observed all round in the lower part of the skirt, and a stylish foot-trimming is provided by a row of golden-brown circular braid ruffling.

Melton, kersey and heavy cloaking materials, as well as fur of all varieties, are appropriate for the cape, and braid or fur may be applied for decoration when cloth is chosen. Camel's-hair, serge, Fayette and stately silken fabrics will make up handsomely in the skirt, and personal taste may be consulted in the matter of garniture.

The felt hat is edged with fur and decorated with velvet rosettes and fancy ribbon.

LADIES' COSTUME,
WITH THREE-PIECE
SKIRT THAT MAY BE
GATHERED OR PLEATED AT
THE BACK, AND HAVING
A SLASHED FRONT—DRAPERY
THAT MAY BE GATHERED
OR DART-FITTED.

(For Illustrations see Page 705.)

No. 7309.—A stylish combination of moiré and novelty wool goods is pictured in this costume at figure No. 450 K in this DELINEATOR, with large buttons and velvet cordings for decoration.

The most attractive features of the costume are here shown to advantage in a charming combination of cloth and silk. The skirt is of the fashionable three-piece variety, and has a wide front-gore that is fitted at the top by darts and deeply faced at the bottom with silk, the facing being effectively revealed below a stylish drapery that extends nearly to the bottom of the skirt and is deeply slashed at each side. The drapery may be gathered at the top or fitted smoothly by darts, as considered most becoming or as the nature of the material demands. It is decorated at the front edges of the slashes with simulated button-holes and at the back edges of the slashes with corresponding buttons. The back-gores, which have bias back edges joined in a center seam, may have the fulness at the top collected in gathers or in three backward-turning plaits at each side of the placket, the fulness spreading gracefully to the lower edge, where the skirt measures four yards in the medium sizes.

The basque is fashionably short and displays a round lower outline; and its smooth adjustment is due to double bust darts, under-arm and side-back gores and a curving center seam. The fronts are arranged upon lining fronts

that close invisibly at the center; they are reversed to below the bust in very broad double-pointed lapels which are overlapped by broad applied lapels of silk, the points of the applied lapels extending between the points of the other lapels to form triple points. Between the lapels is displayed a smooth silk vest, which is sewed

to the right lining-front and secured with hooks and loops at the left side. The fronts are closed below the lapels with hooks and loops and decorated at each side of the closing with two large buttons; and the free edges of the lapels are decorated with fancy braid. The one-seam *gigot* sleeves are bouffant above the elbow and smooth upon the forearm; they are mounted upon smooth linings having inside and outside seams and are gathered at the top to spread stylishly. At the neck is a close-fitting curate collar of silk, closed at the left shoulder seam and decorated at the top with a band of fancy braid. If a less elaborate costume be desired, the applied lapels and the drapery may be omitted, as shown in the small front view.

A smart costume for calling, driving or church wear may be developed by the mode in the covert cloth, hopsacking, Scotch mixtures, wool *crépon*, cheviot or novelty all-wool or silk-and-wool goods, either with or without plain or moiré velvet, moiré, silk or taffeta used in combination. If garniture be desired, lace insertion, braid, *passementerie*, etc., may be added in any becoming way.

We have pattern No. 7309 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires five yards of cloth fifty-four inches wide, with three yards and five-eighths of silk twenty inches wide, or six yards and seven-eighths forty-four inches wide, or six yards and three-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

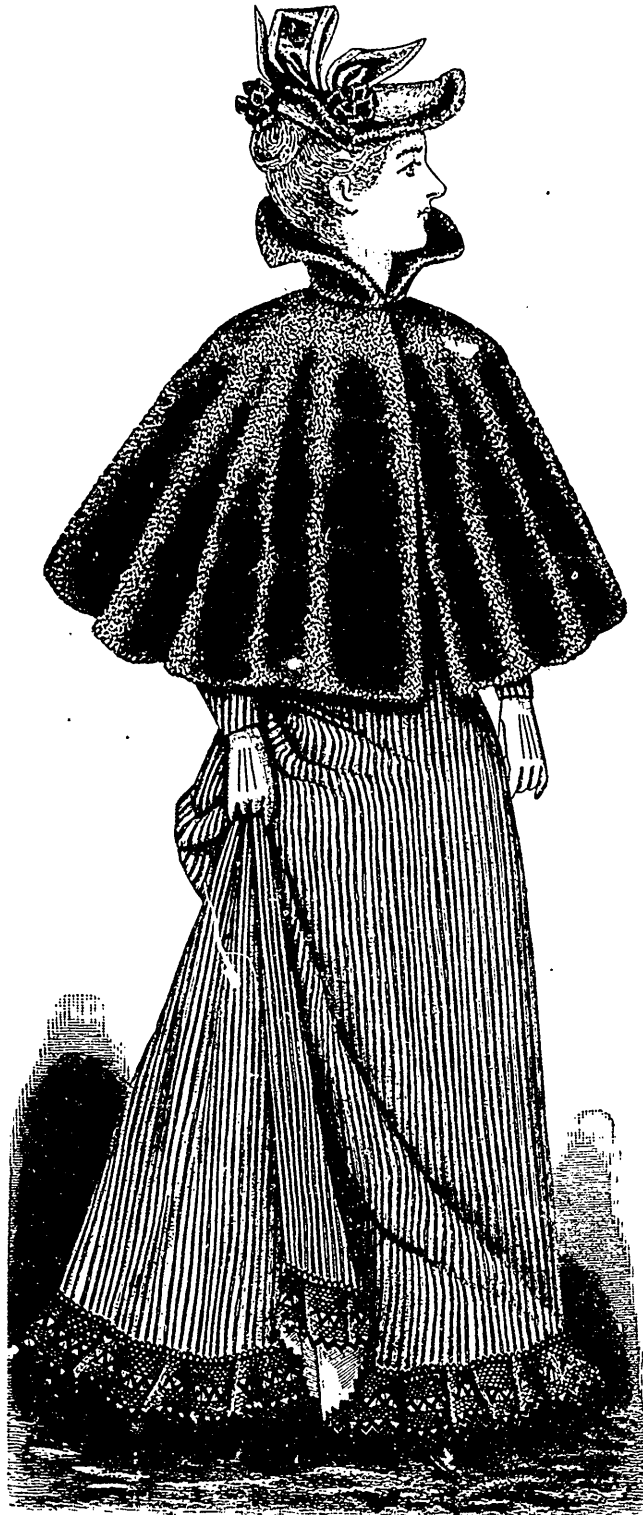


FIGURE No. 461 K.—LADIES' CARRIAGE TOILETTE.—This illustrates Ladies' Cape No. 7299 (copyright), price 10d. or 20 cents; and Three-Piece Skirt No. 7193 (copyright), price 1s. or 25 cents.

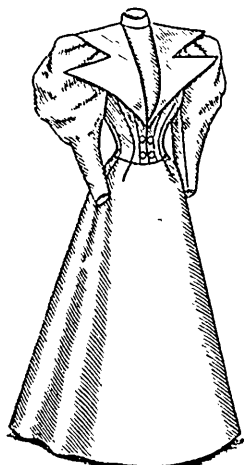
(For Description see Page 703.)

LADIES' COSTUME,
WITH SKIRT HAVING
FIVE *GODET* GORES
OR FOLDS AT THE
BACK.

(For Illustrations see Page 706.)

No. 7315.—Light-tan rock *crépon*, black satin and *écru* silk are beautifully combined in this costume at figure No. 441 K in this magazine. The costume possesses a simple elegance that will appeal to women

of refined taste and it will be frequently chosen for a calling or promenade gown in preference to the more fanciful modes which



7309

View without Front Drapery and Applied Revers.



7309

View Showing Drapery and Skirt Gathered.

ing and softly rolled at the top or rolled flatly all round, as shown in the engravings. The one-seam *gigot* sleeve, which is mounted upon a smooth lining having the usual inside and outside seams, displays the correct droop at the top, where the fulness is gathered to spread in the prevailing exaggerated style to the elbow, below which a smooth effect is observed. The fronts are closed with hooks and loops and ornamented at each side of the closing below the lapels with two large buttons.

The costume will make up handsomely in *peau de soie*, *miroir moiré*, satin antique, *gros de Londres*, *gros de Tours* and various other rich fabrics. It is also adaptable to fashionable woollens, such as *crépon* in plain or fancy varieties, vicuna, camel's-hair and Fayette. The costume is so elegant of outline that garniture is not necessary, but, if desired, any trimming in vogue may be added.

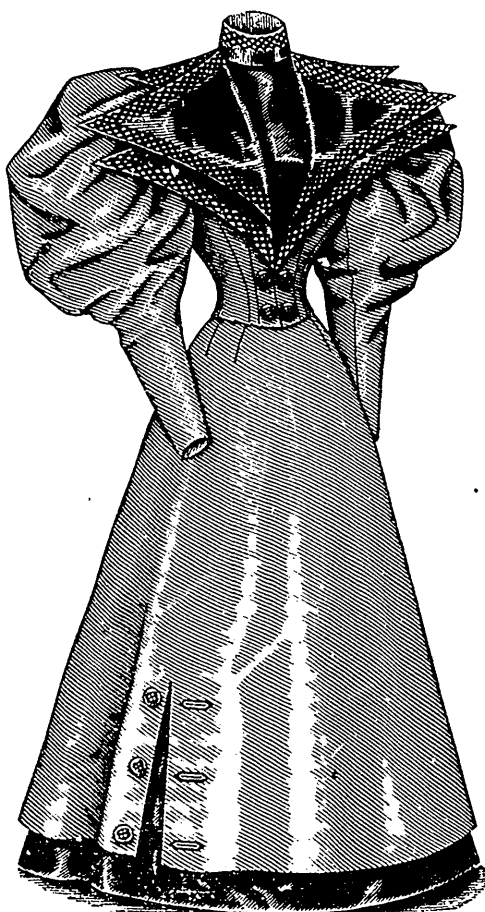
We have pattern No. 7315 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires five yards and seven-eighths of cloth fifty inches wide, with one yard of silk twenty inches wide. Of one material, it needs thirteen yards and five-eighths twenty-two inches wide, or six yards and three-fourths forty-four inches wide, or five yards and seven-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' LOUNGING, DRESSING OR BATH ROBE, WITH SLIGHT TRAIN (PERFORATED FOR ROUND LENGTH).
(For Illustrations see Page 707.)

No. 7301.—A pretty combination of light novelty cloth and dark

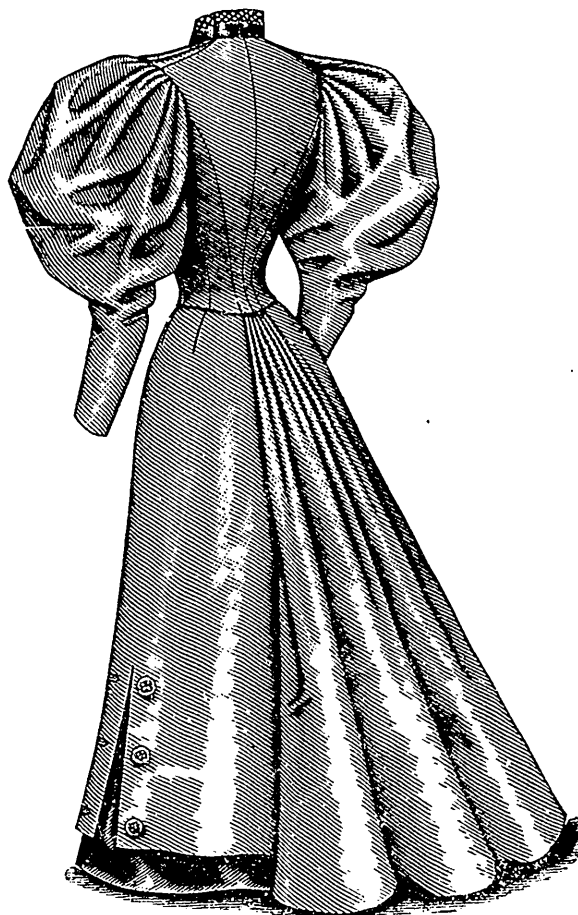
are also in vogue. For the present development of the costume an effective combination of light-weight melton and shaded silk was selected. The skirt introduces *godets* or organ-pipe folds at the back and a decided bell flare toward the foot. It has a wide circular front, and a back that consists of five rather narrow gores, which are interlined with hair-cloth or some other equally stiff material and arranged at the top in five tiny box-plaits that spread into well defined *godets* or organ-pipe folds, their fancifully rolling effect being preserved by a strap tacked underneath. The skirt measures five yards at the bottom in the medium sizes and is plainly complete. A placket is finished above the seam nearest the front at the left side, and the top of the skirt is completed with a belt.

The short, round basque is superbly adjusted by double bust darts, under-arm and side-back gores and a curving center seam. Its fronts, which are arranged upon lining fronts that close at the center, are rolled back above the waist-line in broad lapels, between which is revealed a full vest of silk that is arranged upon the lining fronts. The vest is softly wrinkled by gathers at the top and bottom and is closed invisibly at the center. At the neck are a stylishly high standing collar that is closed at the left shoulder seam and a deep collar which may be worn stand-



7309

Front View.



7309

Side-Back View.

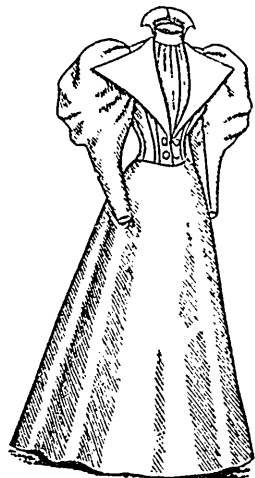
LADIES' COSTUME, WITH THREE-PIECE SKIRT THAT MAY BE GATHERED OR PLAITED AT THE BACK, AND HAVING A SLASHED FRONT-DRAPERY THAT MAY BE GATHERED OR DART-FITTED. (COPYRIGHT.)

(For Description see Page 704.)

quilted satin is shown in this robe at figure No. 459 K in this magazine, with cord for decoration.

The robe is here pictured made of striped flannel. Its adjustment is accomplished in so simple a manner that the least experienced needlewoman will have no trouble in developing it. The loose fronts are rendered smooth-fitting at the sides by long under-

arm darts, and the back is curved becomingly to the figure by well curved center and side seams, the



7315

shaping of the back producing gracefully rolling folds that spread to the edge of the slight train, which, if undesirable, may be cut off, the pattern also providing for a robe of round length. The fronts lap widely below the bust and are cut away in V shape at the top to reveal the throat prettily. The collar rolls deeply at the back and extends to the lower edges of the fronts; it rolls back to form revers that narrow gradually all the way down, and its edges are piped with plain flannel. The closing is made invisibly at the left side. The bell sleeves, which are shaped by inside seams, display at the top picturesque fullness that is drawn by gathers to spread broadly upon the shoulders; they are comfortably wide and are finished at the wrists with cuff facings of the material piped at the top with

this gown may be seen made of shell-pink India silk, with silk rosettes for garniture.

The robe, as the title implies, can be used for a night-gown, wrapper or lounging-robe, and is here represented made of blue China silk. The gown is composed of full fronts and a full, seamless back separated under the arms by under-arm gores and at the top by the full sleeves, which extend to the neck. The gown is closed invisibly at the center of the front to a desirable depth, and the hemmed front edges are lapped and tacked below the closing. At the top the garment is turned under deeply and shirred to round yoke depth, the shirrings being evenly spaced and drawn in to fit a round yoke stay that is fitted by shoulder seams; and above the shirrings the top rises in a full frill about the neck. The sleeves are turned under at the wrists and shirred to form a frill finish, the shirrings being tacked to a stay.

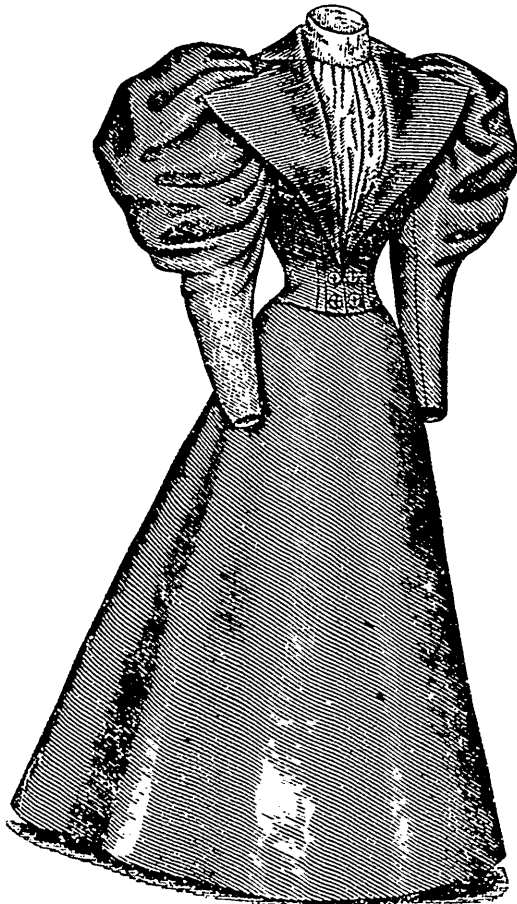
The materials in which the gown may be suitably made are flannel, cashmere, crêpon, merino, India silk, vailing and all fabrics appropriate for lounging-ropes; while cambric, lawn, dimity, nainsook, etc., can be selected if the garment is used for a night-robe. The gown is designed so prettily that decoration is scarcely appropriate, a jabot of lace down the closing, and a frill of the same at the foot being quite sufficient elaboration upon the handsomest gowns.

We have pattern No. 7290 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the gown requires thirteen yards and a fourth of material twenty-two inches wide, or nine yards and three-fourths thirty inches wide,

plain flannel.

For the development of robe like this there are many woolsens which will prove both serviceable and becoming. Among the most favored are plain, striped and figured eider-down flannel and striped and spotted French flannel; if liked, the collar may be of silk, quilted satin or a contrasting material of woollen texture. A cord girdle may encircle the waist, if desired, but otherwise a simple completion is usually adopted.

We have pattern No. 7301 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the garment requires twelve yards and an eighth twenty-two inches wide, or ten yards and an eighth twenty-seven inches wide, or seven yards forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

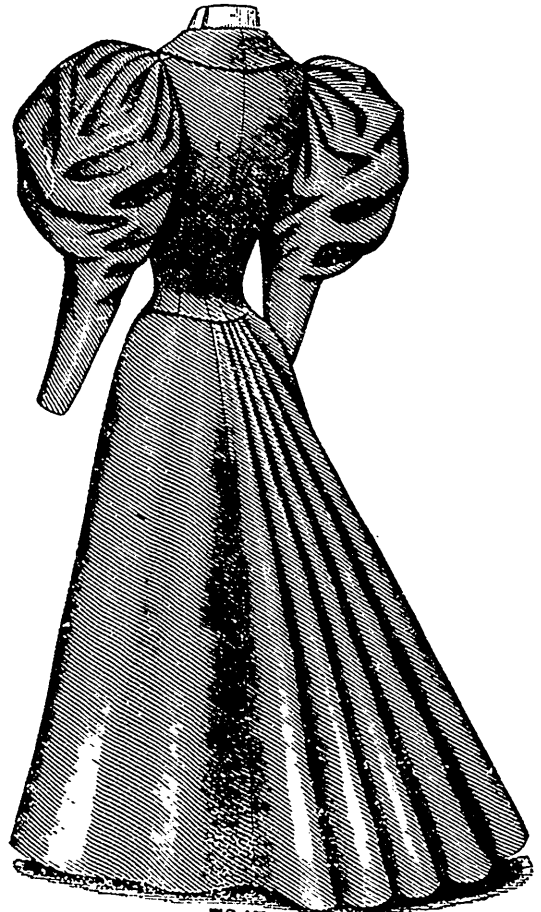


7315

Front View.

LADIES' COSTUME, WITH SKIRT HAVING FIVE *Godelet* GORES OR FOLDS AT THE BACK. (COPYRIGHT.)

(For Description see Page 704.)



7315

Side-Baric View.

or seven yards forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

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

(For Illustrations see Page 703.)

No. 7290.—By referring to figure No. 457 K in this DELINEATOR,

LADIES' DOUBLE-BREADED LONG CLOAK, WITH REMOVABLE CAPE AND HOOD.

(For Illustrations see Page 709.)

No. 7270.—Dark-blue cloth is represented in this stylish cloak at

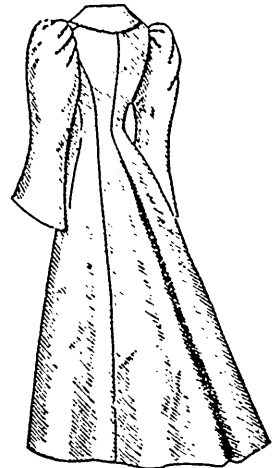
Figure No. 451 K, with plaid silk for lining and stitching for a finish. The cloak, which is both comfortable and stylish, will be deservedly popular during the Winter for travelling, driving and general wear and will frequently be developed in rain-proof cloth for use in stormy weather. A variety of cloth which is admirably adapted to the Winter was chosen for the development of the cloak in the present instance, and a lining of fancy striped satin is added to the hood and cape. The loose fronts, which lap widely, are closed to the throat in double-breasted style with button-holes and buttons, and are rendered quite smooth over the hips by long under-arm darts. The back is fitted closely by side-back gores, and a curving center seam which terminates below the waist-line above long coat-laps; and the side-back seams disappear under long coat-plaits that are well pressed in their folds to the lower edge. The sleeves are of the two-seam *gigot* order and are arranged upon linings, which, like the sleeves, are disposed in forward and backward turning plaits at the top. The sleeves and their linings are sufficiently voluminous to slip on easily over the immense sleeves in vogue and are smooth upon the forearm. At the neck is a rolling collar mounted upon a high band, the ends of the band and the edges and flaring ends of the collar being finished with two rows of machine-stitching. Openings to side pockets inserted in the fronts are covered with square-cornered pocket-laps, and a smaller pocket-lap covers the opening to a change pocket in the right side. The front and loose back edges of the cloak and the edges of the pocket-laps are finished with two rows of machine-stitching.

The removable cape, which is attached under the rolling collar

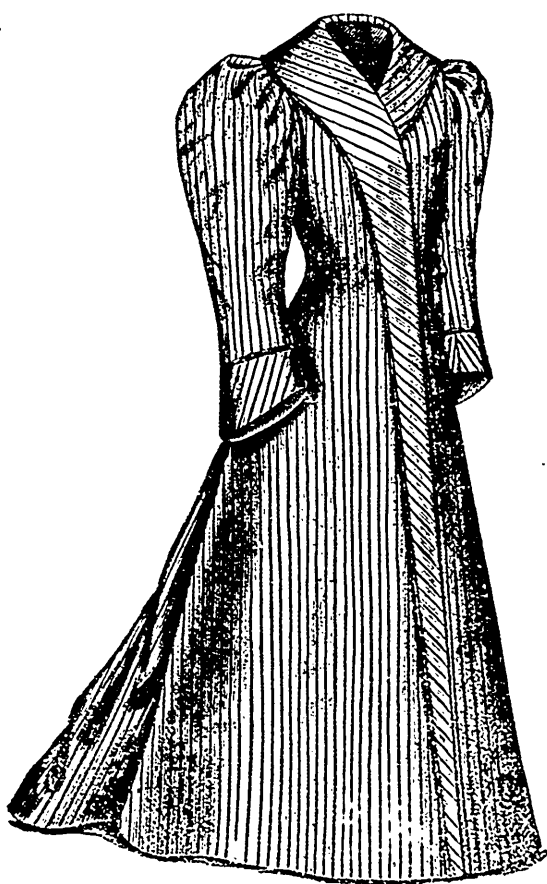
sewed together twice for some distance from the center seam to form a casing, in which an elastic is run to draw the fulness closely and produce a deep frill at the edge. The edge of the hood is reversed by a tiny plait in each end, and the free edges of the cape are finished with two rows of machine-stitching.

The cloak is one of the most attractive top-garments offered this season, and will make up acceptably in coatings and cloakings of plain, striped, figured or checked varieties. Repellent cloth, covert coating, tweed, homespun and cheviot are a few of the fabrics that are admirably adapted to the mode, and while a lining of some bright-colored silk is always in order, a plain completion is usually adopted.

We have pattern No. 7270 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cloak requires fourteen yards and seven-eighths of mate-

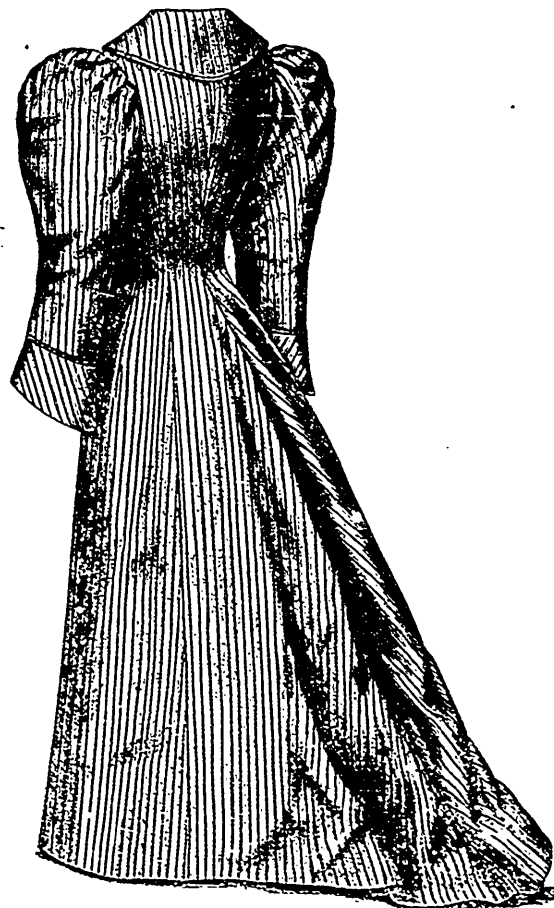


7301



7301

Front View.



7301

Side-Back View.

LADIES' LOUNGING, DRESSING OR BATH ROBE, WITH SLIGHT TRAIN (PERFORATED FOR ROUND LENGTH). (COPYRIGHT.)
(For Description see Page 705.)

rial twenty-two inches wide, or eight yards forty-four inches wide, or six yards and five-eighths fifty-four inches wide, each with five yards and five-eighths of satin twenty inches wide to line. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COAT, IN THREE-QUARTER LENGTH. (TO BE MADE WITH COAT-LAPS OR AN UNDER-FOLDED BOX-PLAIT AT THE CENTER OF THE BACK.)

(For Illustrations see Page 710.)

No. 7314.— THIS COAT IS AS SHOWN AT FIG. NO. 418 K IN THIS ISSUE.

The coat extends to some distance below the knee and is one of the jauntiest top-garments introduced this season. For its de-

velopment in the present instance a handsome variety of smooth cloth was chosen, with velvet for the collar facing. The fronts are widened by gores to lap and close in double-breasted style with button-holes and buttons below the bust and are reversed in fashionably broad lapels and closed to the throat with hooks and eyes. The faultless adjustment of the coat is due to single bust darts, under-arm and side-back gores, and a curving center seam that terminates below the waist-line above extra fulness that may be

with hooks and eyes or with buttons and button-holes or loops, is of the stylish three-quarter depth. It is fashioned in circular style with straight back edges joined in a center seam and is fitted smoothly over the shoulders by double darts. The shaping of the cape causes it to fall below the shoulders in graceful rippling folds. The cape is provided with a round hood that is lined with fancy striped satin. The hood is shaped by a center seam and a long dart seam at each side, and the outside and lining are

arranged in coat-laps or underfolded in a broad box-plait as illustrated, both effects being considered in the pattern. The side-back seams disappear under well pressed coat-plaits that are each marked at the top by a button; and the shaping of the parts produces modified ripples that spread gracefully over the flaring skirts in vogue. The enormous one-seam *gigot* sleeves are arranged upon one-seam linings of the same size and are sufficiently large to slip on easily over the huge sleeves of fashionable waists; and the fullness at the top is disposed in forward and backward turning plaits that spread and impart a very broad effect on the shoulders. The wrists are decorated with three encircling rows of machine-stitching, and the lapels are finished to correspond. At the neck is a velvet-inlaid collar which rolls over a high standing band closed at the throat. Curved pocket-openings to side pockets inserted in the fronts are followed by a single row of machine-stitching.

The coat may be developed in black or dark-blue melton or kersey to accompany a stylish costume for walking, driving, visiting, shopping, etc. All varieties of seasonable coatings are adaptable to the mode, and a velvet collar facing will usually be added.

church or calling toilette and is here shown developed in Astrakhan. It reaches a little below the waist-line and is rounding at the back and sides and may be rounding or pointed at the center of the front as preferred, the pattern providing for both effects, as shown in the illustrations. The fronts and seamless back are joined in shoulder seams and are separated by sides which are gathered at the top to produce fashionable fullness on the shoulders. The seams joining the fronts and sides are terminated some distance from the lower edge to provide freedom for the arms, which pass over straps tacked to the seams underneath to draw the fronts and back closely to the figure. At the neck is a deep collar, which may be worn standing or rolled, as preferred. The cape-wrap is lined throughout with satin, and the closing is made invisibly at the center of the front.

The mode is appropriate for gray or black Astrakhan, krimmer, seal-plush and all suitable varieties of fur and cloth. A combination of seal and Persian lamb, Astrakhan and Persian lamb, or Astrakhan and seal will be stylish in a cape-wrap of this kind, the sides and collar being of the contrasting fabric.

We have pattern No. 7291 in ten sizes for ladies from twenty-eight to forty-six inches bust measure. For a lady of medium size, the cape-wrap calls for three yards and an eighth of goods twenty-two inches wide, or a yard and three-fourths forty-four inches wide, or a yard and five-eighths fifty inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents



7290

Front View.



7290

Side-Back View.

LADIES' VASSAR GOWN. (TO BE USED AS A WRAPPER, LOUNGING-ROBE OR NIGHT-GOWN.) (COPYRIGHT.)
(For Description see Page 706.)

Machine-stitching will provide the most appropriate completion. We have pattern No. 7314 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the coat for a lady of medium size, requires ten yards and seven-eighths of goods twenty-two inches wide, or five yards and seven-eighths forty-four inches wide, or four yards and seven-eighths fifty-four inches wide, each with three-eighths of a yard of velvet twenty inches wide (cut bias) for the collar facing. Price of pattern, 1s. 3d. or 30 cents.

LADIES' CAPE-WRAP. (FOR ASTRAKHAN, FUR, PLESH AND OTHER HEAVY FABRICS.)

(For Illustrations see Page 710.)

No. 7291.—This cape-wrap is pictured made of Astrakhan cloth and plainly finished at figure No. 449 K in this magazine. The cape-wrap is a very jaunty top-garment to accompany a

the softly rolling folds peculiar to the military modes. The closing is made invisibly at the center of the front. At the neck is a deep collar that may be deeply rolled all round or worn standing, as shown in the illustrations. The cape is lined throughout with satin.

The cape is so easy to assume and lay aside that it will be favored for theatre, concert, church, reception and other dressy wear. It is also recommended for driving and travelling, as it allows the arms freedom of action. It will make up stylishly in all seasonable varieties of cloth and all stylish furs and will usually be plainly completed.

We have pattern No. 7274 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cape cut on a crosswise fold requires three yards and three-fourths of material twenty-two inches wide, or two yards either forty-four, fifty or fifty-four inches wide. The cape cut on a lengthwise fold needs four yards twenty-two inches wide, or two yards forty-four inches wide, or a yard and five-eighths fifty inches wide,

LADIES' CAPE. (TO BE MADE WITH OR WITHOUT A CENTER SEAM, (SUITABLE FOR ASTRAKHAN, FUR, PLESH AND OTHER HEAVY FABRICS.)

(For Illustrations see Pages 711.)

No. 7274.—At figure No. 452 K in this DELINEATOR this cape may be seen handsomely made up in seal plush, with coney fur for the collar.

The cape displays the smooth effect at the top and the rippling folds below that are a distinguishing feature of the circular modes, and is here represented made of Astrakhan. It reaches to a becoming depth—a little below the hips—and is of round lower outline. It may be made up either with or without a center seam, according to the kind and width of material chosen for its development. Double darts on each shoulder fit it smoothly at the top and its shaping permits it to fall below in

or a yard and a half fifty-four inches wide. The cape with its back edge cut lengthwise or crosswise calls for four yards twenty-two inches wide, or two yards either forty-four, fifty or fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' CAPE. (SUITABLE FOR ASTRAKHAN, FUR, PLUSH AND OTHER HEAVY FABRICS.)

(For Illustrations see Page 711.)

No. 7299.—At figure No. 461 K in this DELINEATOR this stylish cape is pictured made of seal-plush.

The cape is here represented made of Astrakhan. It is of fashionable length, ending but a little below the waist-line, and is fitted smoothly at the top by a dart on each shoulder, its circular shaping causing it to fall in the undulating curves that are now popular. At the neck is a large collar that has square ends that flare prettily, and may be worn standing or deeply rolled, as shown. The cape is closed at the throat with a hook and loop.

Capes of this kind are commended for wear with handsome street suits, as they will not crush the sleeves of the dress and the cape has a trim effect and insures protection and warmth; it has also the advantage of being easily and quickly removed in a heated room if it is worn when calling or at the theatre, opera or a reception. Cloth, heavy silk, velvet, plush or Astrakhan are the materials which will be most generally selected for a cape of this kind, and a silk lining will invariably be added.

We have pattern No. 7299 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the cape for a lady of medium size, needs three yards and three-eighths of goods twenty-two inches wide, or a yard and three-fourths forty-four inches wide, or a yard and three-eighths fifty inches wide, or a yard and a fourth fifty-four inches wide. Price of pattern, 10d. or 20 cents.

and between it and the band at the front edge a similar band is applied just above the band at the lower edge. The fanciful pockets which cover openings to pockets inserted near the front corners of the lower cape are outlined with two rows of machine-stitching.

The cape may match the costume it accompanies or be made up independently in plain, ombre or mirror velvet, plush, cloth, camel's-hair or any preferred variety of cloaking. The edges may be trimmed with Hercules or fancy braid, galloon, gimp or passementerie; or, if preferred, a simple completion may be adopted. A handsome cape made after this fashion was of smoke-colored faced cloth, with a collar facing of black velvet, and an edge



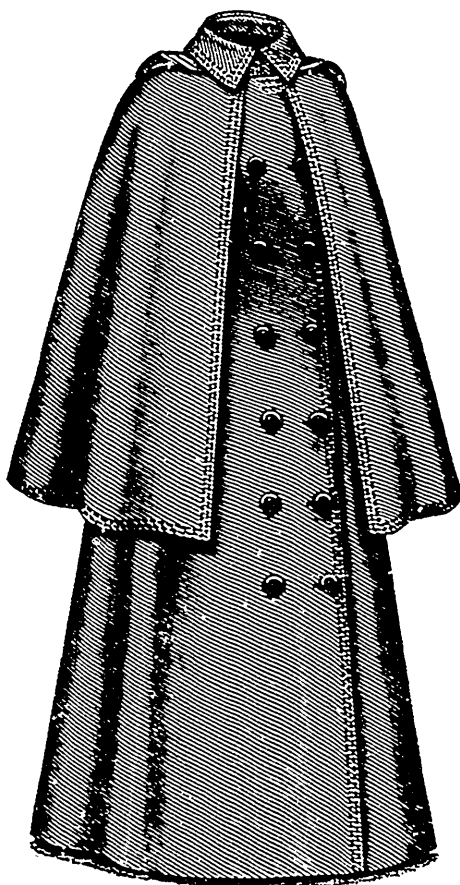
LADIES' DOUBLE

CAPE. (THE UPPER CAPE TO BE MADE WITH SQUARE OR ROUND CORNERS.)

(For Illustrations see Page 712.)

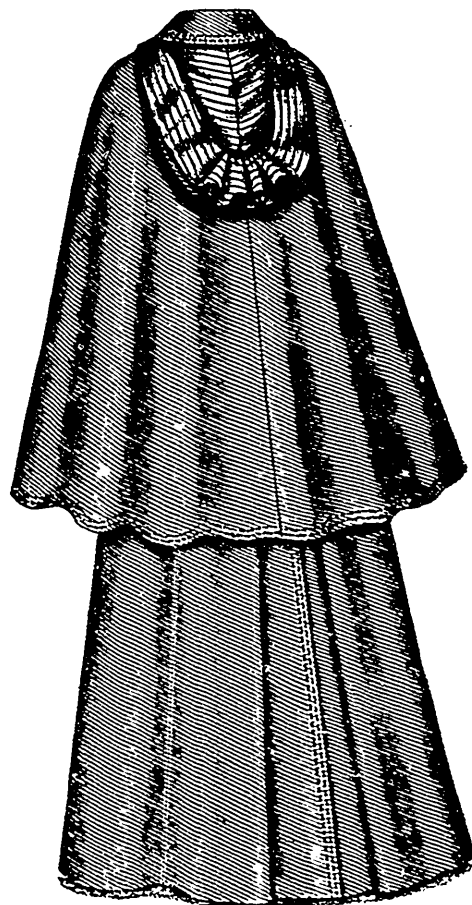
No. 7278.—At figure No. 453 K in this magazine this cape is shown made of tan faced cloth, with velvet for the collar facing and bands of the material for decoration.

The double cape is one of the stylish wraps of the season and is here represented developed in box-cloth. It extends just below the hips and consists of two circular capes of uneven depth, the lower cape being shaped by a center seam, while the upper cape is in two sections that flare slightly at the back and front. The cape is quite smooth across the shoulders, where it is fitted by darts, and its circular shaping permits it to fall in graceful rippling folds below. The lower front and back corners of the upper cape may be round or square, as preferred, the pattern providing for the styles shown in the engravings. The closing is made at the throat with hooks and loops and below with a large metal hook-and-eye clasp having a chain attached. At the neck is a rolling collar that is inlaid with velvet and mounted on a high close-fitting band. The free edges of the cape are decorated with an applied band of cloth machine-stitched at both edges. A similar band covers the center seam to the top of the band at the lower edge of the lower cape,



7270

Front View.



7270

Back View.

LADIES' DOUBLE-BREADED LONG CLOAK, WITH REMOVABLE CAPE AND HOOD. (COPYRIGHT.)

(For Description see Page 706.)

completion of bands of black cloth machine-stitched to position. We have pattern No. 7278 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cape calls for four yards and seven-eighths of material twenty-two inches wide, or three yards forty-four inches wide, or two yards and an eighth fifty-four inches wide, each with an eighth of a yard of velvet twenty inches wide for facing the collar. Price of pattern, 1s. or 25 cents.

LADIES' BOX-PLAITED BASQUE. (KNOWN AS THE NORFOLK JACKET.) (TO BE MADE WITH PLAIED OR GATHERED SLEEVES, WITH A STANDING OR ROLLING COLLAR AND WITH OR WITHOUT A FITTED LINING.)
(For Illustrations see Page 712.)

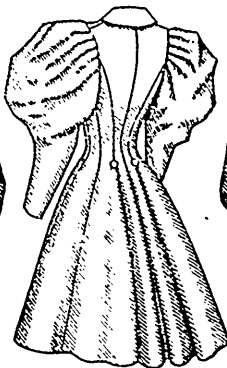
No. 7277.—By referring to figure No. 464 K in this magazine,

a rolling collar with flaring ends and a close-fitting standing collar. Checked, striped or fancy cheviot, tweed, homespun, hopsack, flannel, serge and various other fashionable woollens are adapted to the mode. The collar may be of velvet in a contrasting color. We have pattern No. 7277 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the basque for a lady of medium size, requires five yards and five-eighths of goods twenty-two inches wide or four yards and an eighth thirty inches wide, or three yards and an eighth forty-four inches wide. Price of pattern, 1s.3d. or 30 cents.



7314

Front View.



7314



7314

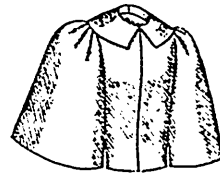
Back View.

LADIES' COAT, IN THREE-QUARTER LENGTH. (TO BE MADE WITH COAT-LAPS OR AN UNDERFOLDED BOX-PLAIT AT THE CENTER OF THE BACK.) (COPYRIGHT.)
(For Description see Page 707.)

this basque may be observed made of fancy cheviot and plainly completed.

This box-plaited basque, which is fashionably known as the Norfolk jacket, retains its place in popular favor and will form a stylish accompaniment to any of the new plain or draped skirts. It is here portrayed developed in checked cheviot. It extends to below the hips and may be worn outside or underneath the skirt, as preferred. The fronts are arranged in a broad box-plait at each side of the closing, which is made at the center with button-holes and buttons, and are separated from the back by under-arm gores to insure a smooth effect at the sides. The back displays a box-plait at each side of the center, the plaits being stitched along their under folds nearly to the lower edge. The basque is snugly adjusted by double bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front. It is trimly belted, the ends of the belt being closed at the center of the front with a buckle. The one-seam gigot sleeves are arranged upon smooth linings having the usual inside and outside seams. They are smooth upon the forearm and voluminous above the elbow; and the fulness at the top may be collected in forward and backward turning plaits or in gathers. Two styles of collars are provided by the pattern—

wait will be brought out with excellent results in a combin-



7291

Front View, Showing Front with Straight Lower Edge.



7291



7291

Front View, Showing Front with Pointed Lower Edge.



7291

Back View.

LADIES' CAPE-WRAP. (FOR ASTRACHAN, FUR, PLUSH AND OTHER HEAVY FABRICS.) (COPYRIGHT.)
(For Description see Page 708.)

ation of fabrics, although a single variety of dress goods, as shown in the present instance, lends itself attractively to the mode. The

LADIES' BASQUE-WAIST, WITH APPLIED ROUND YOKE AND FRONT ORNAMENTS (WHICH MAY BE OMITTED).

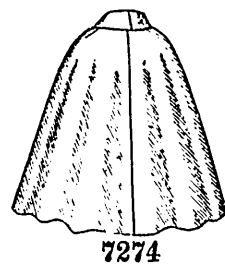
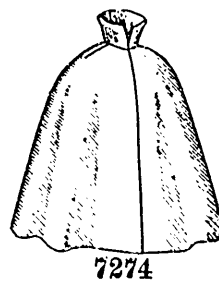
(For Illustrations see Page 713.)

No. 7263.—Fancy shaded green crepon showing fuchsia figures is represented in this waist at figure No. 446 K in this magazine, with green ribbon for decoration.

The most attractive features of the basque-

basque-waist is short and of the fashionable round outline. Its fronts are smooth above the bust, and the fulness below is plaited to a point at the lower edge at each side of the closing, which is made invisibly at the center, the plaits being stayed by tackings to the dart-fitted fronts of lining, that also closes at the center. The adjustment is completed by under-arm and side-back gores and a curving center seam. The upper part of the waist is covered with a round yoke, which passes into the shoulder seam at the right side and closes invisibly at the corresponding seam at the left side. To the lower edge of the yoke at each side of the center of the front are joined ornaments of unequal depth which flare in quite deep points at the center and are narrowed to points at their back ends. The free edges of the ornaments are trimmed with a row of fancy braid, and five evenly spaced rows of braid decorate the yoke, being arranged to follow its round lower outline. The upper and lower edges of the close-fitting standing collar, which is closed at the left shoulder seam, are ornamented with a single row of braid. The shaping of the voluminous *gigot* sleeves is accomplished by inside seams only. The sleeves are mounted upon lining, having the usual inside and outside seams, and are gathered at the top to spread with the picturesque effect of prevailing

other rich fabrics. The new *crépons* and *velours* in shaded, *miroir* and *shot* effects are adapted to the mode, and so are such standard woolens as *hopsacking*, *serge*, *foulé*, *vicuna*, etc. Velvet of a deeper shade or in a



7274

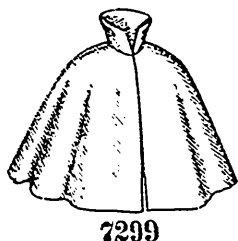
Front View.



7274

Back View.

LADIES' CAPE. (TO BE MADE WITH OR WITHOUT A CENTER SEAM.) (SUITABLE FOR ASTRAKHAN, FUR, PLESH AND OTHER HEAVY FABRICS.) (COPYRIGHT.)
(For Description see Page 709.)



7299

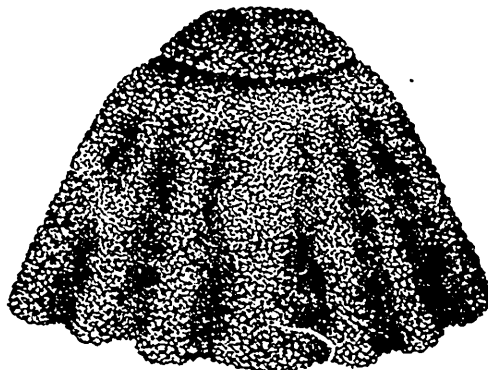
modes; a smooth and comfortably close effect is observed upon the forearm and the wrists are trimmed with two rows of braid. The girdle, which follows the lower edge of the basque-waist, is fitted by side seams and is decorated at its upper and lower edges with braid, the closing of the girdle being made at the left side. The small engraving shows the waist without the collar, yoke, ornaments and girdle.

contrasting color, *moiré* or *satin antique* may be used in conjunction with any of the above mentioned fabrics, and fancy braid, *gimp*, *galloon*, etc., may contribute tasteful garniture. A waist of this design formed part of an afternoon reception toilette made of dove-gray rock *crépon* and golden-brown velvet, the applied yoke, ornaments, collar and girdle being of the velvet decorated with dove-gray silk *gimp*. We have pattern No. 7263 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque-waist requires five yards and an eighth of material twenty-two inches wide, or two yards and five-eighths forty-four inches wide, or two yards and three-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.



7299

Front View.



7299

Back View.

LADIES' CAPE. (SUITABLE FOR ASTRAKHAN, FUR, PLESH AND OTHER HEAVY FABRICS.) (COPYRIGHT.)
(For Description see Page 709.)

LADIES' BOX-PLAITED WAIST, WITH A BOX-PLAITED RAGLAN SLEEVE, AND A REMOVABLE STOCK HAVING A RUFFLED PLASTRON. (EITHER OR BOTH STOCK AND PLASTRON MAY BE OMITTED.)
(For Illustrations see Page 713.)

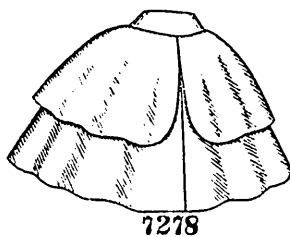
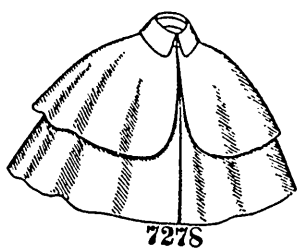
No. 7287.—At figure No. 447 K in this DELINEATOR this waist may be seen developed in vicuna and silk and decorated with braid ornaments.

The waist is an admirable mode by which to develop the various plaid,

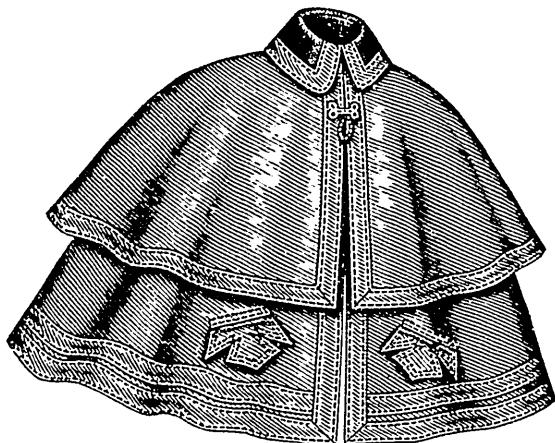
striped, shot and fancy silks which are so extensively used for fancy waists to wear with skirts of different materials. It is here pic-

developed in vicuna and silk and decorated with braid ornaments.

tured made up in an effective combination of crépon and velvet. The fronts and back, which are joined in shoulder and under-arm seams, extend but a trifle below the waist-line and are mounted upon a longer body-lining that is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam. The fronts display a broad box-plait at

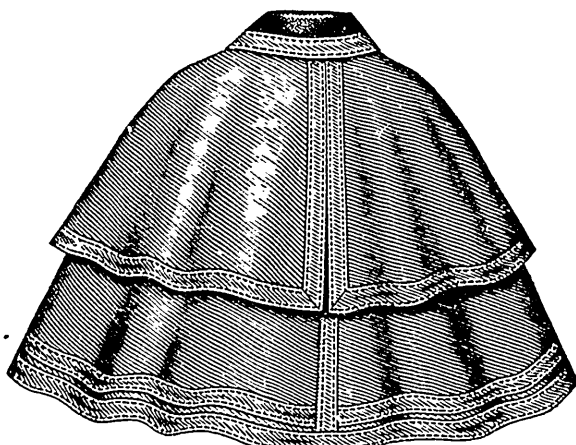


spreading loops and wrinkles at the throat and back of the loops; it is mounted upon a standing collar, and its ends, which are turned under and shirred to form frills, are closed at the center of the back with hooks and eyes. The plastron consists of a single section of material, which is turned under at each side and shirred at the center and



7278

Front View.



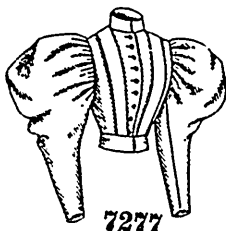
7278

Back View.

LADIES' DOUBLE CAPE. (THE UPPER CAPE TO BE MADE WITH SQUARE OR ROUND CORNERS.) (COPYRIGHT.)

(For Description see Page 709.)

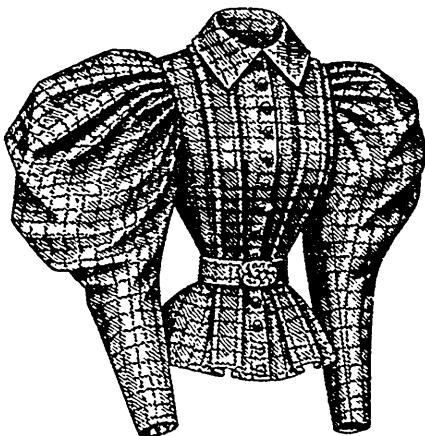
each side of the closing, which is made invisibly at the center, and two similar box-plaits are laid in the back, the plaits meeting at the lower edge and flaring gradually toward the shoulders. A bust dart in each front under the box-plait renders the fronts perfectly smooth fitting. One of the most attractive features of the blouse-waist is the Raglan sleeve, which extends to the neck, thus rendering the broad effect on the shoulders more pronounced. The sleeve is shaped by an inside seam and mounted upon a smooth lining having the usual inside and outside seams; the fulness at the neck is arranged in a broad box-plait that passes into the seam with the collar, while the fulness at the arm's-eye is collected in forward and backward turning plaits, which, with the box-plait, flare into voluminous folds and graceful wrinkles. A smooth effect is observed below the elbow, and the wrist is plainly finished. At the neck is a close-fitting curate collar, which is concealed beneath a removable stock



7277

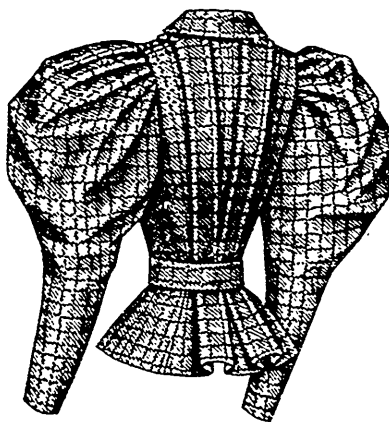
joined to the stock. The waist is worn beneath the skirt and is encircled by a belt that is closed with a buckle.

The waist is one of the most attractive of the new modes and is equally well adapted to young ladies and young matrons. It will develop exquisitely in *peau de cygne*, taffeta, shot, figured, plaid, spotted and striped silk and plain and figured *crêpe de Chine*, and decoration will not be required. All sorts of pretty woollens are adaptable to the mode, and a combination of silken or woollen goods with plain or miroir velvet, satin, moiré, etc., will not be inappropriate, the combination fabric being used for the plastron and stock.



7277

Front View.



7277

Back View.

LADIES' BOX-PLAITED BASQUE. (KNOWN AS THE NORFOLK JACKET.) (TO BE MADE WITH PLAITED OR GATHERED SLEEVES, WITH A STANDING OR ROLLING COLLAR AND WITH OR WITHOUT A FITTED LINING.) (COPYRIGHT.)

(For Description see Page 710.)

having a ruffled plastron that extends in a point to the waist-line and conceals the closing of the blouse. The stock has an outside section that is arranged in a wide tuck-shirring at each side to form

the belt. Of one material, it requires six yards and three-fourths twenty-two inches wide, or three yards and a fourth either forty-four or fifty inches wide. Price of pattern, 1s. or 25 cents,

We have pattern No. 7287 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the waist for a lady of medium size, calls for three yards and three-eighths of dress goods forty inches wide, with a yard and a fourth of velvet twenty inches wide, and seven-eighths of a yard of ribbon two inches wide for

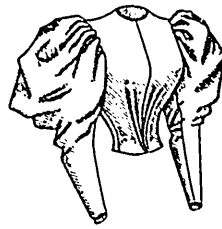
LADIES' KNIFE-PLAITED BLOUSE-WAIST (HAVING THE EFFECT OF AN ACCORDION-PLAITED WAIST), WITH RAGLAN SLEEVES AND A FITTED LINING.

(For Illustrations see Page 714.)

No. 7311.—Other views of this waist are given at figures Nos. 444 K and 445 K in this DELINEATOR. The blouse-waist introduces the new Raglan sleeves and the accordion-plaited effect that is so stylish. The material selected for the blouse-waist in the present instance is India silk in one of the new fuchsia shades.

The fronts are laid in tiny forward-turning knife-plaits which are so well pressed in their folds that they present the effect of accordion-plaiting; the plaits are closely lapped at the neck and waist-line to confine the fulness and are tacked at the waist-line to the body lining to droop slightly. The lining is closely fitted by double bust darts, under-arm and side-back gores and a curving center seam, and the closing

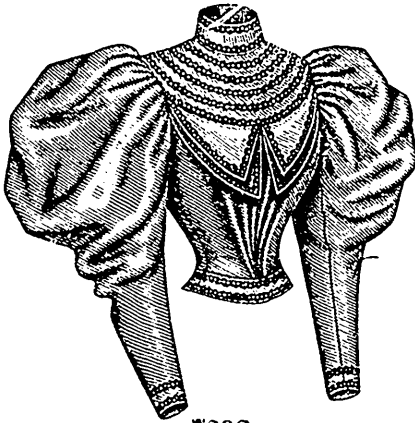
is made invisibly at the center of the front. The seamless back is arranged to correspond with the fronts in knife plaits that turn toward the center, the plaits being lapped at the waist-line and tacked to the lining. The Raglan sleeve, which is an attractive feature of the mode, is shaped by an inside seam only, but its smooth lining has the usual inside and outside seams. The top of the sleeve is extended to the neck, and the side edges of the extension are joined in a short seam underneath. The sleeve is arranged at the neck in small forward and backward turning plaits and is gathered at the arm's-eye, the fulness spreading in numerous folds and wrinkles to the elbow, below which a smooth effect is observed. At the neck is a close-fitting standing collar covered with a band of velvet ribbon, the ends of which are concealed by a double loop-bow of similar ribbon at the center of the back. The garment may be worn outside or underneath the skirt, and the waist is encircled



7263

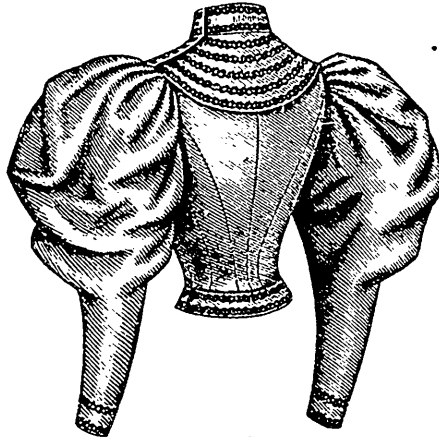
changeable silks are adaptable to the mode and so are chiffon, tissue and other dainty fabrics that permit of fine plaiting or may be purchased accordion-plaited. The waist may be made up in vailing, crêpon and other fine woollen goods to complete a toilette or it may contrast with the full, gored or draped skirt with which it is worn.

We have pattern No. 7311 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the blouse-waist requires six yards and three-fourths of material twenty-two inches wide, or three yards and seven-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.



7263

Front View.

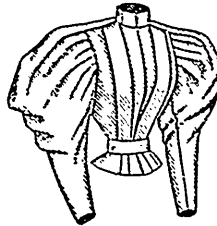


7263

Back View.

LADIES' BASQUE-WAIST, WITH APPLIED ROUND YOKE AND FRONT ORNAMENTS (WHICH MAY BE OMITTED). (COPYRIGHT.)

(For Description see Page 710.)

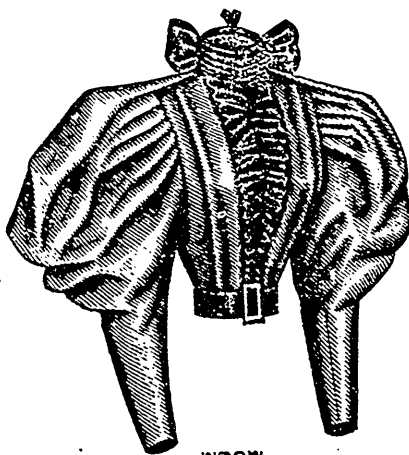


7287

black-and-white striped ribbon for decoration.

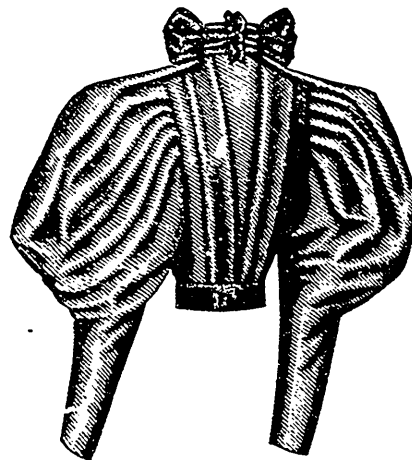
The blouse-waist, developed as it is in the present instance in silk-and-wool crêpon, lace net and lace edging, will be appropriate for card parties, formal luncheons, dinners and other semi-ceremonious functions. The full fronts and back, which are joined in under-arm seams, extend to within yoke depth of the neck and are arranged upon a body lining that is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam. The closing is made invisibly at the center of the front.

The full portions are drawn into soft folds by gathers at the top, the fulness below being drawn toward the center of the fronts and back and collected in short closely drawn rows of shirrings. The body lining is covered above the front and back with a square yoke that is overlaid with lace net and closed invisibly along the left shoulder seam. The neck may be cut out in half-low, square outline at the front and back or it may be finished with or



7287

Front View.



7287

Back View.

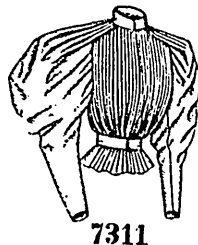
LADIES' BOX-PLAITED WAIST, WITH A BOX-PLAITED RAGLAN SLEEVE AND A REMOVABLE STOCK HAVING A RUFFLED PLASTRON. (EITHER OR BOTH STOCK AND PLASTRON MAY BE OMITTED.) (COPYRIGHT.)

(For Description see Page 711.)

without a close-fitting standing collar closing at the left side, as shown in the engravings. The yoke is outlined with a frill of narrow lace edging. Double loops of ribbon droop from the lower cor-

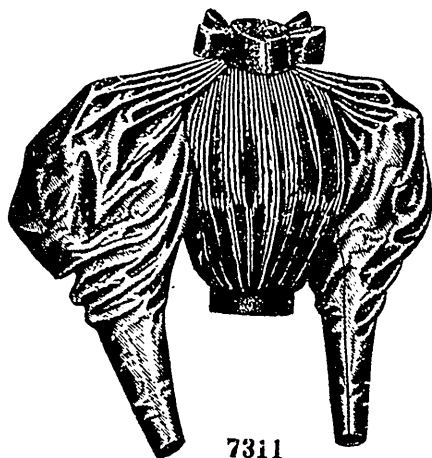
ners of the yoke, and bands of similar ribbon are carried from underneath the loops at the front to the belt, their lower ends passing beneath the ribbon belt, which encircles the waist and is decorated at each side of the front with a rosette bow of ribbon. The immense puff sleeves extend to the elbow and are arranged upon smooth linings which may be covered below the puffs with facings of the material or cut off below the puffs and finished with deep frills of lace that are deepest at the back of the arm. The puffs are gathered at the top and bottom and spread with the exaggerated effect in vogue, and tackings made to the lining accentuate the voluminous effect.

effect over the bust. At the waist-line the fulness is drawn to the center and collected in two short rows of shirring, and a forward-turning plait arranged at each side from the bust to the waist-line renders the fronts smooth at each side of the fulness, the plaits being stayed to the short body-lining by stitching. The lining is closely adjusted by double bust darts and under-arm and side-back gores, and the shirrings are tacked to position and



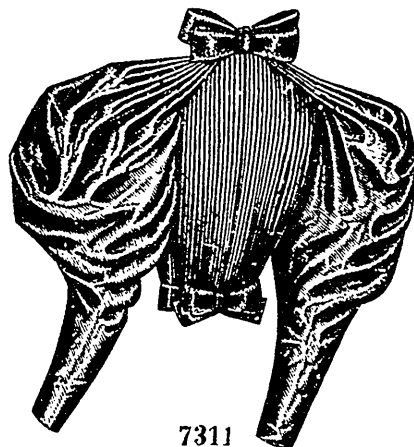
A blouse of this kind fashioned in half-low outline may be developed in fancy, changeable or shot silk, taffeta or peau de cygne to accompany a *godet* skirt of black moiré to form a charming toilette for a formal luncheon, afternoon tea or dinner. An attractive theatre waist may be fashioned in this way from India or China silk.

We have pattern No. 7312 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the blouse-waist requires two yards and seven-eighths of dress goods forty inches wide, with two yards and a fourth of lace edging seven inches wide, and three-eighths of a yard of lace net twenty-seven inches wide. Of one material, it needs six yards and a fourth twenty-two inches wide, or three yards forty-four inches wide. Price of pattern, 1s. or 25 cents.



7311

Front View.



7311

Back View.

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

(For Description see Page 713.)

LADIES' BLOUSE-WAIST, CLOSED AT THE BACK. (WITH FITTED LINING.)

(For Illustrations see Page 715.)

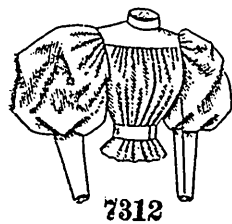
No. 7288.—This blouse-waist is shown stylishly developed in spotted black taffeta at figure No. 458 K in this magazine, insertion over ribbon providing pretty decoration.

The draped front, which is a graceful feature of this blouse-waist, renders it particularly well suited to slender women and also to stout women to whom fanciful modes are becoming. A pretty variety of shaded silk showing a blending of rose and green was chosen for the present development of the garment, and ribbon and lace form a simple but effective garniture. The back displays a box-plait at the center, underneath which the clos-

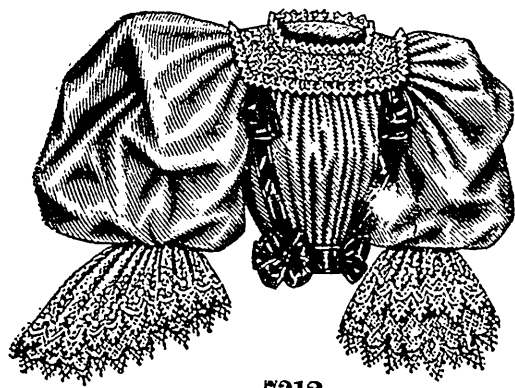
concealed beneath a wrinkled girdle-section, the ends of which are turned under and gathered to form frills. The back is separated from the fronts by under-arm gores, and the fulness at the waist-line is regulated by two rows of shirring that are secured by tackings to the lining; the skirt of the blouse-waist falls with graceful fulness over the skirt at the front and back and is becomingly smooth on the hips. The coat sleeves have immense puffs extending to the elbow; the puffs are disposed at the top in three broad double box-plaits that spread with voluminous effect, and the slight fulness at the lower edge is collected in gathers; they are met by deep bias facings of the material shaped by inside seams, and are encircled at the lower edge by sections of silk that are arranged at intervals in groups of tuck-shirrings drawn together to form pretty rosettes. The wrists are trimmed with a band of ribbon overlaid with lace. At the neck is a close-fitting collar on the *curate* order, which is covered with ribbon overlaid with lace.

The mode is extremely picturesque and will develop fashionably in figured striped or plain silk, black-and-white striped satin, shot or changeable taffeta and the numerous fancy silks which are just now so much admired for dressy blouse-waists. All sorts of pretty woolsens are adaptable to the mode, and lace insertion, braid, ribbon, gimp or passementerie may contribute the decoration.

We have pattern No. 7288 in eleven sizes for ladies from

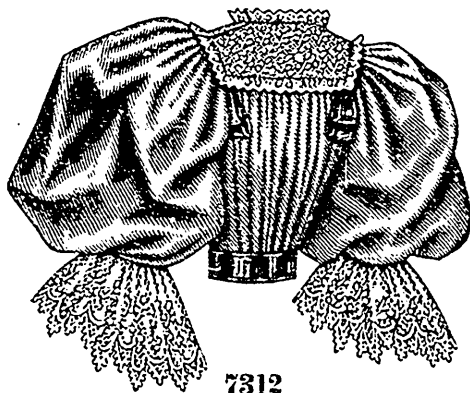


7312



7312

Front View.



7312

Back View.

LADIES' YOKE BLOUSE-WAIST. (WITH FITTED BODY-LINING.) (TO BE MADE HIGH OR SQUARE NECKED AND WITH LONG OR SHORT DRAPED SLEEVES.) (COPYRIGHT.)

(For Description see Page 713.)

ing is made, and also a box-plait at each side. The front is disposed in soft folds by a group of forward-turning, overlapping plaits at the top at each side of the center, the plaits spreading with a drooped

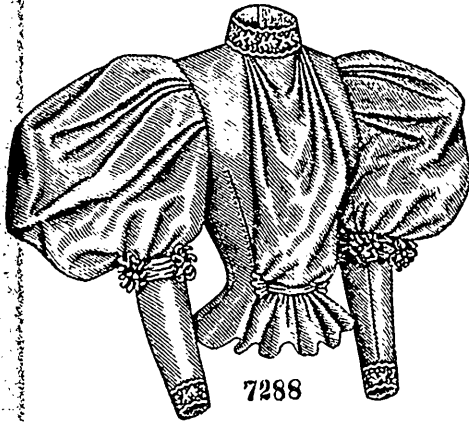
twenty-eight to forty-two inches, bust measure. For a lady of medium size, the blouse-waist requires six yards and three-fourths of material twenty-two inches wide, or three yards and a half

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

LADIES' MATINÉE OR TEA-JACKET.

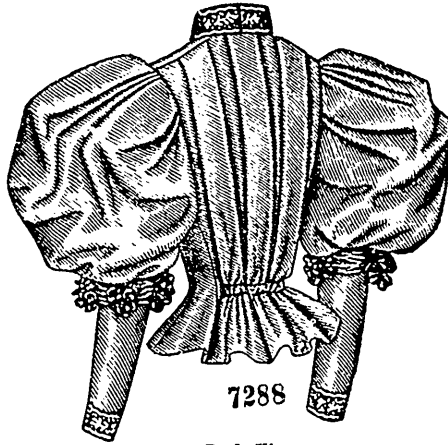
(For Illustrations see this Page.)

No. 7307.—Flowered silk and lace edging are combined in this



7288

Front View.



7288

Back View.

LADIES' BLOUSE-WAIST, CLOSED AT THE BACK. (WITH FITTED LINING.) (COPYRIGHT.)

(For Description see Page 714.)

pretty matinée at figure No. 460 K in this DELINEATOR, with lace and a pretty disposal of ribbon for garniture.

The matinée displays the *négligé* effect one looks for in a garment of this kind, but it may be as trimly belted as desired. For its development in the present instance pale-blue surah and deep point de Gène lace were chosen, with similar lace in a narrower width and ribbon for garniture. The garment extends to some distance below the hips and has loose fronts drawn by several rows of shirring at the top to fall in full, soft folds below. The back, which is separated from the fronts by under-arm gores, is smooth across the shoulders, and the fulness at the waist-line is drawn closely to the center and collected in four rows of shirring that are stayed by tackings to a short back of lining shaped by side-back gores and a curving center seam.

The closing is made invisibly at the center of the front. The fulness at the front is drawn in soft folds to the figure at the waist-line by ribbon ties that are sewed to the back at each side of the shirrings under pretty bows and knotted at the center of the front. The very full sleeves are shaped by inside seams and arranged upon smooth linings having the usual seams along the outside and inside of the arm. They are gathered at the top and drawn by two rows of shirring at some distance above the lower edge to form a pretty frill, which is trimmed with lace. At the neck is a fancy collar shaped to form a decided point at the back and on each shoulder; the ends, which are narrowed to points, meet at the throat and from the lower edge a frill of deep lace falls quaintly, the ends of the frill being joined to the front edges of the fronts and falling in points nearly to the waist-line. The lower edge of the matinée is decorated with a frill of lace, which droops prettily over the skirt.

A matinée or tea-jacket of this kind developed in India or China

silk, taffeta, surah, fine cashmere, crépon, etc., may accompany a full or gored skirt to complete a charming toilette for breakfast or luncheon *en famille* or for receiving one's special friends. Point Venise or point de Gène lace may be chosen for the frill, and the garment may be embellished with insertion and ribbon.

We have pattern No. 7307 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of

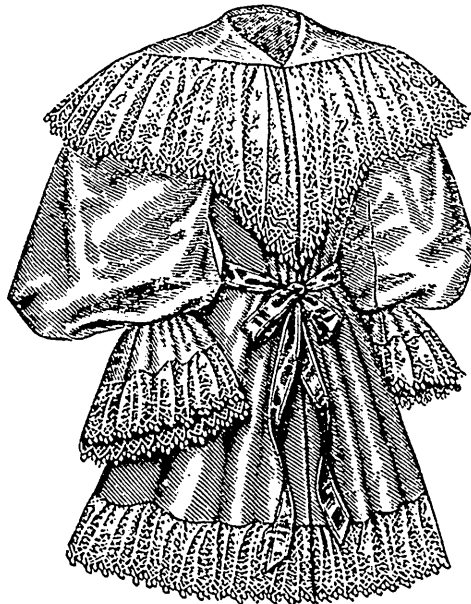
medium size, the tea-jacket requires six yards of surah twenty inches wide, with three yards of lace edging eight inches wide. Of one material, it needs six yards and five-eighths twenty-two inches wide, or four yards and three-fourths thirty-six inches wide, or four yards forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' DRESSING-SACK.

(For Illustrations see Page 716.)

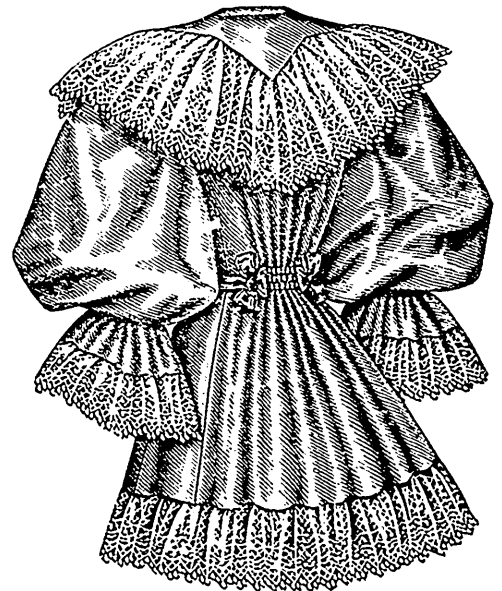
No. 7298.—Spotted French flannel is represented in this dressing-sack at figure No. 456 K in this issue, lace edging providing the decoration.

The tasteful sack is here represented made of striped flannel and trimmed with insertion and is a thoroughly practical mode. It is of becoming length and has loose fronts that are closed down the center with buttons and button-holes. The close adjustment at the back and sides is due to under-arm and side-back gores and a curving center seam, the shaping of these parts producing pretty ripples below the waist-line. At the neck is a rolling collar with square ends that flare prettily in front. The mutton-leg sleeves are shaped by inside and outside seams and are close on the forearm; the fulness at the top is collected in gathers that cause them to droop in numerous graceful folds to the elbow, and the wrists are completed with upturning cuffs. The lower edge of the sack and the free edges of the collar and cuffs are decorated with a row of white



7307

Front View.



7307

Back View.

LADIES' MATINÉE OR TEA-JACKET. (COPYRIGHT.)

(For Description see this Page.)

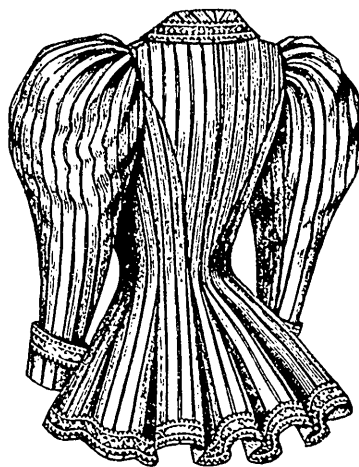
lace insertion, which is continued up the fronts along the closing. The materials most suitable for a sack of this kind are flannel, cashmere, Henrietta, crépon, serge and some novelty suitings.

Washable fabrics can also be appropriately made up in this way, and the decoration may be lace insertion, embroidery, braid or velvet.

It is arranged in forward-turning overlapping plaits at each side of the center, and is shaped so that the scoallops of the lace show at the free edge.



7298
Front View.



7298
Back View.

LADIES' DRESSING-SACK. (COPYRIGHT.)

(For Description see Page 715.)

We have pattern No. 7298 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the garment calls for five yards and a fourth twenty-two inches wide, or three yards and three-fourths thirty inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

We have pattern No. 7262 in three sizes, small, medium and large. In the medium size, the Princess stock requires one yard of chiffon forty-five inches wide, with an eighth of a yard of silk twenty inches wide. Of one material, it needs three-fourths of a yard twenty-two inches wide. The Princess stock-collarete

needs one yard of chiffon forty-five inches wide, with an eighth of a yard of silk twenty inches wide, and a yard and an eighth of lace

LADIES' NECK GARNITURES. (PRINCESS STOCK, PRINCESS STOCK-COLLARETTE AND V-NECK ORNAMENT.)
(For Illustrations see this Page.)

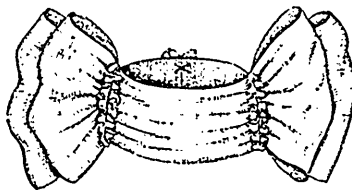
No. 7262.—The Princess stock is pictured again at figure No. 446 K, the Princess stock-collarete without the jabot at figure No. 443 K, and the V-neck ornament at figure No. 442 K in this DELINEATOR.

Neck garnitures have always occupied an important place in the wardrobe of the tasteful woman, but they are brought into even greater prominence in these days of fanciful basques and elaborate waists. Three styles of neck garnitures are included in this pattern, the Princess stock and the Princess stock-collarete being intended for high-necked gowns and the ornament for low, V-necked gowns. The Princess stock, which is of chiffon, fits the neck closely and is arranged upon a close-fitting curate collar of silk. It is softly wrinkled at the throat and is arranged at each side in two large and two small tuck-shirrings that are grouped so that the large tuck-shirrings stand out with the effect of loops. The ends of the stock are turned under and shirred to form frills and are closed at the center of the back with hooks and eyes.

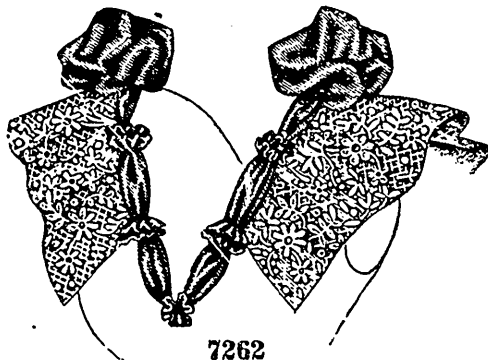
The Princess stock-collarete consists of a stock collar of yellow chiffon and a jabot of fine black lace edging. The chiffon is arranged upon a close-fitting standing collar of silk; it has a tiny tuck-shirring at each side of the center and a group of three large tuck-shirrings that produce the effect of spreading loops at each side, and its frill-finished ends are closed at the center of the back with hooks and loops. The jabot of lace is joined to the stock collar and falls in spreading



7262

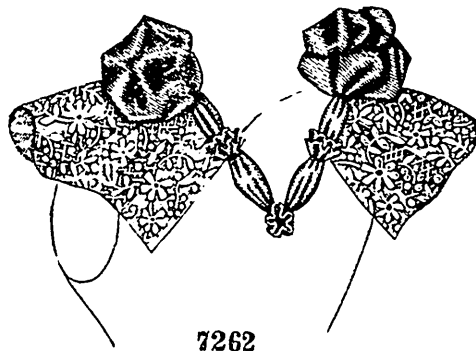


7262



7262

Front View.



7262

Back View.

LADIES' NECK GARNITURES. (PRINCESS STOCK, PRINCESS STOCK-COLLARETTE AND V-NECK ORNAMENT.) (COPYRIGHT.)

(For Description see this Page.)

The ends are closed at the center of the back with hooks and loops.

needs one yard of chiffon forty-five inches wide, with an eighth of a yard of silk twenty inches wide, and a yard and an eighth of lace

edging twelve inches wide. Of one material, it calls for a yard and five-eighths twenty-two inches wide. The V-neck ornament needs three-fourths of a yard of light, with a yard and five-eighths of dark India silk twenty inches wide, and five-eighths of a yard of lace net twenty-seven inches wide to cover the bretelles. Price of pattern, 5d. or 10 cents.

LADIES' MOUSQUETAIRE DRESS-SLEEVE. (WITH FITTED LINING.)
(For Illustration see this Page.)

No. 7280.—This sleeve is among the newest of fancy sleeves and is pictured developed in fine crêpon. It is shaped by an inside seam only and is mounted upon a smooth lining fitted by seams along the inside and outside of the arm. It is of great width at the top, where it is gathered to spread into voluminous folds, and is also gathered along both edges of the seam to encircle the arm to the wrist in a series of corkscrew folds or wrinkles, which will look particularly well in soft silks and clinging woollens.

The sleeve may be added to any of the new short or long basques, round waists or blouses and will make up attractively in fancy plaid, figured or striped silk, surah, peau de cygne, crêpon and many varieties of dress goods either of novel or standard weaves.

We have pattern No. 7280 in seven sizes for ladies from nine to fifteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, requires three yards and an eighth of material twenty-two inches wide, or two yards and a fourth thirty inches wide, or two yards either forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.

bottom and very narrow at the top, where they are arranged in tiny box-plaits, the plaits widening and spreading into three pronounced *godet* plaits. The stately effect of the plaits is preserved by an interlining of canvas, crinoline or hair-cloth and a strap tacked to them underneath. The skirt is fashionably wide at the bottom, measuring fully four yards round in the medium sizes. The slight fulness at the top of the front is evenly distributed by gathers, a placket is finished above the seam nearest the front at the left side, and the top of the skirt is completed with a belt.

The skirt is one of the most graceful of the new modes and will develop with specially charming effect in *poil de chèvre* or goat hair, which is very popular at present. All sorts of plain, satin-striped and fancy crêpons are also adaptable to the mode, and so are serge, hopsacking, Fayette silk, crêpon, *gros de Londres*, *gros de Tours* or *moiré*.

We have pattern No. 7295 in ten sizes for ladies from twenty to thirty-eight inches, waist measure. For a lady of medium size, the garment needs seven yards and an eighth of material twenty-two inches wide, or four yards and an eighth forty-four inches wide, or three yards and a half fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



7280
LADIES' MOUSQUETAIRE DRESS SLEEVE. (WITH FITTED LINING.) (COPYRIGHT.)
(For Description see this Page.)

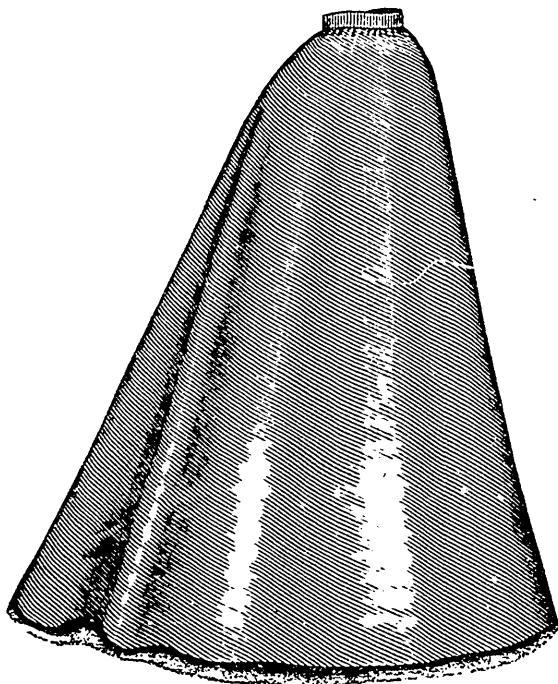
LADIES' SKIRT, WITH THREE *GODET* PLAITS AT THE BACK
(For Illustrations see this Page.)

No. 7295.—This stylish skirt is shown differently made up at figures Nos. 444 K, 445 K and 448 K in this *DELINEATOR*.

The distended appearance at the bottom and the three rolling *godets* at the back are noticeable features of this skirt, for the making of which wool crêpon was selected in the present instance. The skirt has a wide circular front, the shaping of which produces but slight fulness at the top and a pronounced flare toward the bottom,

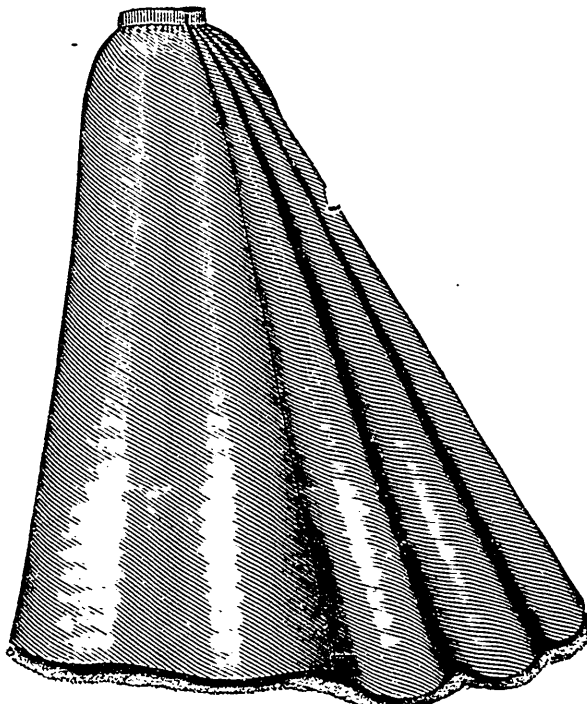
LADIES' FIVE-GORED SKIRT, WITH BACK FORMING FOUR ORGAN-PIPE FOLDS THAT MAY BE ARRANGED IN GATHERS OR BOURNOUS LOOPS AT THE TOP.
(For Illustrations see Page 718.)

No. 7316.—This skirt is shown made of novelty dress goods presenting a shaded effect and introduces the graceful organ-pipe folds which are receiving the favor of the devotees of fashion. It consists of five gores—a narrow front-gore, two very wide side-gores and two back-gores. The back-gores and a portion of the side-gores are drawn to the back in four well defined organ-pipe folds, which may be gathered or arranged in bournoous loops at the top, as preferred, the pattern providing for both styles shown in the illustrations. The organ-pipe folds stand out stiffly, their stately pose being preserved by an interlining of hair-cloth or some equally stiff material and a strap tacked to them underneath. The shaping of the gores leaves the top of the front and sides with only slight fulness, which is distributed by gathers,



7295

Side-Front View.



7295

Side-Back View.

LADIES' SKIRT, WITH THREE *Gode* PLAITS AT THE BACK. (COPYRIGHT.)
(For Description see this Page.)

where it may be deeply underfaced with some stiff material to emphasize the flare, and three back-gores that are very wide at the

underneath. The shaping of the gores leaves the top of the front and sides with only slight fulness, which is distributed by gathers,

and a decided flare is observed at the bottom, where the skirt measures four yards in the medium sizes. A placket is finished above the center seam, and the top of the skirt is completed with a belt.

Skirts of this kind will develop most attractively in the rich varieties of silk, satin, taffeta, miroir moiré, *gros de Londres*, rock crépon, broadcloth, kersey, corduroy, velours, novelty goods in silk-and-wool mixtures, etc. As a plain finish is a fancy of the moment, garniture is unnecessary, but, if a perfectly plain completion be undesirable, bands of braid, gimp or passementerie may be applied.

We have pattern No. 7316 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt requires seven yards and three-fourths of material twenty-two inches wide, or four yards and seven-eighths forty-four inches wide, or four yards and an eighth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' NEW BELL SKIRT, WITH FIVE *GODET* FOLDS AT THE BACK. (To be GATHERED OR DART-FITTED IN FRONT.)

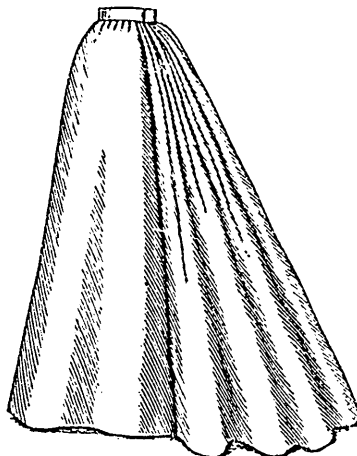
(For Illustrations see Page 710.)

No. 7284.—This skirt is pictured made of cadet-blue whipcord and decorated with a band of black coney fur at figure No. 452 K in this magazine.

The skirt introduces the fashionable bell flare at the foot and five handsome *godet* folds at the back, the artistic pose of the folds being preserved by an interlining of canvas, hair-cloth or crinoline and two straps tacked to them underneath. For the development of the skirt in the present instance dark-maroon *Fayette* was chosen. The skirt consists of a wide circular front that extends far to the back, and three back-gores that are very narrow at the top and wide at the bottom, the gores being interlined their entire length with hair-cloth, canvas or cross-barred crinoline. The circular shaping of the front produces the distended effect that appears in all the new skirts and at the top has only very slight fulness, which may be collected in gathers or in the usual darts, both styles being provided for by the pattern. The fulness at the back is disposed at each side of the center in two backward-turning, overlapping plaits which conceal the seams and spread in five graceful *godet* folds to the bottom. The skirt is fashionably wide, measuring fully five yards at the bottom in the medium sizes. The placket is finished at the left side above the seam nearest the front, and a belt completes the skirt.

The skirt is one of the most admired of the new modes and bids fair to become as popular as was its predecessor, the clinging skirt. It will make up attractively in cloth, kersey, cheviot, tweed, camel's-hair, hopsacking, vicuna, plain and satin-striped crépon and novelty goods in either the all-wool or silk-and-wool mixtures. It may be worn with a fancy or plain basque either short or long, and if the plain finish selected in this instance be undesirable, an all-round

decoration of rows of either braid, gimp, or galloon may be added. We have pattern No. 7284 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, needs eight yards and an eighth of goods twenty-two inches wide, or four yards and seven-eighths forty-four inches wide, or four yards fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



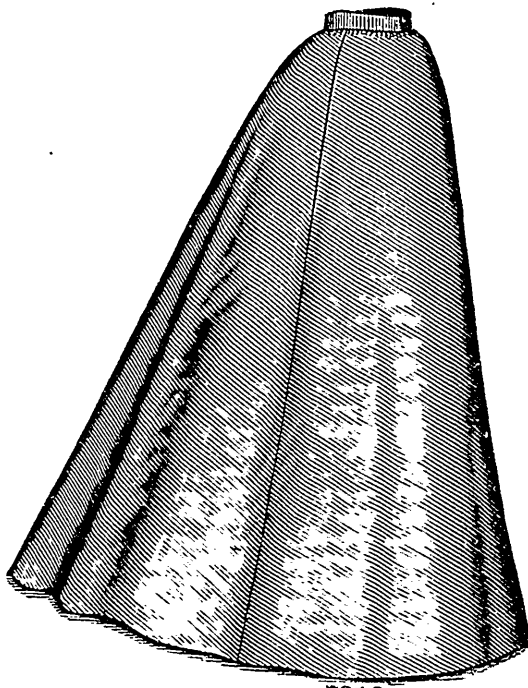
7316

LADIES' SKIRT, WITH BOX-PLAIED FRONT AND GATHERED BACK.

(For Illustrations see Page 720.)

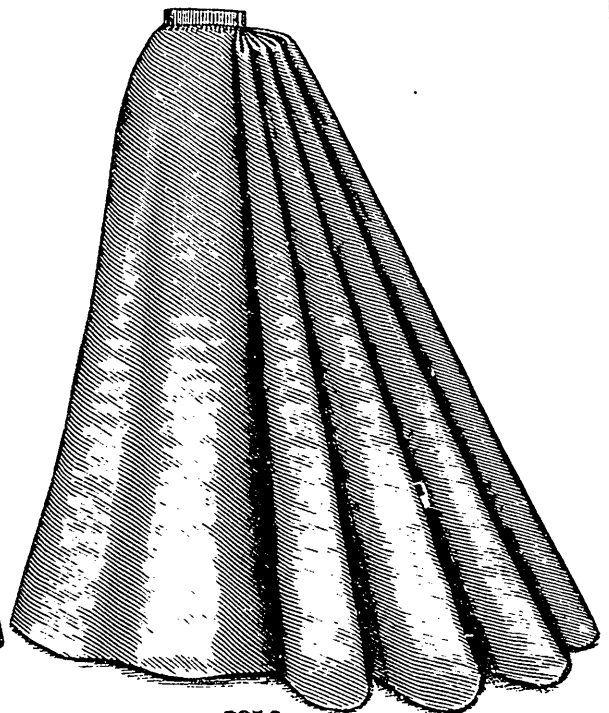
No. 7285.—This skirt forms part of the toilette shown made of vicuna and silk and trimmed with braid ornaments at figure No. 447 K in this magazine.

The skirt is a welcome change from the severe modes lately in vogue and is here represented made of light-weight melton. It consists of a wide front-gore and a wide back-gore that is gathered up closely at the top to fall in full, rolling folds of the *godet* order.



7316

Side-Front View.



7316

Side-Back View.

LADIES' FIVE-GORED SKIRT, WITH BACK FORMING FOUR ORGAN-PIPE FOLDS THAT MAY BE ARRANGED IN GATHERS OR BOURNOUS LOOPS AT THE TOP. (COPYRIGHT.)

(For Description see Page 717.)

The front-gore is arranged in a broad box-plait at the center and in a similar plait at each side, the plaits having considerable fulness gathered up in their underfolds. The plaits widen gradually toward the bottom and are held in place by elastic straps tacked at the hip, near the knee and midway between these two points. The skirt is fashionably wide, measuring nearly four yards and a half at the bottom in the medium sizes before it is plaited and nearly three yards and a half when plaited. It presents a stylish flare at the bottom, and the flare may be emphasized by crinoline, canvas or hair-cloth used as an underfacing for the front-gore and an interlining for the entire back-gore. Three all-round rows of machine-stitching made at deep hem depth from the edge decorate the skirt in tailor style, the placket is finished above the left seam, and the top of the skirt is completed with a belt.

The skirt is an admirable mode by which to develop light-weight kersey, hopsacking and vicuna, and is also desirable for handsome silks either figured or striped, miroir moiré or *gros de Londres*.

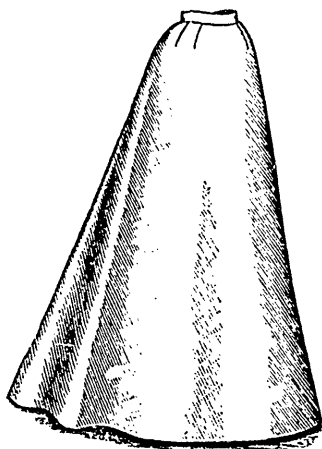
Bands of braid, gimp, galloon, passementerie or other flat garniture may be added if the simple completion be not desired.

We have pattern No. 7285 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, requires nine yards and a half of goods twenty-two inches wide, or four yards and seven-eighths forty-four inches wide, or four yards and seven-eighths fifty inches wide, or three yards and three-fourths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

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

(For Illustrations see Page 720.)

No. 7294.—Stylish novelty goods are introduced in this skirt at figure No. 458 K, the finish being severely plain.



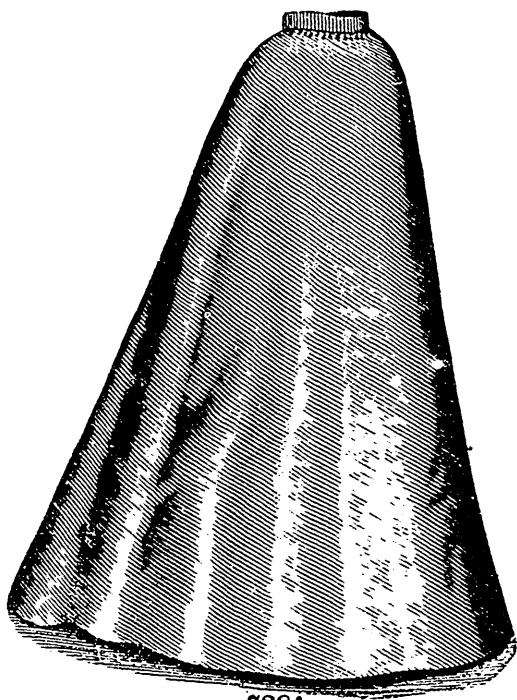
7284

LADIES' SKIRT, HAVING A YOKE UPPER-FRONT (TO BE GATHERED OR DART-FITTED), A BOX-PLAILED LOWER-FRONT AND THREE GODET PLAITS AT THE BACK.

(For Illustrations see Page 721.)

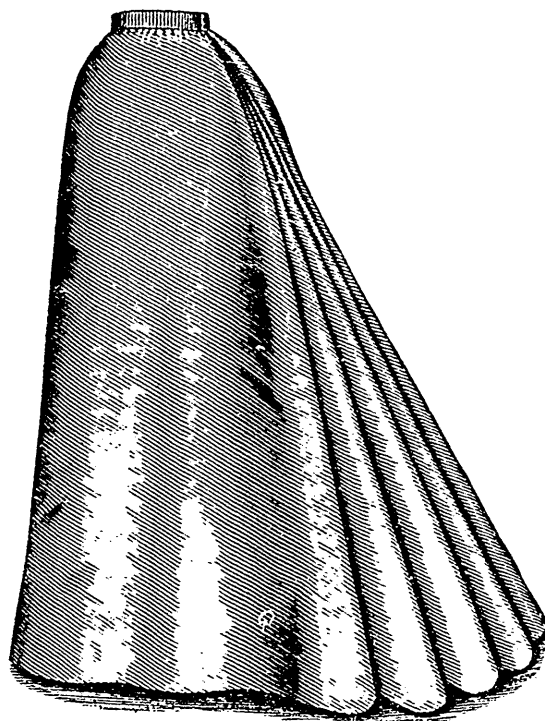
No. 7282.—This skirt forms part of the stylish toilette shown at figures Nos. 446 K and 449 K in this DELINEATOR.

The skirt is a particularly stylish example of the new *godet* modes and is here represented developed in plain dress goods of seasonable weight. The front of the skirt consists of a deep yoke upper-portion, and a deep lower-portion which is arranged in broad double box-plaits that flare in graceful fan fashion to the bottom. The back is composed of three narrow gores which are each arranged at the top in a tiny box-plait; the plaits widen into pronounced *godet* folds, the graceful effect of which is secured by an interlining of canvas, hair-cloth or stiff crinoline and an elastic strap tacked to them underneath. The yoke front may be gathered at the top or fitted smoothly by darts, the pattern providing for both styles shown in the engravings. The skirt presents the fashionable flare and is of stylish width, meas-



7284

Side-Front View.



7284

Side-Back View.

LADIES' NEW BELL SKIRT, WITH FIVE *Godet* FOLDS AT THE BACK. (TO BE GATHERED OR DART-FITTED IN FRONT.)

(COPYRIGHT.)

(For Description see Page 718.)

The skirt is fashioned with the simplicity which is a feature of the three-piece modes, and its shaping produces an elegance of outline that will be admired by the modern woman. Plain woollen dress goods in a deep shade of blue were chosen for the skirt in the present instance and a perfectly plain completion was adopted. The skirt has a narrow front-gore arranged between two wide gores which extend to the center of the back, where their bias back edges are joined in a center seam. The shaping of the gores produces at the top very slight fullness that is evenly distributed by gathers at the front and over the hips and laid at each side of the back in a box-plait that is narrow at the top and widens gradually all the way down, the plaits flowing somewhat after the manner of the graceful *godet* or funnel folds. The flare of the skirt may be emphasized by interlining the back and deeply underfacing the front with canvas or hair-cloth; and the plaits are secured against any possibility of disarrangement by an elastic strap tacked underneath about midway of the bottom. The skirt is fashionably wide at the bottom,

measuring fully four yards round in the medium sizes. A *placket* is finished above the center seam, and the top of the skirt is completed with a belt.

The skirt is one of the season's most attractive novelties and will make up with especially good effect in the various all-wool and silk-and-wool novelties. Among the materials best adapted to the mode may be mentioned cloth, kersey, cheviot, sacking, vicuna, all-wool and silk-striped *crépon*, figured *crépon* and vicuna. All the stylish new silks, such as *gros de Londres*, *gros de Tours*, *miroir moiré* and *satin antique*, may also be made up in this way.

We have pattern No. 7282 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt requires eleven yards and a fourth of material twenty-two inches wide, or six yards and three-eighths forty-four inches wide, or five yards and an eighth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

COMFORTABLE HOUSE-GARMENTS FOR MEN AND BOYS.

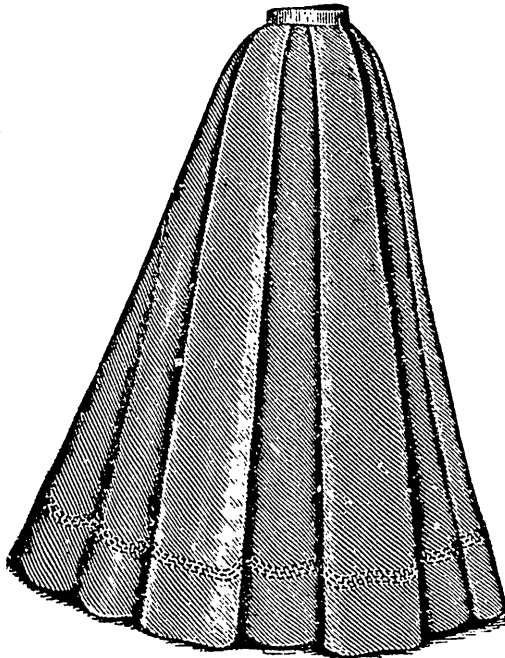
(For Illustrations see Page 637.)

Figure No. A K pictures a Men's dressing-gown made of striped

A smaller pocket of the same shape and finish is applied upon the left breast. A narrow band of silk outlines a wide cuff on the sleeve and is carried to the wrist edge along the outside seam. The pattern is No. 2393, price 1s. 6d. or 35 cents.

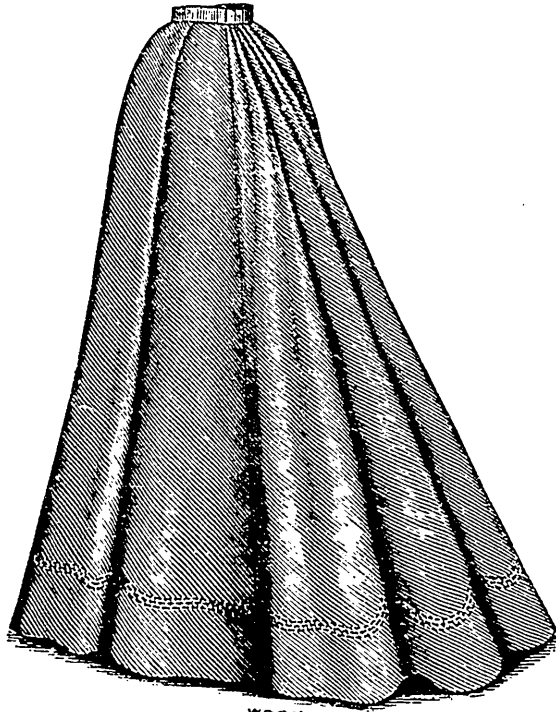
Figure No. B K shows a Boys' pajamas made of figured sateen and cut by pattern No. 3686, price 1s. 25 cents. The trousers are loose and are shaped by inside and outside leg-seams and a seam at the center of the front and back. Each leg is finished with a hem, and the top of the trousers is turned under to form a casing for a cord that adjusts the garment about the waist.

The shirt or blouse has loose sack front that close with cord loops and buttons, the left front being wider than the right to lay comfortably. The garment is shaped by under-arm and shoulder seams and is finished at the edges with a row of machine-stitching. The Byron collar flares at the throat and is similarly finished at the edges, and the comfortable sleeves are completed with pointed cuffs stitched to position along their upper edges. A breast pocket that is rounding at



7285

Side-Front View.



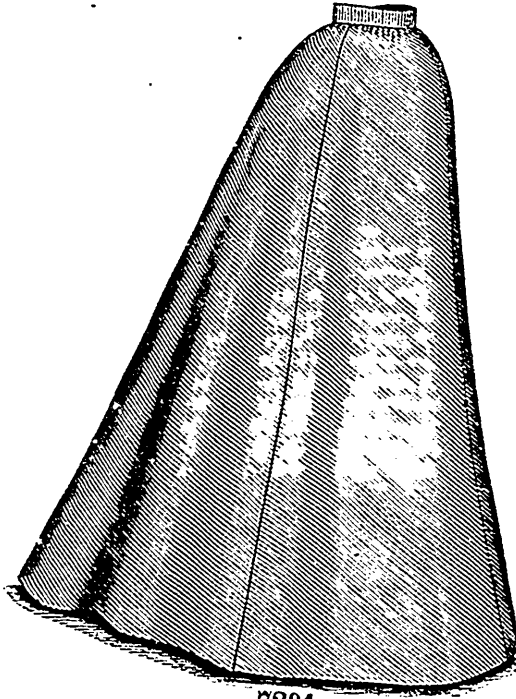
7285

Side-Back View.

LADIES' SKIRT, WITH BOX-PLAILED FRONT AND GATHERED BACK. (COPYRIGHT.)

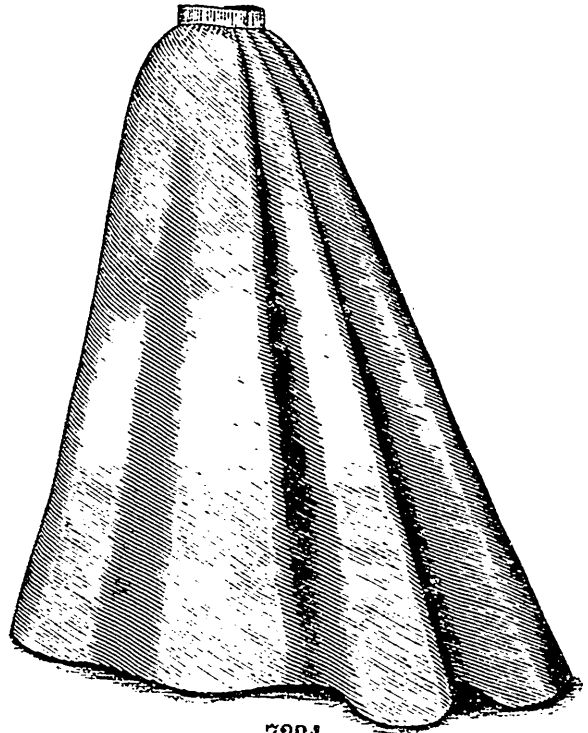
(For Description see Page 718.)

cloth. The back is seamless at the center, and the side seams are well curved to define the form. A shawl collar completes the neck and reverses the fronts slightly, the collar and the reversed parts being faced with the material. The fronts lap widely and are closed below the collar and at the waist-line with buttons and button-holes. The front and lower edges of the gown are bordered with a band of silk in a harmonious color. The gown is girdled by a silk tasselled cord that runs under straps of silk tacked over the side seams and ties at the left of the closing in loops and ends. A large patch-pocket is stitched upon each front below the hip, and its slanting upper edge is hemmed and banded, the lower corners being rounded.



7294

Side-Front View.



7294

Side-Back View.

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

(For Description see Page 719.)

the bottom is stitched upon the left front, its top being finished with a hem that is fastened to position with machine-stitching.

At figure No. C K is depicted a stylish Men's sack coat developed in plain flannel. The back has a curving center seam and is joined to the fronts in under-arm and shoulder seams, the edges of the seams being bound, turned to one side and stitched. The fronts are made up with two holes and buttons and are rounded at their lower front corners; they are reversed in soft lapels that meet the rolling collar in notches, but they may be closed to the neck, if desired. Two patch pockets with rounding lower corners are applied to the left front with two rows of machine-stitching, and a pocket corresponding with the lower one of these is applied in the same manner to the right front, the tops of all the pockets being finished with hems that are stitched to position. The wrists of the coat sleeves are finished with a single row of machine-stitching made close to the edges, and all the edges of the coat are finished with two rows of stitching. Pattern No. 3283, price 1s. 3d. or 30 cents, was used for the coat.

Figure No. D K represents a Capuchin domino made of black Silesia and plainly completed. The full fronts and full, seamless back fall in full, rolling folds all round and are confined at the waist-line by a girdle of cord that is knotted at the right side. A narrow band finishes the neck, and included in the seam with it are a rather short cape-collar and a Capuchin hood that may be worn on the head or resting on the back, as preferred. The closing is invisibly made at the center of the front. The sleeves are very full and are gathered at the top. The pattern used is No. 742, price 1s. 8d. or 40 cents.

Figure No. E K illustrates a Men's smoking or house jacket and cap. Black velvet and quilted satin are combined in the jacket, which has center and side seams well curved to define the form, and

fronts that are reversed in lapels by a rolling collar, the lower front corners of the garment being rounded gracefully. The collar and lapels are faced with quilted satin; and, if desired, the fronts may be closed on the breast with a frog provided for the purpose. A pocket opening is made in the left breast and is concealed by a pocket-lap having pointed ends, and over an opening in the lower part of each front is applied a similarly shaped though smaller pocket-lap. The coat sleeves are of comfortable width and each is trimmed with a deep, round cuff-facing of quilted satin. A broad binding of plain satin finishes the upper edges of the cuff facings, all the edges of the laps and the loose edges of the jacket, the binding being machine-stitched to position near the fold and at the edges.

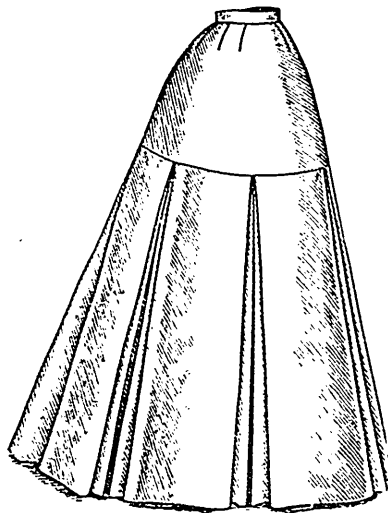
The cap is made of black velvet, and the decoration consists of an embroidered spray of flowers on the crown and a vine design to match all about the side. A circular section forms the crown, and the side is joined to it in an ordinary seam; the side fits the head perfectly and its ends are joined at the center of the back. The lining is made of silk; it should be cut like the outside and its parts joined before attaching it, so that the edges of the seams will come inside. It is then tacked invisibly at its seams to the outside and blind-sewed to position along the lower edge of the side. The patterns used are jacket No. 3179, which costs 1s. 6d. or 35 cents; and cap No. 1914, price 7d. or 15 cents.

At figure No. F K is depicted a Boys' bath or dressing robe made of striped flannel and finished with machine-stitching. The fronts of the robe lap widely and close in single-breasted style with button-holes and buttons nearly to the bottom. A row of stitching is made down the front edges and a short distance from them, and another row is made close to the lower edge. Side and shoulder seams shape the garment attractively, and at the neck is a shallow

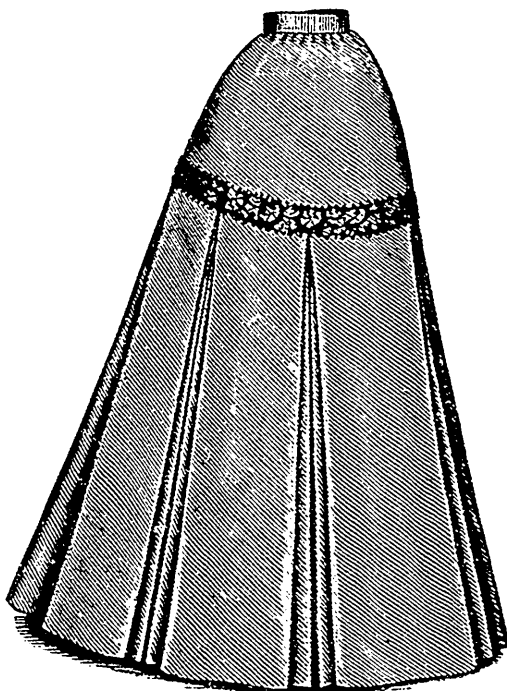
rolling collar with rounding lower corners. The garment is girdled by a belt, which closes in front with a button and button-hole and is supported by straps sewed at the center of the back and at the side seams. A button is added to the overlapping end of the belt. A large patch-pocket is applied on each front below the belt, and a breast pocket of similar outline is applied on the left front above the belt. The sleeves are in coat shape and have but one seam at the back of the arm.

Smooth, twilled and Jersey flannel, plain and fancy cloth, Turkish towelling, cashmere, cheviot, camel's-hair and numerous other soft woollens are appropriate for robes of this description. The pattern is No. 2391, price 1s. or 25 cents.

A Men's and Youth's bath or dressing robe is displayed at figure No. G K, spotted flannel being chosen for its development. The full fronts are gathered at the top at each side of the closing, which

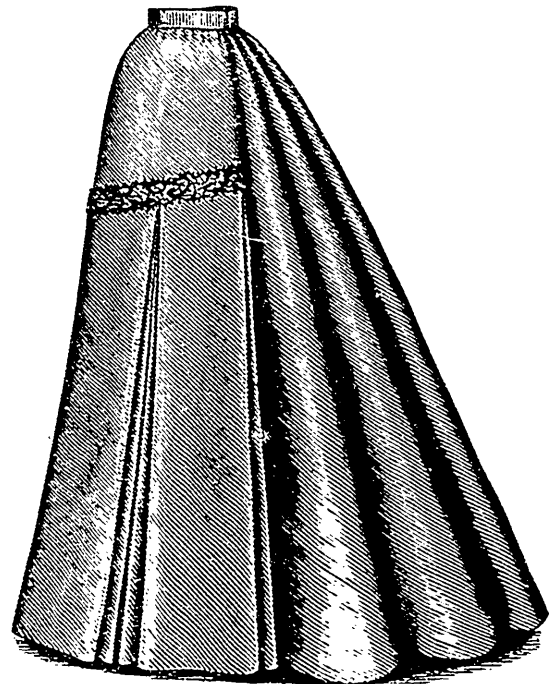


7282



7282

Side-Front View.



7282

Side-Back View.

LADIES' SKIRT, HAVING A YOKE UPPER-FRONT (TO BE GATHERED OR DART-FITTED), A BOX-PLAITED LOWER FRONT AND THREE Godet PLAITS AT THE BACK. (COPYRIGHT.)

(For Description see Page 719.)

is made at the center with button-holes and buttons. A broad box-plait is made at the center of the back, and short straps are arranged at each side-back seam through which is passed a heavy cord that is knotted at the front. The sleeves are shaped by two seams and are of comfortable width, two rows of stitching being applied at cuff depth. A large patch-pocket stitched at its upper and lower edges is applied on each front, and at the neck is a rolling collar that has widely flaring ends and is finished with stitching and two rows of stitching finish the lower edge of the robe. The pattern used is No. 747, price 1s. 3d. or 30 cents.

Styles for Misses and Girls.

FIGURE No.
462 K.—MISSSES'
DRESS.

(For Illustration see
this Page.)

FIGURE No.
462 K.—This il-
lustrates a Misses'
dress. The
pattern, which
is No. 7286 and
costs 1s. 3d. or
30 cents, is in
nine sizes for
misses from
eight to sixteen
years of age, and
is presented in
two views on
page 731 of this
publication.

The dress is in
this instance rep-
resented made
of dahlia-colored
wool goods and
lighter silk and
decorated with
silk bows and
Vandyke points
of lace. The
waist is made
with a close-fit-
ting back and a
fanciful front,
the foundation
of the front be-
ing a lining
front fitted by
single bust darts.
The full center-
front of light
silk is effec-
tively revealed
between side-
fronts, the ful-
ness being dis-
posed in gathers
at the top and
in forward-turn-
ing plaits at the
waist-line. The
crush collar of
silk, which cov-
ers a standing
collar, is orna-
mented with an
Imperial bow at
the back. The
skirt, which may
be made up with
or without a
four-gored founda-
tion-skirt, is
laid in wide
box-plaits all
round, and each
plait is decorat-
ed at the bottom
with two Van-
dykes of lace.
A Vandyke of
lace also orna-
ments each side-
front. The leg-o'-
mutton sleeves are shaped by one seam only and
are mounted on coat-shaped linings; the fulness at the top of the
sleeves is collected in gathers that produce the popular bouffant



FIGURE No. 462 K.—MISSSES' DRESS.—This illustrates Pattern No. 7286
(copyright), price 1s. 3d. or 30 cents.

(For Description see this Page.)

FIGURE No. 463 K.—MISSSES' NORFOLK JACKET.—This
illustrates Pattern No. 7281 (copyright),
price 1s. or 25 cents.

(For Description see this Page.)

effect, and below the elbow the adjustment is
close, a neat completion being arranged at each
wrist with a wrinkled section of silk. The waist
is encircled by a silk belt adorned with quaint
rabbit's-ear bows of ribbon.

For party wear, the dress will be appropriate
made up as here suggested in a combination of
silk and wool goods, or in silk or wool goods
throughout. Tasteful dresses of zibeline cloth,
serge, marbled camel's-hair, plain cashmere, Hen-
rietta, bouclé or bright novelty suiting will be
adorned with silk or with braid, velvet ribbon,
silk-cord passementerie or lace Vandykes.

FIGURE No. 463 K.—MISSSES' NORFOLK
JACKET.

(For Illustration see this Page.)

FIGURE No. 463 K.—This illustrates a Misses'
Norfolk jacket. The pattern, which is No. 7281
and costs 1s. or 25 cents, is in nine sizes for
misses from eight to sixteen years of age, and is
differently portrayed on page 735 of this DELINE-
ATOR.

This jacket which is also known as a box-
plaited basque, is here shown made of fancy che-
viot presenting a pretty commingling of green, red and white. The
jacket is made over a fitted lining; a single box-plait is made at each
side of the closing, which is at the center of the front, and similar

plaits are made at the back, one at each side of the center. The sleeves are in leg-o'-mutton style and are shaped by one seam only; they are mounted on coat-shaped linings and may be plaited or gathered at the top, the pattern providing for both styles. Plaits are used in the present instance to collect the fulness, which breaks into many pretty folds and wrinkles to the elbow, below which the adjustment is close. The rolling collar has square ends that flare prettily in front. A serviceable belt encircles the waist and is closed with a slide.

Garments of this kind are made of faced and covert cloths, whipcord, plain and plaid mohair, chevot, serge, tweed and other durable materials of the same class; and they may be worn with full, gored or draped skirts.

FIGURE No. 464 K.—GIRLS' DRESS.

(For Illustration see this Page.)

FIGURE No. 464 K.—This illustrates a Girls' dress. The pattern, which is No. 7303 and costs



FIGURE No. 464 K.



FIGURE No. 465 K.

FIGURE No. 464 K.—GIRLS' DRESS.—This illustrates Pattern No. 7303 (copyright), price 1s. or 25 cents. FIGURE No. 465 K.—MISSSES' PARTY DRESS.—This illustrates Pattern No. 7305 (copyright), price 1s. 3d. or 30 cents.

(For Descriptions see this Page.)

1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is depicted in three views on page 732 of this DELINEATOR.

The mode is a charming one by which to develop the numerous pretty silks and woollens that are so much favored for the party gowns of little women, and is in the present instance pictured made up in an effective combination of periwinkle-blue cashmere and

white India silk. The skirt is full and round, and is gathered at the top to fall in free, graceful folds from the body, to which it is joined. The body is fitted by the darts and seams that usually enter into the adjustment of a dress of this kind and is closed invisibly at the center of the back. The upper part of the body is covered with a full, seamless yoke of India silk, which is turned under at the top and shirred to form a pretty standing frill at the neck. The gathered lower edge of the yoke is concealed by a deep Bertha-frill in sections, which are

gathered at the neck to fall in spreading folds and are embroidered in scallops and cut away at the lower edges. Rosette bows and ends of ribbon are arranged between the Bertha-frill sections, and a similar disposal of ribbon decorates the front of the body at each side of the center. The sleeves have full balloon puffs that extend to the elbow and spread in a picturesque manner below the Bertha frill; they are trimmed at the wrists with folds of ribbon.

The guimpe effect produced in this dress renders it especially suitable for combinations both of fabrics and colors. Silk, surah or taffeta in any of the new shot, striped, checked or figured varieties may be associated with cashmere, hopsacking, serge, foulé or all-wool or silk-and-wool novelty goods. Ribbon, feather-stitching or braid will contribute effective garniture.

FIGURE No. 465 K.—MISSSES' PARTY DRESS.

(For Illustration see this Page.)

FIGURE No. 465 K.—This illustrates a Misses' dress. The pattern, which is No. 7305 and costs 1s. 3d. or 30 cents, is in

seven sizes for misses from ten to sixteen years of age, and is again represented on page 730 of this magazine.

Light-blue figured India silk is here shown combined with plain India silk, deep lace edging, insertion and ribbon in the development of the dress. The waist is very youthful in appearance, being full and prettily drawn in-tuck-shirrings across the front and back

at square-yoke depth from the top, and is arranged over a closely fitted lining which insures a neat and trim adjustment. In this instance the full portions are cut away above the tuck-shirings, and the lining is faced with plain silk overlaid with rows of insertion to produce a plain yoke effect. The closing is made at the back, where the fulness is drawn well to the center by gathers at the lower edge, and a similar disposal of the fulness accentuates the waist in front. The short puff sleeves have abundant fulness, and each is encircled by a row of lace insertion over ribbon and completed with a deep frill of cream-tinted lace edging. The standing collar is covered with silk, that is laid in soft folds and finished at the back with a bow. The full skirt is trimmed with a band of insertion over ribbon and is gathered at the top and sewed to the waist, a bow of silk being placed over the joining at the center of the front.

and it may be adorned with lace insertion and lace edging. For practical use or for wear on ordinary occasions, plaiz or mackintosh, camel's-hair, cashmere, Henrietta and serge are highly commended, and any of these materials may be trimmed with braid, velvet, ribbons or cord passementerie. The pattern also provides for long sleeves



FIGURE No. 466 K.—MISSSES' COSTUME.—This illustrates Pattern No. 7310 (copyright), price 1s. 6d. or 35 cents.

(For Description see this Page.)

The mode is suited to a very wide range of fabrics. If the dress is intended for dressy purposes, it may be made of fancy silk, silk-warp crêpon, vailing, any of the pretty striped gauzes, or eyelet chiffon, which is new and very appropriate for youthful figures;



FIGURE No. 467 K.—GIRLS' DRESS.—This illustrates Pattern No. 7276 (copyright), price 1s. or 25 cents.

(For Description see Page 725.)

and epanlette bretelles. Where long sleeves are chosen the frills are not used.

FIGURE No. 466 K.—MISSSES' COSTUME.

(For Illustration see this Page.)

FIGURE No. 466 K.—This illustrates a Misses' costume. The pattern, which is No. 7310 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and is represented differently developed on page 729 of this publication.

Crêpon in the new and popular bluet shade is here effectively associated with bluet silk and white lace in the development of the costume. The four-gored skirt presents the fashionable flare at the bottom, and is gathered at the top and joined to the body, from which it falls in graceful *godets* at the back and with much less pronounced fulness at the front and sides. The front of the body, which is mounted upon a dart-fitted front of lining is cut low at the top, and above it a pointed yoke-facing of silk overlaid with lace is applied on the lining; it is gathered at the top and bottom to droop with full blouse effect between pointed jacket-fronts that pass into the

shoulder and under-arm seams. The backs of the body are mounted upon fitted linings and are separated from the front by the usual under-arm gores; they are smooth at the top, while the slight fullness at the lower edges is collected in gathers; and the closing is made invisibly at the center. A deep frill of crépon falls in full, soft folds

FIGURE No. 467 K.—GIRLS' DRESS.

(For Illustration see Page 724.)

FIGURE No. 467 K.—This illustrates a Girls' dress. The pattern, which is No. 7276 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is portrayed differently developed on page 732 of this publication.

Novelty goods containing a mixture of fuchsia and shaded green are here shown effectively associated with fuchsia silk and dark-green velvet. The dress has a full, round skirt, which falls from the body in graceful folds produced by gathers at the top. The body is adjusted with becoming closeness by single bust darts and the usual shoulder and under-arm seams, and is covered at the top by a full, seamless yoke of silk, which is gathered at the top and bottom and produces somewhat the effect of a guimpe. The lower edge of the

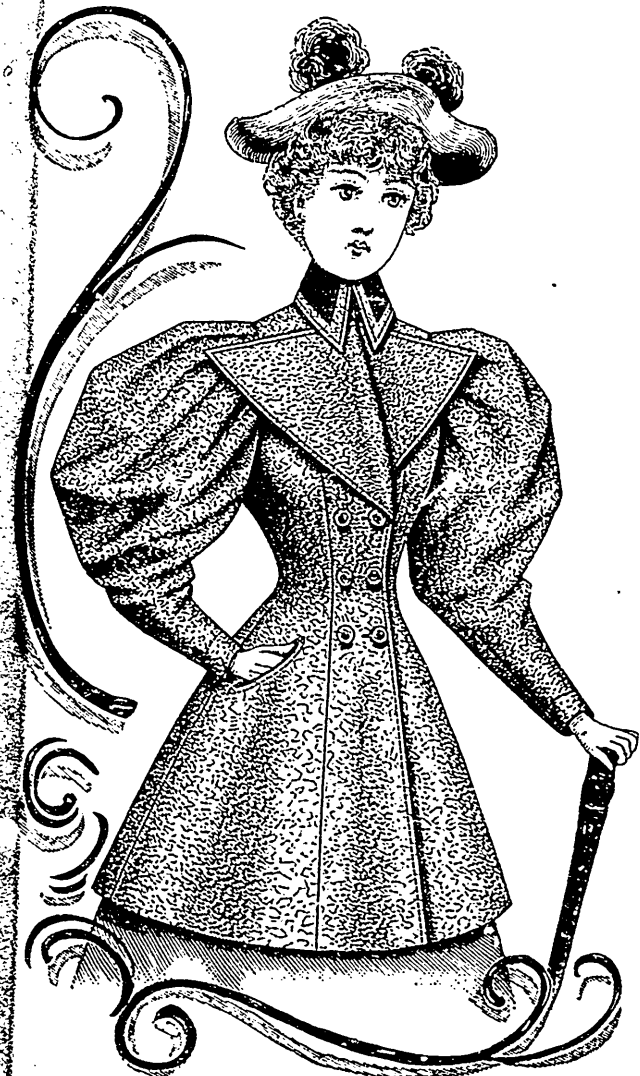


FIGURE No. 468 K.—MISSSES' COAT.—This illustrates Pattern No. 7313 (copyright), price 1s. or 25 cents.

(For Description see Page 426.)

at the back from the neck edge of the body, its ends are joined to the front edges of the jacket fronts, and its lower edge is decorated with a frill of lace. The waist is encircled by an ornamental crush belt of silk, which is arranged at each side of the front in tuck-shirrings that stand out with the effect of stylish loops; and the silk crush collar, which is arranged upon a close-fitting standing collar, is disposed in similar tuck-shirrings at each side, its ends, like the ends of the crush belt, being closed at the center of the back. The one-seam *gigot* sleeves, which are mounted upon linings shaped by the usual inside and outside seams, display a bouffant effect that is exceedingly becoming and results from gathers at the top and for some distance along the upper part of one edge of the seam. A smooth effect is presented upon the forearm, and the wrists are trimmed with lace applied to simulate deep, round cuffs.

The costume illustrates a picturesque mode that is adapted to either best or every-day wear. It will develop exquisitely in the more expensive varieties of wool and silk-and-wool novelty goods, and in the different grades of camel's-hair, hopsacking, vicuna, crépon, whipcord, etc. Plain or changeable silk, satin, velvet or moiré may be associated with any of the above-mentioned fabrics for best wear, and cashmere, serge, novelty suiting, flannel, etc., will be entirely appropriate for ordinary use. Decorations of braid, passementerie, galloon or satin or velvet ribbon may be disposed in the costume in any way suggested by individual fancy.



FIGURE No. 469 K.—MISSSES' DOUBLE-BREADED LONG CLOAK.—This illustrates Pattern No. 7271 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 426.)

yoke is concealed by a fanciful velvet Bertha headed by a cording of silk; the Bertha forms a deep point at the center of the front and back and droops in points upon the sleeves, and it is shaped by side seams at the front and back, the seams being concealed beneath.

side-plaits at each side of a broad box-plait on each shoulder. The two-seam *giyot* sleeves are mounted upon smooth linings and display fashionable fulness at the top and a smooth and comfortably close effect upon the forearm, and the wrists are trimmed with round cuff-facings of velvet decorated at the top with a piping of silk. The yoke is topped by a silk standing collar closed, like the dress, at the center of the back; and the waist is encircled by a silk crush belt, the gathered ends of which are closed at the center of the back beneath an Imperial bow of similar silk. If a less elaborate dress were desired, the yoke and Bertha could be omitted.

The dress is picturesque enough to be desirable for party, dancing-school and other dressy wear, and for such uses it may be developed in silk crêpon,

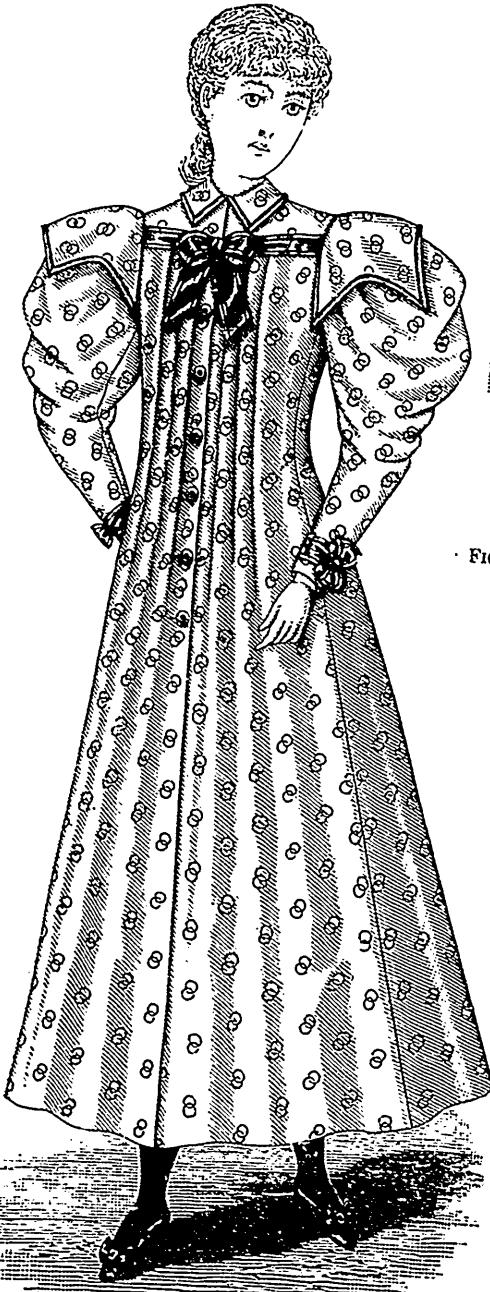


FIGURE No. 470 K.—MISSSES' NEW MOTHER-HUBBARD WRAPPER.—This illustrates Pattern No. 7273 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 727.)

crêpe de Chine, satin-striped novelty goods or plain or figured India or China silk. The Bertha will usually be of some prettily contrast-

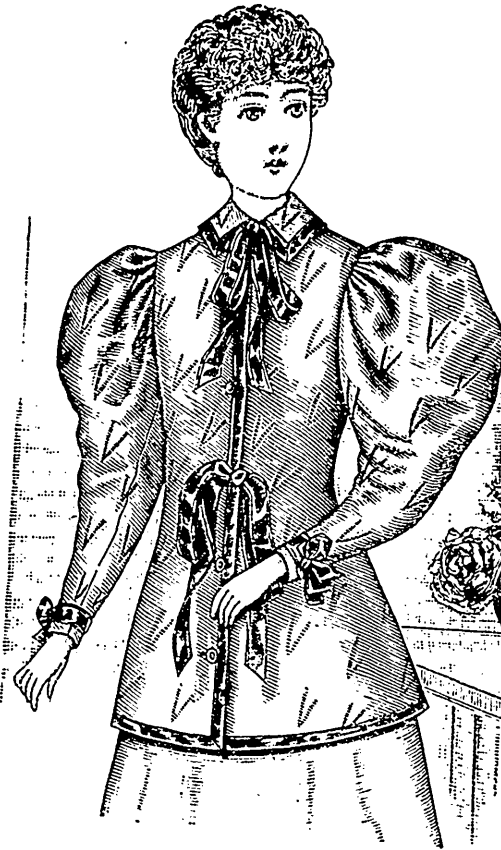


FIGURE No. 471 K.—MISSSES' DRESSING-SACK.—This illustrates Pattern No. 7296 (copyright), price 10d. or 20 cents.

(For Description see Page 723.)

ing fabric, the full may be of net, crêpe, Very serviceable dresses be developed the mode in net, serge, crepe or mere or sacking, either with or without velvet or of contrast color.

The coat which is in three-quarter length is a fashionable rival of the dressy short jackets and capes introduced this season, and is here portrayed developed in fancy cloth. The fronts are rendered trim by single bust darts and are reversed at the top in enormous lapels, below which they are closed in double-breasted fashion with button-holes and buttons, the closing at the throat being made with a hook and loop. The stylish adjustment of the garment is completed by the usual gores and a curving center seam which may terminate below the waist-line at the top of coat laps or an under-folded box-plait; and the side-back seams disappear under coat-plaits that are each marked at the top with a button. The one-seam *giyot* sleeves have linings which are also shaped by inside seams and are sufficiently full to slip over the voluminous sleeves of fashionable basques. The sleeves are smooth upon the forearm and display a bouffant effect above the elbow, the fulness at the top being collected in a forward and backward turning plait that stand out on the shoulders with the exaggerated effect that is so popular at present. At the neck is a close-fitting band, over which rolls a velvet-lined collar with flaring ends. The edge of the rolling collar is outlined with a single row of machine-stitching, and a row of stitching trims the wrists and follows the edges of the lapels and the front edges of the coat. The curved openings to side pockets inserted in the fronts are outlined with machine-stitching and finished at the corners with silk arrow-heads.

Comfortable and stylish coats will be made up in broadcloth, kersey, chinchilla, whipcord and fancy coatings, as well as in wide-wale chevots and heavy English suitings. A velvet facing on the collar lends a touch of becoming elegance to the mode, and a decoration of machine-stitching will always be in good taste.

The large felt hat is profusely ornamented with ostrich plumes.

FIGURE No. 469 K.—MISSSES' DOUBLE-BREASTED LONG CLOAK.

(For Illustration see Page 725.)

FIGURE No. 469 K.—This illustrates a Misses' cloak. The pattern, which is No. 7271 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen again on page 734, of this publication.

The warmth and protectiveness of this cloak are features that will

FIGURE No. 468 K.—MISSSES' COAT.

(For Illustration see Page 725.)

FIGURE No. 468 K.—This illustrates a Misses' coat. The pattern, which is No. 7313 and costs 1s. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is presented in three views on page 735 of the magazine.

The coat which is in three-quarter length is a fashionable rival of the dressy short jackets and capes introduced this

ensure its popularity, to say nothing of its stylish effect, which will make it acceptable to misses who desire to be always well dressed. English cloaking showing a mixture of faint colors was here chosen for the development of the garment, and gay plaid silk was selected to line the cape and hood. The loose fronts lap and close to the throat in double-breasted style with button-holes and smoked-pearl buttons. The adjustment of the cloak is completed by under-arm darts, side-back gores, and a well curved center seam that terminates below the waist-line at the top of coat-laps; and coat-plaits, each marked at the top with a button, are formed below the waist-line at the side-back seams. The large mutton-leg sleeves are shaped by inside and outside seams and mounted on similarly shaped linings; they display the close adjustment below the elbow that is now fashionable, while the moderate fulness at the top is collected in forward and backward turning plaits. At the neck is a rolling collar mounted on a high band and having square ends. The removable cape is smoothly fitted at the top by darts and has a center seam. The hood



FIGURE No. 473 K.—MISSSES' CAPE.—This illustrates Pattern No. 7300 (copyright), price 10d. or 20 cents.
(For Description see Page 728.)



FIGURE No. 472 K.—MISSSES' BLOUSE-WAIST.—This illustrates Pattern No. 7272 (copyright), price 10d. or 20 cents.
(For Description see Page 733.)

which accompanies it can be drawn over the head, if desired, and has a bright lining matching that of the cape. Square pocket-laps cover the openings to side pockets in the fronts, and a change pocket higher up in the right front is finished with a smaller lap. The front and loose back edges of the cloak and the free edges of the cape, collar and pocket-laps are followed by a row of machine-stitching.

Cloaks of this kind will be made of cheviot, English cloakings, faced cloth, tweed, covert cloth and various rain-proof textures. For travelling or for school and general wear the mode will prove highly satisfactory. Changeable, checked, striped or plaid silk may be chosen to line the cape and hood.

The brown felt hat shapes a poke at the front and is trimmed with ostrich tips and ribbon.

FIGURE No. 470 K.—MISSSES' NEW MOTHER-HUBBARD WRAPPER
(For Illustration see Page 725.)

FIGURE No. 470 K.—This illustrates a Misses' wrapper. The pattern, which is No. 7273 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently portrayed on page 733 of this publication.

The wrapper presents a neat and dressy appearance, although its adjustment is loose and perfectly comfortable. Cashmere with a sage ground bearing dark-green figures is the material chosen in this instance, and trimming is supplied by ribbon matching the figures. The fronts and back of the wrapper depend from a shallow, square yoke shaped by shoulder seams, and are separated by under-arm gores which produce a smooth effect at the sides. The fronts are laid in three forward-facing plaits at each side of the closing, and the back is similarly plaited at each side of the center, all the plaits being tacked to retain their folds for a short distance and flaring below until they are lost in slight undulations. The sleeves are of the one-seam leg-o'-mutton order, being quite voluminous at the top and close-fitting on the forearm. They are mounted on linings of comfortable width that are shaped by inside and outside seams, and over them at the top fall caps that define three points at the lower edge. The caps

are bound with ribbon, and the edges of the rolling collar are similarly decorated. Each wrist is adorned with a encircling row of ribbon tied in a pretty bow at the outside of the arm, and the lower edge of the yoke is followed by ribbon that is bowed over the closing, which is made to a desirable depth at the center of the front. The pattern also provides a standing collar.

Such soft materials as cashmere, Henrietta cloth, albatross, fancy flannel and other woollens of a like nature are generally selected for wrappers of this description; and if elaboration is desired,



FIGURE No. 474 K.—GIRLS' BLOUSE.—This illustrates Pattern No. 7275 (copyright), price 10d. or 20 cents.
(For Description see Page 729.)

ribbon, braid, passementerie, lace edging or insertion, quillings or tiny ruffles of satin, grosgrain or velvet, etc., are added as desired.

FIGURE No. 471 K.—MISSES' DRESSING-SACK.

(For Illustration see Page 726.)

FIGURE No. 471 K.—This illustrates a Misses' dressing-sack. The pattern, which is No. 7296 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is represented in two views on page 737 of this DELINEATOR.

The sack displays the simplicity of outline which is so becoming to youthful figures and is curved to define the form gracefully at the back. Cashmere showing blue figures on a white ground was here chosen for its development, and blue ribbon contributes an effective decoration. The sack extends to a pretty depth a little below the hips, and its loose fronts are closed at the center with button-holes and buttons. Under-arm gores produce a stylish appearance at the sides, and the back, which is rendered half close-fitting by side-back gores and a curving center seam, displays ripples below the waist-line. The front and lower edges of the sack are bound with ribbon, as are also the lower edge and flaring ends of the rolling collar. A bow of ribbon falls prettily at the throat, another with longer loops and



FIGURE No. 475 K.—GIRLS' DRESS.—This illustrates Pattern No. 7302 (copyright), price 1s. or 25 cents.

(For Description see Page 729.)

ends is arranged upon the overlapping front at a point a little above the waist-line, and the wrists of the two-seam *gigot* sleeves are encircled by bands of similar ribbon, the ends of which are tied in dainty bows at the back of the arm. The sleeves spread at the top in the exaggerated style now considered correct, and are smooth and comfortably close-fitting upon the forearm.

Although dressing-sacks are, as a rule, relegated to the privacy of the wearer's own room, the one here shown is trim enough to be assumed at breakfast or luncheon *en famille*. It will make up daintily in eider-down flannel, cashmere, merino, flannelette and other pretty

woollens, and may be trimmed with lace and ribbon applied simply or as elaborately as the fancy may suggest.

FIGURE No. 472 K. MISSES' BLOUSE-WAIST.

(For Illustration see Page 727.)

FIGURE No. 472 K.—This illustrates a Misses' blouse-waist. The pattern, which is No. 7272 and costs 10d. or 20 cents, is in nine sizes for misses from eight to sixteen years of age, and is shown differently developed on page 736 of this magazine.



FIGURE No. 476 K.—GIRLS' SACK.—This illustrates Pattern No. 7297 (copyright), price 7d. or 15 cents.

(For Description see Page 729.)

This pretty blouse-waist is here represented made up in dark green suitings flecked with white and shot with flame color. It is arranged over a fitted lining, and each front is laid in three side-plaits back of its hemmed front edge, the plaits spreading in graceful fashion and being stayed by tacking at the waist-line. The becomingly smooth effect observable at the sides is the result of under-arm gores, and the seamless back is laid in two backward-turning plaits at each side of the center, the plaits flaring stylishly upward. The leg-o'-mutton sleeves are shaped by one seam only and are mounted on coat-shaped linings; they are close-fitting on the forearm and stylishly bouffant above the elbow, the fullness being collected in gathers at the top. The neck is completed by a rolling collar having square ends, but the pattern also provides a standing collar, which may be used when deemed more becoming to the wearer. A ribbon belt encircles the waist and closes in front with a fancy buckle. The waist may be worn inside or outside the skirt. The sleeves are decorated at hem depth with machine-stitching,

and the free edges of the collar are similarly ornamented.

For a young girl a blouse-waist of this description is quite essential to wear with plain or slightly draped skirts, which may be new or partially worn. Fancy silks of all colors and qualities are selected for dainty blouse-waists, but especially pretty and becoming are the changeable effects that are now offered in plain, striped, checked and figured varieties. Surah, crêpon and light-colored cashmere are also favored for such garments, which do not require garniture, although a simple decoration of machine-stitching on the collar and sleeves will always be in good taste.

FIGURE No. 473 K.—MISSES' CAPE.

(For Illustration see Page 727.)

FIGURE No. 473 K.—This illustrates a Misses' cape. The pattern, which is No. 7300 and costs 10d. or 20 cents, is in nine sizes for misses from eight to sixteen years of age, and is differently portrayed on page 734 of this publication.

A very comfortable top-garment for mild days in Winter is here represented, the material selected for its development being chinchilla cloth. The cape reaches to below the waist-line and is fitted smoothly at the top by shoulder darts, while its shaping causes it to fall below with the rippled effect which is a feature of the circular modes. The closing is made invisibly at the center of the front, and at the neck is a high collar which rolls slightly and has widely flaring ends. The edges of the collar and the front and lower edges of the cape are finished with a single row of machine-stitching, and the cape is lined throughout with shaded silk.

The mode is suitable for either best or every-day wear, and will develop prettily in plush, Astrakhan cloth and other heavy fabrics,

as well as in all stylish varieties of fur. A plain completion will usually be adopted, and a handsome lining of striped, plaid, shot or changeable silk or satin will be in order. Capes of this kind may be made up to match a costume.
The hat is a felt *plateau* adorned with ostrich-feather pompons.

FIGURE No. 474 K.—GIRLS' BLOUSE.
(For Illustration see Page 727.)

FIGURE No. 474 K.—This illustrates a Girls' blouse. The pattern, which is No. 7275 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age, and is shown in two views on page 736 of this magazine.

The blouse, which may form part of a jaunty bicycle suit, is here shown made of white China silk for home wear. Its simple shaping is accomplished by the usual seams along the shoulders and under the arms, and the closing is made at the center of the front beneath a frill of silk, which is gathered at the center and droops softly. The lower edge of the blouse is turned under to form a hem, through which a tape or elastic is run to draw the garment about the waist; and the fulness droops in the usual picturesque manner. The full shirt sleeves are gathered at top and bottom and are finished with wristbands, over which roll round cuffs that are decorated with frills of silk. At the neck is a deep sailor-collar which rolls over a shaped band; and the ends of the collar flare widely at the throat, and the edges are trimmed with a frill of silk to match the cuff decoration.

The blouse displays more fulness than those lately worn, and will make up attractively in India or China silk, surah, taffeta, cashmere or plaid wool goods, lawn, etc. Flannel either striped or figured will make a comfortable blouse for ordinary wear, and, if liked, the collar and cuff frills may be omitted and the edges trimmed with feather-stitching done with embroidery silk of a contrasting color.

FIGURE No. 475 K.—GIRLS' DRESS.
(For Illustration see Page 728.)

FIGURE No. 475 K.—This illustrates a Girls' dress. The pattern, which is No. 7302 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and may be seen differently developed on page 733 of this magazine.

The dress presents an ornate appearance, but it is in reality a very practical style. For its development in the present instance novelty woollens showing faint flecks of green, red and white was chosen, with pale-green silk for the collar and pipings. The waist is mounted on a lining fitted by single bust darts and under-arm and side-back gores, and though smooth-fitting at the top, it has pleasing fulness at the waist-line that is collected in gathers at the center of the front and at each side of the closing, which is made invisibly at the back. The fanciful Bertha is smooth at the top and plain over the shoulders and is cut in tabs at the front and back. Silk cord laced over buttons secured along the sides of the tabs gives a pretty effect; further decoration is provided by a silk piping along the free edges of the Bertha, and the standing collar is made of silk like that used for the piping. The coat-shaped sleeves fit closely on the forearm and are covered from the elbow to the top by very full and graceful puffs that are gathered at the top and bottom, and pipings of silk decorate the wrist edges. The hemmed skirt is gathered at the top and sewed to the waist with a silk piping.

For school wear the durable serges and cashmeres in such popular colors as rose, heliotrope, green, red, blue, tan or brown will make up prettily and serviceably by the mode, while for dressy occasions a host of rich novelty goods that show beautiful blendings of colors provide ample choice. Very little decoration is required. Silk pipings are pretty and simple and should harmonize with the material, and velvet ribbon or braid may trim the free edges of the Bertha.

FIGURE No. 476 K.—GIRLS' SACK.
(For Illustration see Page 723.)

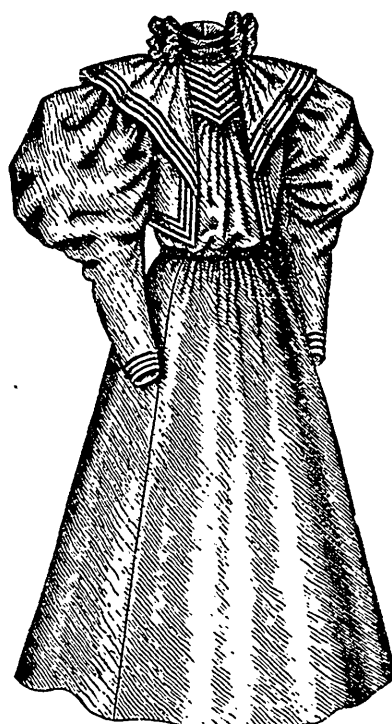
FIGURE No. 476 K.—This illustrates a Girls' sack. The pattern, which is No. 7297 and costs 7d. or 15 cents, is in eight sizes for girls from five to twelve years of age, and is shown again on page 737 of this issue.

The sack is here pictured tastefully made up in pale-pink flannel, the scalloped edges being neatly button-hole stitched with white floss. The loose fronts are separated from the backs by under-arm gores, and the shaping of the backs and gores produces below the waist-line pretty ripples which relieve the garment from severity of outline. The mutton-leg sleeves are close on the forearm and stylishly bouffant at the top, where the fulness is collected in gathers. The rolling collar is shaped by a center seam, and between its prettily flaring ends a ribbon bow is arranged to fall in graceful loops and ends. The front and lower edges of the sack and the free edges of the collar are scalloped and button-holed with white floss.

Sacks of this style are extremely useful when slight extra protection is needed, and they may be suitably made up in the delicate shades of flannel, eider-down, cashmere, etc. The edges may be scalloped or plain, and a decoration of velvet ribbon may be appropriately applied upon some materials.



7310



7310

Front View.



7310

Back View.

MISSES' COSTUME, WITH FOUR-GORED SKIRT. (COPYRIGHT.)
(For Description see this Page.)

A dainty sack may be fashioned from navy-blue cashmere and decorated with fancy-stitching.

MISSES' COSTUME, WITH FOUR-GORED SKIRT.
(For Illustrations see this Page.)

No. 7310.—Crépon, silk and lace edging are prettily combined in this costume at figure No. 466 K in this DELINEATOR.
The costume is quite fanciful in effect, yet is so simple in construction that it may be developed at home without difficulty. The

present portrayal of the costume shows the effect of a combination of crêpon and velvet, with narrow braid for garniture. The skirt is a graceful new four-gored style and is of fashionable width, measuring two yards and three-quarters at the bottom in the middle sizes. The back is gathered to fall in full folds, and very slight gathers regulate the fulness at the top or the front and sides. The skirt is plainly finished at the bottom, where it may be deeply underfaced with canvas to accentuate the flare; and the top is joined to the fanciful body, which has a body lining fitted by single bust darts and under-arm and side-back gores.

The full front of the body extends to within pointed yoke depth of the top and above it a yoke facing of the material is applied to the lining front; it is gathered at the top and bottom, the fulness drooping with full blouse effect between the flaring edges of short jacket-fronts, which are included in the shoulder and under-arm seams. The backs, which are separated from the fronts by under-arm gores, are smooth at the top, and the fulness at the waist-line is collected in a short row of gathers at each side of the closing, which is made invisibly at the center. A deep, gathered frill, which is included in the seam with the standing collar, falls in full folds at the back and over the shoulders, and its ends are joined to the loose front edges of the jacket fronts. The free edges of the frill and jacket fronts are ornamented with three rows of narrow braid.

The gathered upper edge of the front is covered with a band of similar braid, and the yoke facing is all-over decorated with evenly spaced rows of braid applied to follow the same outline. The standing collar, which is close-fitting and becomingly high, is covered with a crush collar of velvet arranged in double Imperial loops at each side, its gathered ends being closed invisibly at the center of the back. The *gigot* sleeves are voluminous at the top and are shaped by inside seams and mounted upon smooth linings having the usual inside and outside seams. They are gathered at the top and for some distance along the upper part of one edge of the seam to droop with a much wrinkled effect to the elbow, and are smooth upon the forearm and trimmed at the wrists with three encircling rows of braid. The waist is encircled by a twist of velvet.

The costume is extremely picturesque and offers opportunity for unique combinations of color. It will make up attractively in the new shepherd's check, plaid and striped novelty goods and such standard weaves as serge, cashmere, hopsacking, flannel, etc. The contrasting fabric may be velvet, silk, faille or woollen goods of different shades, and while garniture is not really necessary, bands of braid, gimp, galloon or lace insertion may be added, if desired.

We have pattern No. 7310 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the costume requires four yards and a fourth of dress goods forty inches wide, with seven-eighths of a yard of velvet twenty inches wide. Of one material, it calls for eight yards and three-eighths twenty-two inches wide, or six yards and three-eighths thirty inches wide, or four yards and three-fourths forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

MISSES' DRESS, WITH PLAIN OR PUFFED YOKE EFFECT AND STRAIGHT, FULL SKIRT. (TO BE MADE WITH LONG OR ELBOW SLEEVES.)
(For Illustrations see this Page.)

No. 7305.—At figure No. 465 K in this magazine this dress is represented made of figured India silk and lace edging, silk and insertion providing the decoration.

The dress is here represented made of shot blue silk and lace and decorated with ribbon. The straight, full skirt is deeply hemmed at the lower edge, where it measures about three yards round in the middle sizes; it is gathered at the top and falls in soft, graceful

fold from the fanciful waist, to which it is joined. The waist has full front and full backs and is provided with a high-necked lining fitted by single bust darts and under-arm and side-back gores. It is closed invisibly at the center of the back. The full front and full backs are separated by under-arm gores that insure a smooth adjustment at the sides, and the fulness is disposed in gathers at the neck and along the shoulder seams and in three spaced tuck shirrings formed at some distance from the top to give the effect of a puffed yoke. When a plain yoke effect is preferred, the full portions are cut away above the tuck-shirrings and the lining faced with the material. The fulness at the lower edge of the front and back is drawn toward the center by a short row of gathers. At the



7305

View Showing Epaulettes and Sleeve Frills Omitted.



7305

Front View.



7305

Back View.

MISSES' DRESS, WITH PLAIN OR PUFFED YOKE EFFECT AND STRAIGHT, FULL SKIRT. (TO BE MADE WITH LONG OR ELBOW SLEEVES). (COPYRIGHT.)

(For Description see this Page.)

neck is a standing collar covered with a wrinkled ribbon that is decorated at the back with a ribbon bow. Very full puffs cover the coat-shaped sleeves to the elbow; they are gathered at the top and bottom to produce a bouffant effect and cause the puff to droop in pretty folds and wrinkles. When short, puff sleeves are desired, the coat sleeves are cut off at the lower edge of the puffs, which are then finished with a deep frill of lace. Topping the puffs are gathered epaulette-frills of lace that are included in the arm's-eye seams. Ribbon arranged in soft folds follows the top of the epaulette frills and ends at the front and back under dainty bows. A ribbon sash encircles the waist and is formed in a bow with long ends at the back, a pretty bow being placed on it at the center of the front. The small engraving shows the dress with the plain yoke effect and with the epaulette frills and sleeve frills omitted.

The mode is appropriate for silk, the better qualities of crêpon and the fine grades of vailing, if the dress is intended for best wear. For ordinary wear more durable and serviceable silk-and-wool mixtures, serge, cashmere, etc., will be chosen. Lace and ribbon will form the decoration on the finer goods, and braid, gimp or galloon will ornament every-day dresses.

We have pattern No. 7305 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the dress requires nine yards and a half of silk twenty inches wide, with three yards and seven-eighths of lace edging seven inches and three-fourths wide. Of one material, it needs nine yards and three-fourths twenty-two inches wide, or seven yards and three-eighths thirty inches wide, or five yards and a fourth forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

MISSSES' DRESS, WITH BOX-PLAITED SKIRT HAVING A FOUR-GORED FOUNDATION-SKIRT THAT MAY BE OMITTED.
(For Illustrations see this Page.)

No. 7286.—A pretty combination of woollen goods and silk is shown in this dress at figure No. 462 K in this magazine, Vandyke lace points providing the garniture.

The dress is fashioned in a style that is extremely becoming to youthful figures, and for its development in the present instance a charming combination of bluet shot suiting and white India silk was selected, fancy black braid providing the decoration. The skirt is arranged in a series of broad box-plaits all round, the box-plaits flaring slightly and being secured against disarrangement by a tape tacked about midway to the bottom, where the skirt measures, when

their smooth linings is due to the usual inside and outside seams. The sleeves are smooth and comfortably close-fitting below the elbow and spread above in the exaggerated style in vogue, the fullness at the top being gathered. At the neck is a close-fitting standing collar covered with a crush collar of silk, the ends of which are closed at the back under a broad Imperial bow of silk. A rosette-bow of black braid is tacked to each shoulder seam at the top of the side-front, and a larger rosette of braid is placed on the belt at the center of the back.

The dress will be appropriate for either best or every-day wear, and, developed in some dainty fabric, such as Fayette, crépon, cashmere, Henrietta cloth, etc., will form a charming dancing gown. The center front may be of crépe de Chine, taffeta, silk crépon, changeable, shot, figured or striped silk or surah, and lace insertion, gimp, galloon, braid, etc., may contribute effective garniture. A center-front of light-blue chiffon would lighten a dress of brown camel's-hair.

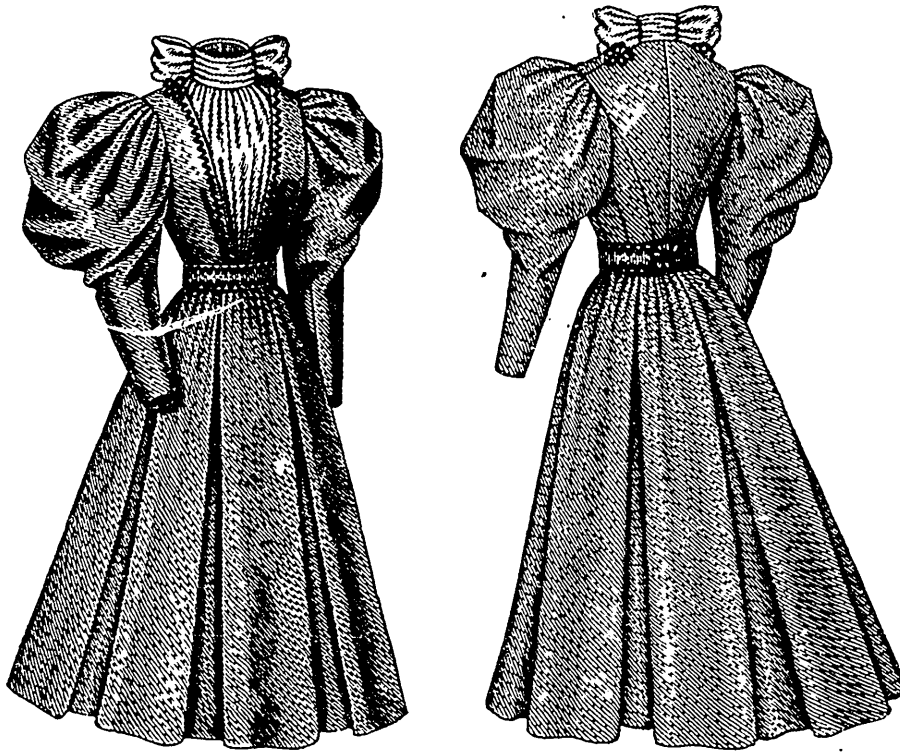
We have pattern No. 7286 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the dress requires four yards and seven-eighths of dress goods forty inches wide, with a yard and a fourth of silk twenty inches wide. Of one material, it needs nine yards and five-eighths twenty-two inches wide, or five yards and a fourth forty-four inches wide, or four yards and a half fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

GIRLS' DRESS.

(For Illustrations see Page 732.)

No. 7276.—A stylish combination of novelty goods showing flecks of fuchsia upon a shaded green ground, fuchsia silk and dark-green velvet is pictured in this dress at figure No. 467 K in this magazine.

As shown in the illustrations, the dress may be made up either in a fanciful manner or in a very simple style, as may be preferred. For its development in the present instance an inexpensive variety of spotted woollen goods was chosen, and fancy braid provides effective garniture. The skirt, which is full and round, is deeply hemmed at the bottom and gathered at the top to fall in graceful folds from the body. The shaping of the body is accomplished by single bust darts and shoulder and under-arm seams, and the closing is made invisibly at the center of the back. The upper part of the body is covered with a full, seamless yoke, which is gathered at the top and bottom and appears with fanciful effect above a quaint Bertha that borders its lower edge. The Bertha, which is shaped with two seams at each side, falls in a deep, well defined point at the center of the front and back, and in a shorter point at each side of a broad box-plait that is arranged on each shoulder. A forward-turning plait ar-



7286

Front View.

7286

Back View.

MISSSES' DRESS, WITH BOX-PLAITED SKIRT HAVING A FOUR-GORED FOUNDATION-SKIRT THAT MAY BE OMITTED. (COPYRIGHT.)
(For Description see this Page.)

plated, about two yards and three-quarters in the middle sizes. The skirt may be made up with or without a four-gored foundation-skirt, which is provided by the pattern. The slight fullness at the top of the skirt is regulated by gathers, and a placket is finished at the center of the back. The top of the skirt is joined to the body, and the bottom is finished with a hem. The body has a full center-front, and smooth side-fronts arranged upon a lining front fitted by single bust darts. The center-front, which is of silk, is disposed in becoming folds by a row of gathers at the neck edge, and the fullness below the bust is drawn to the center and collected in forward-turning plaits at the lower edge. The side-fronts flare widely toward the shoulders and form an overlapping plait with each side of the center-front; and the slight fullness below the bust is disposed in a forward-turning plait at each side. The adjustment of the body is simply completed by under-arm and side-back gores, and the closing is made invisibly at the center of the back. The lower edge of the body is finished with a belt trimmed at the top and bottom with a row of fancy black braid, and similar braid decorates the front edges of the side-fronts. The shaping of the voluminous gigot sleeves is accomplished by inside seams only, while the shaping of

ranged at each side of the front and a backward-turning plait at each side of the back conceal the seams, and the upper and lower edges of the Bertha are outlined with fancy braid. The yoke is topped by a close-fitting standing collar closed at the back and trimmed with a band of braid. The gigot sleeves display the customary seams along the outside and inside of the arm and a voluminous effect above the elbow. They are mounted on coat-shaped linings and are gathered at the top to spread with fanciful effect below the Bertha and are close-fitting and quite smooth upon the forearm. The waist is encircled by a wrinkled belt of the material, the gathered ends of which are closed at the center of the back beneath a broad Imperial bow of the same material. The belt, Bertha and yoke are omitted when a perfectly plain dress is desired.

The dress will make up charmingly for either best or every-day wear in cashmere, serge, vicuna, flannel, hopsacking and plaid, spotted, checked or figured novelty goods in all-wool or silk-and-wool mixtures. A combination of colors will be very effective in a dress of this kind, and a handsome contrast may be achieved by associating velvet, surah, taffeta or changeable or plaid silk with any one of the above mentioned materials. Insertion, gimp, galloon,

braided or passementerie, according to taste, may provide the garniture. wool goods of which the dress is composed. Blue and red, brown and green, and pink, etc., are some of the popular color harmonies, and serge, cashmere, novelty suiting, camel-hair or vicuna are suitable fabrics. A small remnant of silk will make the full yoke, and velvet, tulle or grosgrain ribbon will trim the sleeves and bertha effectively.



7276

View without Bertha, Yoke and Belt.

GIRLS' DRESS.

(For Illustrations see this Page.)

No. 7303.—A pretty combination of white India silk and blue cashmere is represented in this dress at figure No. 464 K in this issue, ribbon providing the trimming.

The dressy accessories of this mode can be omitted if a severe simplicity is desired, the effect of the dress with and without them being shown in the engravings. Golden-brown cashmere and silk were in this instance selected for the dress, and decoration is provided by velvet ribbon. The dress introduces a guimpe effect in a plain waist that is adjusted by single bust darts and under-arm and side-back gores and closed at the center of the back. The upper part of the waist is covered with a square, seamless yoke that is gathered at its lower edge and turned under at the top and shirred to form a



7276

Front View.



7276

Back View.

GIRLS' DRESS. (COPYRIGHT.)
(For Description see Page 731.)

GIRLS' DRESS.

(For Illustrations see Page 733.)

No. 7302.—Another view of this dress may be obtained by referring to figure No. 475 K in this DELINEATOR, where it is pictured made of novelty wool goods and decorated with cord, buttons and silk pipings.

This charmingly simple and becoming dress is here shown made of mixed suiting and decorated with gimp. To insure a satisfactory adjustment the waist is provided with a lining fitted by single bust darts and under-arm and side-back gores. The front and backs are separated by under-arm gores and are smooth fitting at the top, the fullness at the lower edge being collected in a short row of gathers at the center of the front and at each side of the closing, which is made invisibly at the back. The coat-shaped sleeves are covered above the elbows with huge puffs, that are gathered at the top and bottom and droop gracefully in many pretty folds; they are decorated at the wrists with three encircling rows of gimp. Arranged upon the waist in rounding yoke outline is a pretty Bertha in two sections that are smooth at the top and slashed near each end to form



7303

View without Yoke and Bertha.

standing frill about the neck. The yoke is outlined by a Bertha in five sections that are gathered at the top and decorated along their free edges with three rows of velvet ribbon, rosettes of velvet ribbon being placed at the corners of the yoke, with pretty effect. The coat-shaped sleeves are concealed to below the elbow with full puffs that are gathered at the top and bottom, and the wrists are decorated with three rows of velvet ribbon upon which a rosette is placed at the inside seam. The full, round skirt, which is deeply hemmed at the bottom, is gathered at the top and joined to the waist.

Pretty combinations may be selected to make the dress, and the full yoke will be most frequently made of silk contrasting with the



7303

Front View.



7303

Back View.

GIRLS' DRESS. (COPYRIGHT.)
(For Description see this Page.)

square tabs. The free edges of the Bertha are outlined with a row of gimp. At the neck is a standing collar decorated with three rows of gimp. The skirt, which reaches to a becoming depth, is full and round and is gathered at the top to fall in graceful folds from the body, to which it is joined. It is finished at the bottom with a deep hem. The small engraving shows the dress with the Bertha omitted. Any of the seasonable woollen dress goods may be selected for

the dress or the standard cashmere, serge or Henrietta weaves may be chosen. Braid, velvet, satin or gros-grain ribbon, gimp or galloon will form appropriate decoration. A stylish school dress may be made of heavy-blue and cardinal serge, the latter being used for the Bertha, collar and the sleeve facings below the puffs. We have pattern No. 7302 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress requires six yards and an eighth of material twenty-two inches wide, or four yards and a fourth thirty inches wide, or three yards forty-four inches wide. Price of pattern, 1s. or 25 cents.



7302
View without Bertha.

that cause the sleeve to droop in graceful folds to the elbow, below which they are comfortably close. Over the sleeves droop stylish caps that are smooth at the top, their lower outline shaping three points. The caps may be used or not, as shown in the engravings. The materials most appropriate for a wrapper of this kind are French flannel, cashmere, Henrietta, eider-down and the inexpensive flannels. Washable materials of all sorts are also adapted to the mode, which will, as a rule, be finished plainly.

We have pattern No. 7273 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the wrapper calls for seven yards and seven-eighths of goods twenty-two inches wide, or five yards and five-eighths thirty inches wide, or four yards and five-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

MISSES' NEW MOTHER-HUBBARD WRAPPER, WITH UNDER-ARM GORE. (TO BE MADE WITH A STANDING OR ROLLING COLLAR.)
(For Illustrations see this Page.)

No. 7273. — Another view of this wrapper is given at figure No. 470 K in this magazine, where it is shown made of figured cashmere and trimmed with ribbon.

The new features of this wrapper render it very attractive. Figured French flannel was here chosen for its development. The back and fronts are separated by under-arm gores which insure a smooth and trim adjustment at the sides; and the fronts, which are hemmed at their front edges, are laid at the top in three forward-turning plaits that are tacked along their underfolds for a short distance and then fall free. The top of the seamless back is laid at each side of the center in three backward-turning plaits that are tacked for some distance from the top and then allowed to fall free, to correspond with the fronts. A square yoke shaped by shoulder seams is joined to the fronts and back. The closing is made to a convenient distance in front with button-holes and buttons, and below the hems are tacked together. The neck may be completed with a close-fitting standing collar or with a rolling collar having square ends that flare prettily in front, as illustrated. The leg-of-mutton sleeves are shaped by one seam only and are mounted on coat-shaped linings.



7302
Front View.

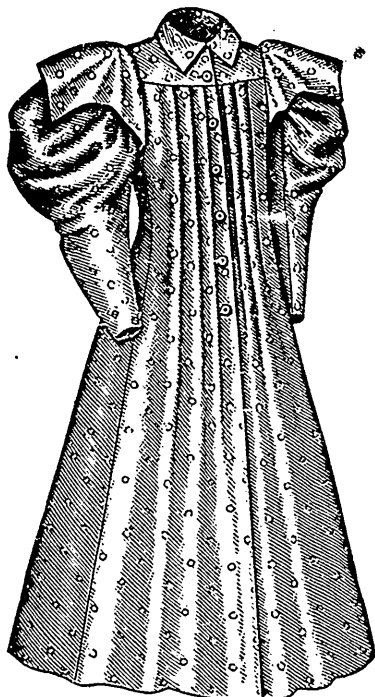


7302
Back View.

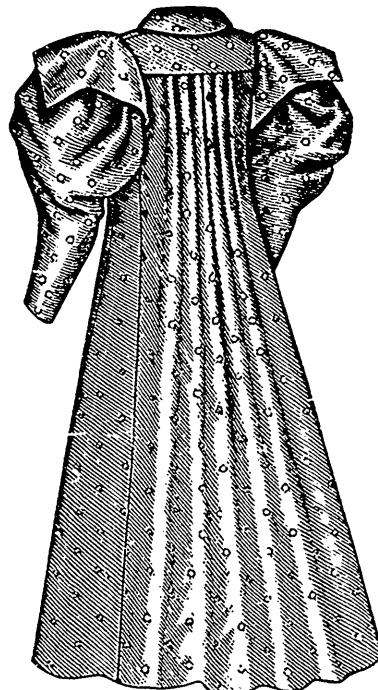
GIRLS' DRESS. (COPYRIGHT.)
(For Description see Page 732.)

MISSES' CAPE. (SUITABLE FOR ASTRAKHAN, FUR, PLUSH AND OTHER HEAVY FABRICS.)
(For Illustrations see Page 734.)

No. 7300. — At figure No. 473 K, this stylish cape is shown made of chinchilla and finished with

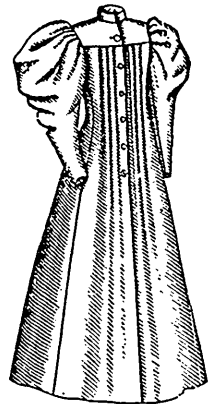


7273
Front View.



7273
Back View.

MISSES' NEW MOTHER-HUBBARD WRAPPER, WITH UNDER-ARM GORE. (TO BE MADE WITH A STANDING OR ROLLING COLLAR.) (COPYRIGHT.)
(For Description see this Page.)



7273
View without Caps.

machine-stitching. Warm and comfortable as well as stylish is this jaunty cape, which is here shown developed in seal-brown Astrakhan. It is in circular style and of becoming depth and is smoothly fitted at the top by a dart on each shoulder. Its ingenious shaping causes it to fall in pretty ripples below the shoulders. At the

neck is a wide collar, which has square ends and may be worn rolled or standing, as illustrated. The cape is closed at the throat.

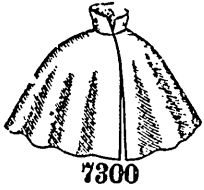
neck is a wide collar, which has square ends and may be worn rolled or standing, as illustrated. The cape is closed at the throat.

The cape can be most appropriately made of heavy cloaking materials, such as melton, kersey and chinchilla and all fashionable varieties of fur. On fur a decoration is not required, nor is it essential when cloth is selected, although, if liked, brand or fur binding, machine-stitching or bands of the material may afford a stylish completion in the latter instance.

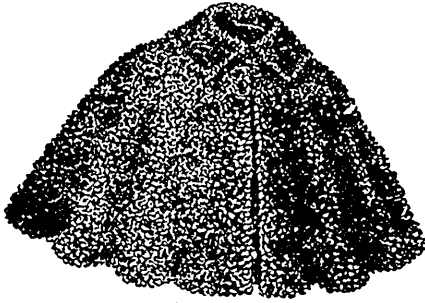
We have pattern No. 7300 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the cape requires two yards and a half of material twenty-two inches wide, or a yard and an

as it can be drawn over the head when required. It is in two sections and is shaped to fit the head comfortably by a center seam and by a dart seam at each side extending from the top nearly midway to the lower edge. The hood and its lining are sewed together for some distance at each side of the center seam to form a casing in which an elastic is run to draw the hood into shape, the casing being made far enough from the edge to give a frill finish. The edge of the hood is prettily reversed by a plait in each end, and the hood and cape are finished together with a binding. The cloak is finished with two rows of machine-stitching.

The coat will be made up in cheviot, beaver cloth, diagonal, whipcord, or the English mixtures of silk-and-wool or all-wool suitings. We have pattern No. 7271 in seven sizes for misses from ten to sixteen years of age. Of one material for a miss of twelve years, the garment requires ten yards and a half twenty-two inches wide, or five yards and a fourth forty-four inches wide, or four yards and three-fourths fifty-four inches wide, each with four yards and a fourth of satin twenty inches wide to line. Price of pattern, 1s. 6d. or 35 cents.



7300



7300

Front View.



7300

Back View.

MISSES' CAPE. (SUITABLE FOR ASTRAKHAN, FUR, PLUSH AND OTHER HEAVY FABRICS.) (COPYRIGHT.)
(For Description see Page 733.)

MISSES' BOX-PLAITED BASQUE (KNOWN AS THE NORFOLK JACKET.) (TO BE MADE WITH PLAITED OR GATHERED SLEEVES, WITH A STANDING OR ROLLING COLLAR AND WITH OR WITHOUT A FITTED LINING.)

(For Illustration see Page 735.)

No. 7281.—At figure No. 463 K in this DELINEATOR this basque is shown made of fancy cheviot.

is here represented made of viot and is very stylish and to wear with various skirts, on a lining fitted by single under-arm and side-back a curving center seam, fronts, which are closed center with button-holes

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

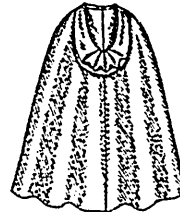
MISSES' DOUBLE-BREADED LONG CLOAK, WITH REMOVABLE CAPE AND HOOD.

(For Illustrations see this Page.)

No. 7271.—At figure No. 469 K in this magazine this cloak is again pictured.

Dark cloth was here selected for the cloak, the cape and hood being lined with striped satin. The cloak is protective and stylish and may be worn with or without the cape and hood. It has loose fronts, which lap and close to the throat in double-breasted style with button-holes and polished horn buttons. Under-arm darts secure a smooth adjustment at the sides, and the back is gracefully fitted by side-back gores, and a well curved center seam that terminates below the waist-line above stylish coat-laps, the side-back seams disappearing beneath a pocket-lap is adjusted on each front below the hip to conceal an opening to a side pocket, and on the right front is applied a small pocket-lap which conceals the opening to a change pocket. The leg-of-mutton sleeves are made with two seams and are mounted on linings that are large enough to slip on easily over the fashionable dress sleeves; they are arranged in forward and backward turing plaits at the top to spread broadly upon the shoulders, and a smooth effect is observed below the elbows. At the neck is a rolling collar that is mounted on a high band, the square ends of the collar flaring prettily. The removable cape is attached at the top with buttons and button-holes, buttons and loops or hooks and eyes, as preferred; it is made with a center seam and is smoothly fitted at the top by two darts on each shoulder, and the ripples at the sides and back are the result of its graceful shaping. The hood is a commendable feature of the cape,

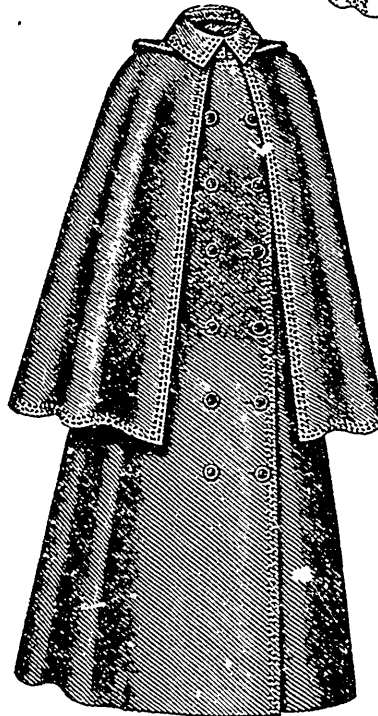
The basque checked comfortable. It is arranged bust darts, gores and down the



7271

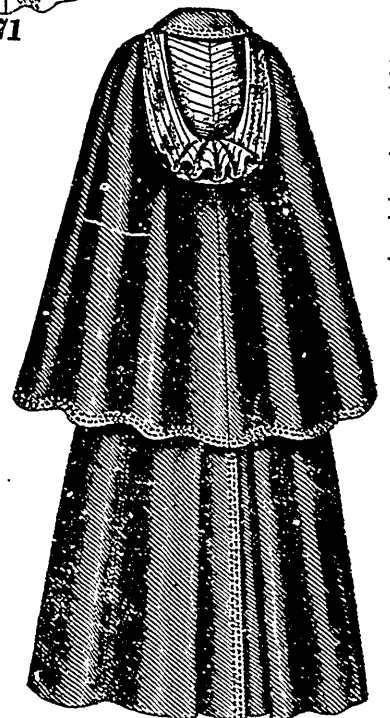


7271



7271

Front View.



7271

Back View.

MISSES' DOUBLE-BREADED LONG CLOAK, WITH REMOVABLE CAPE AND HOOD. (COPYRIGHT.)

(For Description see this Page.)

and buttons, are separated from the seamless back by under-arm gores and are each laid in a box-plait back of their hemmed front

edges. A box-plait is also laid in the back at each side of the center. The one-seam mutton-leg sleeves are mounted on coat-shaped linings and are close-fitting on the forearm and voluminous at the top, where the fulness may be collected in forward and backward turning plaits or in gathers, as preferred, the pattern providing for both gathers and plaits. The waist is encircled by a belt which closes in front with a fancy buckle. The neck may be completed by a rolling collar having square ends that flare prettily or with a high standing collar, as preferred. The basque may be worn inside or outside the skirt. The small engraving shows the basque made with a standing collar and gathered sleeves.

This basque is appropriate for wear with skirts of light or heavy weight and of dark or light colors and it may also be made to match the skirt with which it is worn. Cheviot, tweed, serge, numerous novelty wool goods and covert or faced cloth will make up satisfactorily in this manner.

We have pattern No. 7281 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the basque requires four yards and three-eighths of material twenty-two inches wide, or three yards and a half thirty inches wide, or two yards and a fourth forty-four inches wide. Price of pattern, 1s. or 25 cents.

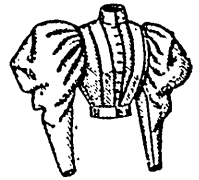
MISSES' COAT, IN THREE-QUARTER LENGTH. (TO BE MADE WITH COAT-LAPS OR AN UNDERFOLDED BOX-PLAIT AT THE CENTER OF THE BACK.)

(For Illustrations see this Page.)

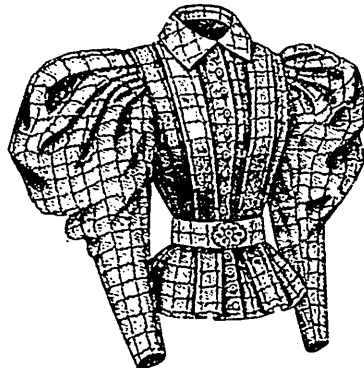
No. 7313.—At figure No. 468K this coat is shown made of fancy cloth, with dark-brown velvet for the collar facing and machine-stitching for a finish. Smooth-surfaced cloth of suitable weight for cold weather was here chosen for the coat, which is one of the most attractive of the new modes. It is in three-quarter length, and its close adjustment is due to single bust darts, under-arm and side-back gores, and a curving center seam that terminates a little below the waist-line above extra fulness that may be arranged in coat-laps or underfolded in a broad box-plait as illustrated, the pattern providing for both effects. The side-back seams disappear under well pressed coat-plaits that are each marked at the top with a button, and all the plaits flare decidedly toward the lower edge. The fronts are reversed at the top in fashionably broad lapels, below which the closing is made in double-breasted style with button-holes and large pearl buttons; and the closing at the throat is made with a hook and eye. The *gigot* sleeves, which are shaped by inside seams only, are comfortably wide below the elbow and of fashionable width above, the fulness at the top being collected in forward

over linings of the same size, which will usually be of silk or some slippery lining material so as to slip on easily over the dress sleeves. At the neck is a high close-fitting band, over which falls a rolling collar with slightly flaring, pointed ends. The rolling collar is inlaid with velvet, and the lapels and wrists are finished with three rows of machine-stitching. The curved openings to side pockets inserted in the fronts are outlined with a single row of machine-stitching.

The coat may be fashionably developed in melton, kersey, chinchilla, faced cloth and various other coatings of seasonable

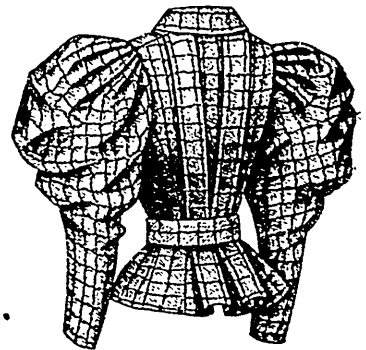


7281



7281

Front View.



7281

Back View.

MISSES' BOX-PLAITED BASQUE. (KNOWN AS THE NORFOLK JACKET.) (TO BE MADE WITH PLAITED OR GATHERED SLEEVES, WITH A STANDING OR ROLLING COLLAR AND WITH OR WITHOUT A FITTED LINING.) (COPYRIGHT.)

(For Description see Page 734.)

texture. The simple finish of the tailor modes will be appropriate or a garniture of braid gimp, galloon, etc., may be added. Fine beaver in an invisible-blue shade was used for making a coat of this kind, with black velvet for the collar facing. Large white pearl buttons were employed both for closing and decoration.

We have pattern No. 7313 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the coat needs seven yards and an eighth of material twenty-two inches wide, or three yards and three-fourths forty-four inches wide, or three yards and three-eighths fifty-four inches wide, each with three-eighths of a yard of velvet twenty inches wide (cut bias) for facing the collar. Price of pattern, 1s. or 25 cents.

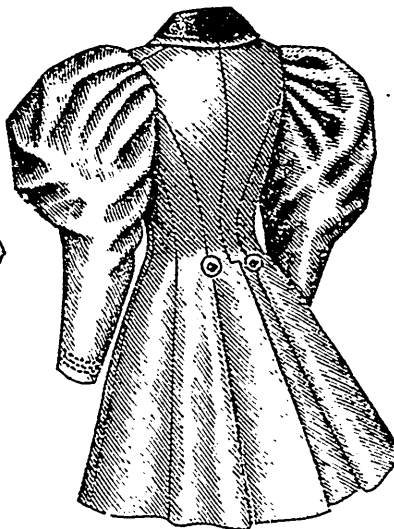


7313

Front View.



7313



7313

Back View.

MISSES' COAT, IN THREE-QUARTER LENGTH. (TO BE MADE WITH COAT-LAPS OR AN UNDERFOLDED BOX-PLAIT AT THE CENTER OF THE BACK.) (COPYRIGHT.)

(For Description see this Page.)

MISSES' SIDE-PLAITED BLOUSE-WAIST. (WITH FITTED LINING.) (TO BE MADE WITH A STANDING OR ROLLING COLLAR.) (For Illustrations see Page 736.)

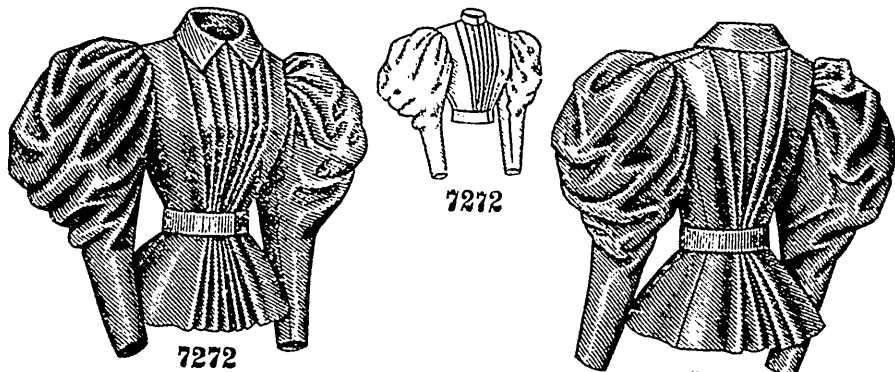
No. 7272.—This waist is pictured made of fancy suiting and worn with a silk belt at figure No. 472K in this magazine.

For the development of the blouse-waist in the present instance plain dress goods were chosen. The fronts are arranged in three forward-turning plaits at each side of the closing, which is made invisibly at the center, and at each side of the center of the back are two backward-turning plaits that overlap at the waist-line and flare gracefully above and below. The fronts are separated from the back by under-arm gores, and the waist is provided with a lining that is adjusted by single bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front. The waist is encircled by a belt closed at the left side. The one-seam *gigot* sleeves are arranged upon smooth linings shaped by inside and outside seams. At the top they display voluminous fulness,

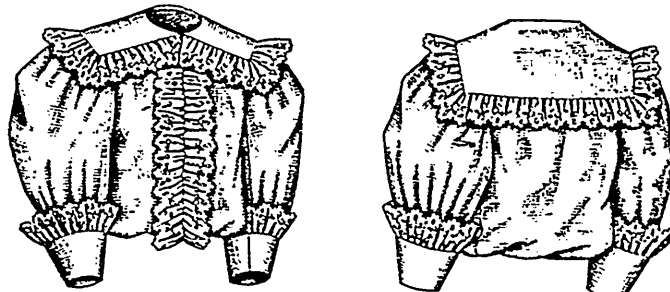
and backward turning plaits that spread and impart the broad-shouldered effect so fashionable at present. They are arranged

which is gathered to spread with a much wrinkled effect to the elbow and are smooth and comfortably close-fitting upon the forearm. The blouse-waist may be made up with either a standing or a rolling collar, as preferred, both styles shown in the engravings being provided by the pattern. The standing collar is becomingly high, and the rolling collar, which is quite deep, has widely flaring ends. The blouse may be worn with any of the new plain or draped skirts and will be especially appropriate for school wear. It may be developed in figured or shaded silk, surah, cashmere, Gungeline, wool Bengaline, and, in fact, dress goods of all reasonable varieties. It may be decorated with fancy braid, ribbon, feather-stitching, etc., or may be finished quite plainly, as personal fancy may dictate.

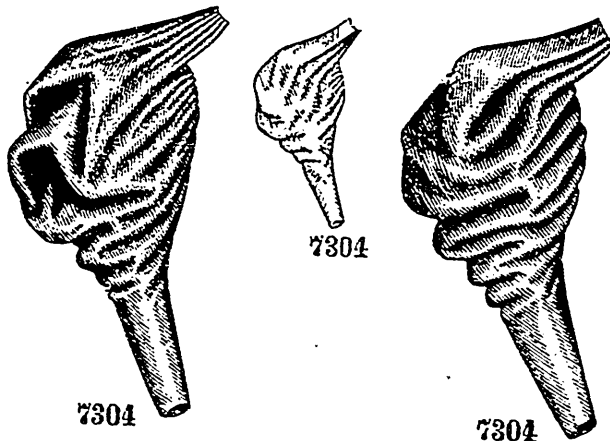
We have pattern No. 7272 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the blouse-waist requires four yards and a half of material twenty-two inches wide, or two yards and a fourth forty-four inches wide, or two yards fifty inches wide. Price of pattern, 10d. or 20 cents.



MISSES' SIDE-PLAITED BLOUSE-WAIST. (WITH FITTED LINING.) (TO BE MADE WITH A STANDING OR ROLLING COLLAR.) (COPYRIGHT.) (For Description see Page 735.)



GIRLS' BLOUSE. (COPYRIGHT.) (For Description see this Page.)



MISSES' AND GIRLS' DRESS SLEEVE, EXTENDING TO THE NECK AND HAVING A FITTED LINING. (KNOWN AS THE RAGLAN SLEEVE.) (TO BE GATHERED OR PLAITED.) (COPYRIGHT.) (For Description see this Page.)

and may be worn either with or without an Eton jacket, cutaway coat or blazer to complete a stylish toilette for a small maid. It will make up attractively in nainsook, lawn, cambric, Swiss, etc., and may be trimmed with Swiss or Hamburg embroidery.

We have pattern No. 7275 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the blouse needs three yards and three-fourths of goods twenty-two inches wide, or three yards thirty inches wide, or two yards forty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' AND GIRLS' DRESS SLEEVE, EXTENDING TO THE NECK AND HAVING A FITTED LINING. (KNOWN AS THE RAGLAN SLEEVE.) (TO BE GATHERED OR PLAITED.) (For Illustrations see this Page.) No. 7304.—

This sleeve is a decided novelty, and will, therefore, be liked by young misses and girls who desire to follow the dictates of Dame Fashion. It is represented made of plain dress goods showing a mixture of silk-and-wool, and is fashionably known as the Raglan sleeve. A seam along the inside of the arm is introduced in shaping the sleeve, which is provided with a lining having the usual inside and outside seams. The top of the sleeve is extended to the neck, and the side edges of the extension are joined in a short seam underneath. The sleeve may be arranged at the neck in a broad double box-plait, and the fulness at the arm's-eye disposed in three downward-turning plaits at the front and back; or the fulness may be disposed in a broad double box-plait at the neck and in gathers at the arm's-eye, or gathers may be arranged at both the neck and arm's-eye, as preferred. The fulness below the shoulder may fall naturally or it may be caught to the lining in drapery folds by tackings. The different styles are shown in the illustration; and provided for in the pattern. The sleeve in each instance displays the correct broad effect at the

top and is quite smooth and close-fitting on the forearm. The sleeve may appropriately be added to a basque or round waist, and may be developed in any of the new plaid and satin-striped crêpons, hopsacking, vicuna, etc., as well as in plaid, changeable or shot silk, surah and India silk to form part of a fancy blouse-waist. A wrist decoration of ribbon, fancy braid, gimp, galloon,

GIRLS' BLOUSE.

(For Illustrations see this Page.)

No. 7275.—Another view of this blouse, showing it made of white China silk, is given at figure No. 474K in this DELINEATOR.

The blouse is fashioned with the simplicity which characterizes garments of this class and is here pictured made of white lawn and trimmed with embroidered edging. The shaping is accomplished in the usual manner by shoulder and under-arm seams, and the closing is made at the center of the front underneath a double frill consisting of two sections of embroidered edging joined together at their gathered edges. The lower edge of the blouse is turned under for a hem, through which a tape or elastic is run to draw the garment closely to the figure, and the fulness droops in the usual manner. The very full shirt-sleeves are gathered at the top and bottom and finished with narrow wristbands, over which round cuffs roll deeply. Each cuff is decorated at the edge with a frill of edging, and a similar frill trims the edge of the sailor collar, which is mounted on a shaped band and falls deep and square at the back, its ends flaring widely at the throat. The blouse may appropriately accompany a full or gored skirt

insertion or passementerie may be added, if a perfectly plain completion be undesirable.
 We have pattern No. 7304 in eight sizes from two to sixteen years of age. For a miss of twelve years, a pair of sleeves needs two yards and five-eighths of material twenty-two inches wide, or a yard and seven-eighths thirty inches wide, or a yard and three-fourths forty-four inches wide, or a yard and five-eighths fifty inches wide. Price of pattern, 5d. or 10 cents.

and a fourth forty-four inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' SACK.

(For Illustrations see this Page.)

No. 7297.—This sack is pictured made of plain flannel and closed at the throat with a ribbon bow at figure No. 476 K in this DELINEATOR.

The sack may be made up with square or rounding front corners, both effects being illustrated. It is here represented made of polka-dotted flannel and decorated with feather-stitching and bands of ribbon. The loose fronts are closed at the top with ribbon ties, and the adjustment at the back is made by under-arm gores and a curving center seam, the shaping of the parts below the waist-line producing pretty ripples. The leg-o'-mutton sleeves are shaped by inside and outside seams, and the fullness at the top is

MISSIE'S DRESSING-SACK

(For Illustrations see this Page.)

No. 7296.—At figure No. 471 K in this DELINEATOR this sack is pictured made up in figured cashmere, with ribbon for decoration.

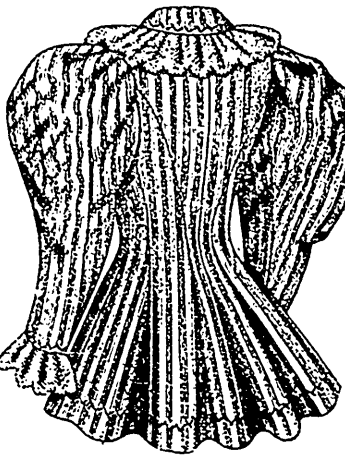
The dressing-sack is made simply but stylishly and is here represented developed in white-and-blue striped flannel and decorated with feather-stitching, lace and ribbon. The loose fronts are deeply hemmed at their front edges and closed with button-holes and buttons. The adjustment of the back is made by under-arm and side-back gores and a curving center seam, the shaping of the parts producing pretty ripples below the waist-line. The sleeves are in leg-o'-mutton style, shaped by inside and outside seams; they are comfortably close on the forearm and have fashionable fullness at the top collected in gathers that cause the sleeves to stand out well from the arm. At the neck is a rolling collar having square ends that flare prettily. The wrists and the free edges of the collar are decorated with a frill of lace and a row of feather-stitching, and a ribbon bow with long ends is tacked at the neck in front. The hems of the sack are held in position by feather-stitching done with embroidery silk, and a hem facing finishing the lower edge of the sack is similarly stitched at the top.

Flannel, cashmere, eider-down flannel, Henrietta and numerous washable materials can be made up in this manner and decorated with lace, embroidery, feather-stitching or bands of ribbon or velvet.

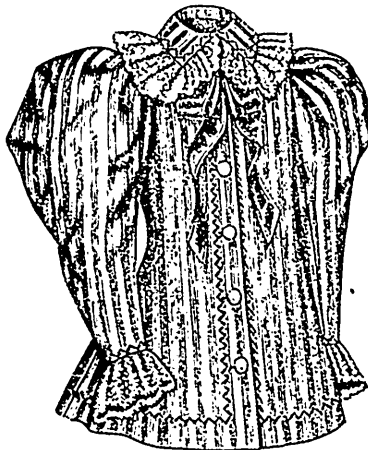
We have pattern No. 7296 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the dressing-sack requires four yards and a half of material twenty-two inches wide, or three yards and a fourth thirty inches wide, or two yards

collected in gathers; they are decorated at the wrists with a band of ribbon secured at the top by feather-stitching. At the neck is a rolling collar that may have square or rounding ends to correspond with the corners of the fronts; it is decorated with a row of ribbon feather-stitched at the top, and the free edges of the sack are decorated with ribbon fastened at its inner edge with a row of feather-stitching.

The sack may be made up prettily in flannel in the delicate colors becoming to the young, in French flannel, serge, India or China silk, surah, cashmere, Henrietta and many washable fabrics. Velvet, satin or grosgrain ribbon, insertion or lace will trim it effectively, and feather-stitching will be in good taste on all kinds of goods. A pretty cream-white French flannel with embroidered spots in pale-blue will make a pretty sack for a blonde maiden, and a lavish decoration of baby-blue ribbon and frills of cream-white

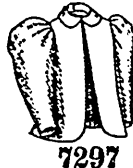


7296
Back View.



7296
Front View.

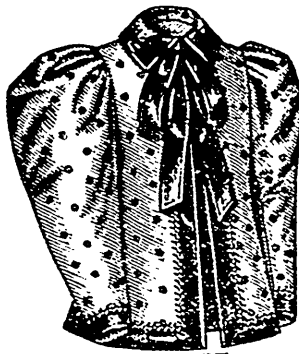
MISSIE'S DRESSING-SACK. (COPYRIGHT.)
 (For Description see this Page.)



7297
View Showing Collar and Fronts with Round Corners.



7297
Back View.



7297
Front View.

GIRLS' SACK. (COPYRIGHT.)
 (For Description see this Page.)

lace edging, in an effective width, may be added.
 We have pattern No. 7297 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the sack requires three yards and a half of material twenty-two inches wide, or two yards and a half thirty inches wide, or a yard and three-fourths forty-four inches wide. Price of pattern, 7d. or 15 cents.

GARMENT-MAKING EXPLAINED AND SIMPLIFIED.—
 "The Art of Garment Cutting, Fitting and Making," just published by us, will yield a complete education in the science of making feminine garments to all who give it intelligent study. It treats the subject in an original manner, nearly all the methods described being the result of experiments made to determine the simplest, most economical and most artistic system of dressmaking, the instructions being clear and complete and supplemented by full illustrations.

The tailor mode of developing women's garments is fully explained, and a separate chapter is devoted to renovation and "making over," giving the book a special value to home dress-makers who desire to practise economy. The scientific principles which govern the construction of our patterns have been used in this work, which will give useful hints to the most skillful dress-makers and ladies' tailors, as well as valuable instruction to the amateur who sews for herself and family. Price, 2s. or 50 cents.

Styles for Little Folks.

FIGURE No. 477 K.—LITTLE GIRLS' DRESS.

(For illustration see this Page.)

FIGURE No. 477 K.—This illustrates a Little Girls' dress. The pattern, which is No. 7308 and costs 10d. or 20 cents, is in five sizes for little girls from two to six years of age, and is again pictured on page 741 of this magazine.

The dress is fashioned in a picturesque and dainty style that is certain to find favor in the eyes of tasteful mothers, and is fanciful enough to serve for dressy wear when developed in suitable materials. In the present instance it is shown made up as a house

shoulders are trimmed along their free edges with a row of insertion. The gathered edges of the caps are concealed by wrinkled sections of ribbon, which are continued down the front at each side of the fulness; ribbon rosettes are daintily set over the ends of the caps, and also at the lower edge of the body over the ends of the ribbon; and long ribbon ends of unequal depth fall upon the skirt from the latter rosettes. The standing collar is of moderate height and is decorated with a rosette at each side of the center of the front.

Exquisite party gowns may be developed by the mode in plain or figured India silk, crêpe de Chine, embroidered crêpon, Fayette in the delicate tints so becoming to very young children or any of the



FIGURE No. 477 K.

FIGURE No. 478 K.

FIGURE No. 479 K.

FIGURE No. 477 K.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 7308 (copyright), price 10d. or 20 cents. FIGURE No. 478 K.—LITTLE GIRLS' PARTY DRESS.—This illustrates Pattern No. 7283 (copyright), price 10d. or 20 cents. FIGURE No. 479 K.—CHILD'S COAT.—This illustrates Pattern No. 7306 (copyright), price 10d. or 20 cents.

(For Descriptions see Pages 738 and 739.)

gown in spotted wool goods, with a simple decoration of lace insertion and satin ribbon. The round skirt is moderately full, and gathers regulate the fulness at the top, where the skirt is joined to the body, which is short enough to impart a decidedly quaint air to the gown. The front and back of the body, which are joined in under-arm and short shoulder seams, are shaped in Pompadour outline at the top, and are mounted on smooth linings that are revealed above the full portions in suggestion of a yoke, this effect being emphasized by a facing applied to the lining and decorated with upright rows of insertion. The fulness in the front and back is prettily drawn to the center by gathers at the upper and lower edges, and a smooth effect is maintained under the arms. Large, drooping puffs that extend to the elbow are disposed over the sleeves, which are fitted by inside and outside seams and decorated at the wrists with encircling bands of ribbon; and gathered epaulette-caps that cross the

soft woollens; while for ordinary wear, camel's-hair, cashmere, serge and all other seasonable fabrics that adapt themselves readily to full effects are in order. Decoration adds much to the appearance of the dress and it may be contributed by ribbon run beading, lace edging, fancy braid or insertion used alone or applied over bright-hued ribbon.

FIGURE No. 478 K.—LITTLE GIRLS' PARTY DRESS.

(For illustration see this Page.)

FIGURE No. 478 K.—This illustrates a Little Girls' dress. The pattern, which is No. 7283 and costs 10d. or 20 cents, is in seven sizes for little girls from two to eight years of age, and is pictured differently developed on page 740 of this magazine.

The dress is simple in construction but exceptionally pleasing in ap-

pearance, and is here shown made up for dressy wear in an exquisite combination of canary silk, white silk mull and bluet velvet. The skirt is full and round, and its gathered upper edge is joined to a short, round body shaped by shoulder and under-arm seams, the skirt depending in graceful folds all round. On the upper part of the body is disposed a full, seamless yoke of mull that is prettily wrinkled by gathers at its upper and lower edges; and above the yoke rises a standing collar, also of mull, that is closed at the back in line with the closing of the body. The lower edge of the yoke is outlined by a velvet Bertha of circular shaping and fanciful lower outline; the Bertha falls smoothly at the center of the front and back and in soft ripples over the shoulders, and its pretty outline is accentuated by a piping of silk. From beneath the Bertha full balloon puffs droop over the sleeves, which are made with the customary seams at the outside and inside of the arm; and a tasteful wrist-completion is contributed by a deep band of velvet piped at its upper edge with silk.

The mode is well adapted to a wide range of fabrics, the selection depending upon the uses for which the dress is designed. Soft silks, and such woollens as camel's-hair, French cashmere, fine cheviot and light-weight novelty goods will make up prettily in this way, and with any of the woollens, satin, velvet or silk may be associated. Ribbon, lace edging or insertion, gimp, galloon, braid, etc., will afford suitable decoration, although a plain finish will be satisfactory.

they reveal at the bottom to round-cuff depth. The sleeves are disposed with the admired bouffant effect by gathers at the upper and lower edges, and the linings exposed below the sleeves are concealed by rolling cuffs, which extend in a point on the sleeve at the back of the arm and are decorated at the upper edge with a fur band. The closing of the coat is made invisibly at the center of the front, and at the throat is adjusted a generous bow with long, notched ends.

Kersey, melton, plain, plaid and checked coatings and plain and fancy varieties of heavy cloth are suitable for coats of this description, and, if a very fanciful garment be desired, velvet may be used for the Bertha, collar and cuffs. Fur bindings or braid may be chosen for decoration, or a perfectly plain finish or one consisting of several rows of machine-stitching may be adopted.

The hat is a large, flaring shape in felt, lavishly trimmed with handsome plumes.

FIGURE No. 430 K.—CHILD'S COAT.

(For Illustration see this Page.)

FIGURE No. 480 K.—This illustrates a Child's coat. The pattern,

which is No. 7289 and costs 10d. or 20 cents, is in eight sizes for children from one-half to seven years of age, and is differently portrayed on page 742 of this DELINEATOR.

The advantage of a removable cape with a child's outer garment for Winter is obvious to every sensible mother, who will, therefore, especially admire this coat, which is here represented developed in fancy cloth. The short waist of the coat is shaped by shoulder and under-arm seams and closed in front with button-holes and buttons, and it supports the full skirt, which falls in pretty, soft folds about the figure. The puff sleeves have deeper coat-shaped linings, which are finished with cuff effect. A truly commendable feature of the

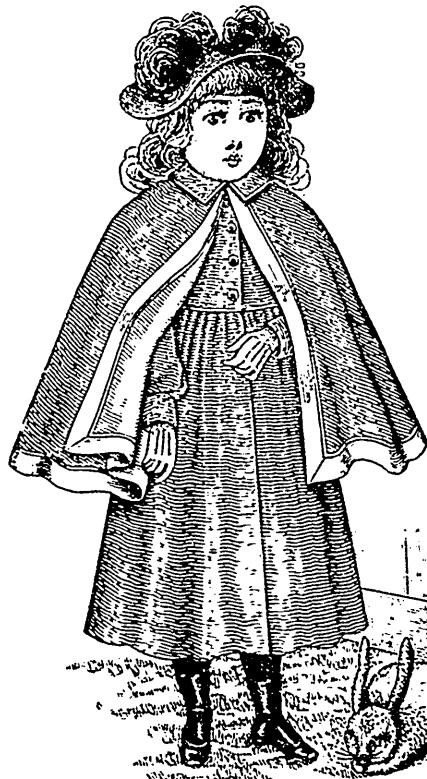


FIGURE No. 480 K.



FIGURE No. 481 K.

FIGURE No. 480 K.—CHILD'S COAT.—This illustrates Pattern No. 7289 (copyright), price 10d. or 20 cents.

FIGURE No. 481 K.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 7255 (copyright), price 10d. or 20 cents.

(For Descriptions see Pages 739 and 740.)

garment is the cape, which can be removed or worn, according as the comfort or health of the little wearer may require. The cape is smooth at the top and falls below in pretty ripples that are due to its skillful shaping. A rolling collar is at the neck; its square ends flare effectively in front and its edges are piped with braid. The free edges of the cape are bound with braid, and the coat is lined throughout with silk. A piping of braid is included in the joining of the body and skirt.

Very young children look best when arrayed in white, but there are pretty colors for the cloaks of older children, such as electric and Gobelin blue, olive, myrtle and Lincoln green, silver and pearl gray, and the rich shades of red, brown, heliotrope and rose. The materials most frequently chosen for utility are cashmere, camel's-hair, faced cloth and fancy coatings, while for dressy purposes corded silk is frequently used. An interlining of wadding and a lining of quilted satin will be necessary with cashmere and other goods of similar weave and weight, but the best qualities of fancy coatings are sufficiently heavy without lining.

FIGURE No. 479 K.—CHILD'S COAT.

(For Illustration see Page 739.)

FIGURE No. 479 K.—This illustrates a Child's coat. The pattern, which is No. 7306 and costs 10d. or 20 cents, is in eight sizes for children from one to eight years of age, and may be seen differently made up on page 741 of this magazine.

The coat possesses a jauntiness that is universally becoming to youthful figures and presents an appearance of good style that will ensure popularity. Rough-surfaced cloth in a rather dark shade of tan was selected for its development in the present instance, with black fur band and a ribbon bow for decoration. The coat has a short body shaped by seams on the shoulders and under the arms, and from the body the skirt depends all round, except for a short distance at the center of the front, where the skirt is extended to the neck, the back edges of the extensions being tacked to the body. The skirt is hemmed deeply at the bottom and less deeply at the front edges, and the fulness is regulated by gathers at the upper edge to fall all round in rolling folds. A Bertha is arranged on the body, starting at the lower edge at each side of the skirt extensions, passing over the shoulders and crossing the back in round-yoke outline; it is shaped to extend in a point upon each shoulder, and its free edges are prettily followed by a fur band, which also trims the edges of the rolling collar at the neck. The sleeves are particularly attractive; they are made with only inside seams and are arranged over coat-shaped linings, which

The toy rabbit seen in the illustration is fully described on page 739 of this magazine. It is cut by pattern No. 7261, price 5d. or 10 cents.

The hat is a golden-brown felt lavishly trimmed with ostrich tips.

FIGURE No. 481 K.—LITTLE GIRLS' DRESS.

(For Illustrations see Page 739.)

FIGURE No. 481 K.—This illustrates a Little Girls' dress. The pattern, which is No. 7265 and costs 10d. or 20 cents, is in seven sizes for little girls from two to eight years of age, and may be seen again on this page.

Figured rose cashmere and rose-colored silk were here selected for the development of the dress, the daintiness and simplicity of which are exactly suited to youthful wearers. The most notable feature of the mode is the arrangement of the skirt, which is joined to the bottom of the simple waist at the sides and back, but is extended in front to reach above the bust. The skirt is gathered at the top to droop in soft, flowing lines to the lower edge, where it is deeply hemmed. A round-yoke effect is produced at the top of the waist by the disposal of the skirt, and by the fanciful bretelles, which are smooth at the top and are made of silk to correspond with the yoke facing on the waist. The waist is closed at the center of the back. The coat-shaped sleeves are covered to the elbow by puffs, which are gathered at the top and also a short distance from the lower edge to form a frill finish; and below the puffs the sleeves are faced with silk. The standing collar is ornamented with two dainty rosettes of silk, and larger rosettes are placed at the top and bottom of the extension.

Pretty dresses will be made up in this manner in cashmere and silk or in any preferred single material. Serviceable dress goods, such as Henrietta, serge, the soft camel's-hair weaves and certain of the novelty suitings, are favored for general utility wear. For dressy gowns, the fancy silks in changeable hues, in solid colors, or in checks, stripes or plaids may be used.

LITTLE GIRLS' DRESS.

(For Illustrations see this Page.)

No. 7233.—Silk, velvet and silk mull are attractively combined in this pretty dress at figure No. 478 K in this DELINEATOR, with pipings of the silk for decoration.

This little dress is sufficiently fanciful to make it desirable for a little girls' best gown, and is here represented made of sage-green cashmere and decorated with narrow black braid. The simple short waist, which is shaped by shoulder and under-arm seams and closed invisibly at the back, is covered at the top by a seamless yoke that is gathered at the neck and lower edges. A fanciful Bertha, which follows the outline of the yoke, is smooth at the top and falls with

the effect of a scalloped tab at the center of the front and back and is deep and rippled over the shoulders, falling in square corners at each side of the tabs; it is in three sections, the joinings being at the back; and is decorated with two rows of braid, a rosette of braid being perched coquettishly on each shoulder. The coat-shaped sleeves are concealed to the elbow by full balloon puffs that are gathered top and bottom, and the wrists are trimmed with two rows of braid. The standing collar is decorated at its lower edge with two rows of braid, and a braid rosette is tacked over its ends

at the back. The deeply hemmed skirt is gathered at the top and joined to the waist, falling in pretty folds about the figure. A very simple gown may be made by omitting the yoke and bretelles, the effect being illustrated in the small engraving.

If the bright shades of cashmere, crêpon, vailing, camel's-hair, surah, Henrietta or serge are selected for the dress, it will prove not only serviceable but extremely becoming to either little blondes or brunettes. For best wear, inexpensive silks may be chosen, as only a small amount will be required to make the dress. Combinations of colors and fabrics

are particularly suited to the mode, and in such cases decorations may be omitted. Velvet ribbon, lace insertion, braid, gimp and galloon will be selected for decoration, according to the material of which the dress is made.

We have pattern No. 7283 in seven sizes for little girls from two to eight years of age. For a girl of five years, the dress requires five yards and an eighth of material twenty-two inches wide, or three yards and three-fourths thirty inches wide, or two yards and three-fourths forty-four inches wide. Price of pattern, 10d. or 20 cents.



7283

Front View.



7283

View without
Bertha and Yoke.



7283

Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)



7265

Front View.



7265

Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)

LITTLE GIRLS' DRESS.

(For Illustrations see this Page.)

No. 7265.—Silk and cashmere are associated in this dress at figure No. 481 K in this magazine, and silk rosettes provide the decoration.

The dress is here shown made of rose-colored cashmere and decorated with lace insertion. The simple waist is shaped by shoulder and under-arm seams and closed invisibly at the center of the back. The deeply hemmed skirt is gathered at the top across the back and sides and sewed to the bottom of the waist, and in front it is extended to lap upon the waist to within round yoke depth of the top, the extension being gathered at the upper edge and sewed to the waist at its upper and side edges. The coat-shaped sleeves are rendered dressy by puffs that are gathered at the top and at a short distance from the lower edge to form a frill finish. Fanciful bretelles cross the back and shoulders in round yoke outline and terminate in double points at each side of the skirt extension; they are smooth at the top and fall in ripples over the sleeves, and their free edges are followed by a single row of lace insertion. The standing

collar is decorated with a row of lace insertion, and three rows of insertion are arranged in round yoke outline below the collar; the sleeves are ornamented at the wrists with two rows of insertion.

Becoming dresses for little girls will be made up by this mode in cashmere, Henrietta, fancy silk, serge, crepon and some washable fabrics. Lace insertion, braid, velvet, grosgrain or satin ribbon or lace beading through which narrow ribbon may be run will decorate a dress of this kind effectively.

We have pattern No. 7265 in seven sizes for little girls from two to eight years of age. For a girl of five years, the dress requires four yards and three-fourths of material twenty-two inches wide, or three yards and three-fourths thirty inches wide, or two yards and a half forty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' DRESS.

(For Illustrations see this Page.)

No. 7308.—By referring to figure No. 477 K in this magazine this dress may be seen made of spotted woollen goods and decorated with ribbon and insertion.

The little dress displays a quaintness which will be brought out to the best advantage in a combination of materials, although a single variety of dress goods, as shown in the present instance, is appropriate and effective. The skirt is full and round, and is finished at the bottom with a deep hem; and the top is gathered and joined to the body, from which it falls in full, soft folds. The body has a full front and full backs, which are cut away in Pompadour outline at the top and arranged upon a smooth front and back of lining, the fulness being drawn into soft folds at the center of the front and back by gathers at the top and bottom. The linings exposed to square yoke depth are covered with facings of the material, and the closing is made invisibly at the center of the back. Crossing the shoulders are bretelle frills, the ends of which are gathered to stand out broadly over the shoulders and decorated at the free edges with a band of insertion. The gathered edge of the bretelle frills are covered with sections of ribbon, the ends of which are finished with dainty bows of similar ribbon. The sleeves have full balloon puffs, which extend to the elbow and are trimmed below the puffs with four encirclings rows of insertion. The moderately high standing collar is covered with a band of insertion, and the yoke facings are decorated with diverging rows of similar insertion. The small engraving shows the dress made up without the bretelle frills.

The dress is quite fanciful in effect, but is in reality so simple in its fashioning that a needle-woman of limited experience may develop it without difficulty. It will make up prettily in serge, flannel, cashmere, crepon, novelty goods in shepherd's check,

striped or plaid designs, foulé, etc. A yoke facing of velvet, satin, moiré or other decorative fabric of contrasting color may be applied, and the effect will be enhanced by a corresponding facing on the sleeves below the puffs. Garnitures of velvet ribbon, braid or gimp may be added.

We have pattern No. 7308 in five sizes for little girls from two to six years of age. For a girl of five years, the dress requires five yards and three-fourths of material twenty-two inches wide, or four yards and a half thirty inches wide, or three yards and an eighth forty-four inches wide. Price of pattern, 10d. or 20 cents.



7308
Front View.



7308
View without Frills.



7308
Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)
(For Description see this Page.)

CHILD'S COAT.

(For Illustrations see this Page.)

No. 7306.—This coat is pictured made of rough cloth and decorated with fur bands at figure No. 479 K in this DELINEATOR.

An attractive little top-garment for either best or ordinary wear is here pictured developed in cloth of suitable weight, with Astrakhan bands and a ribbon bow for garniture. It has a full skirt, that is gathered across the sides

and back to fall in graceful folds from a short body adjusted by shoulder and under-arm seams. The front of the skirt is extended to the neck, where it is gathered to fall in pretty fulness at each side of the closing, which is made invisibly at the center. The front edges of the coat are hemmed and a deeper hem finishes the bottom. An air of quaintness is imparted by the bretelle, which is arranged at shallow round yoke depth upon the back, its ends, which taper to points, reaching to the lower edge of the body at each side of the skirt extensions. The bretelle is deep and round

at the back and rests upon the sleeves in a deep point at each side, and its free edge is decorated with a band of Astrakhan. The full puff sleeves, which reach almost to the wrists, are made over coat-shaped linings that extend to the wrists; they are gathered at the top and bottom and are deeply overlapped at the bottom by pointed cuffs that are rolled back prettily from the lower edges of the linings and decorated at the top with a band of Astrakhan. At the neck is a rolling collar trimmed with a band of Astrakhan, and between its ends is arranged a bow of satin ribbon.



7306
Front View.



7306
View without Bretelle.



7306
Back View.

CHILD'S COAT. (COPYRIGHT.)
(For Description see this Page.)

The coat is so simple that the home dressmaker can have no trouble in developing it in cloth, serge, hopsacking, cheviot, camel's-hair or the numerous fancy varieties of coatings that appear with every season. The bretelle, collar and cuffs may be of velvet, and otter, beaver, seal or some other equally stylish fur may contribute the decoration.

We have pattern No. 7306 in eight sizes for children from one to eight years of age. For a child of five years, the coat requires five yards and three-fourths of material twenty-two inches wide, or two

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

CHILD'S COAT, WITH REMOVABLE CAPE.

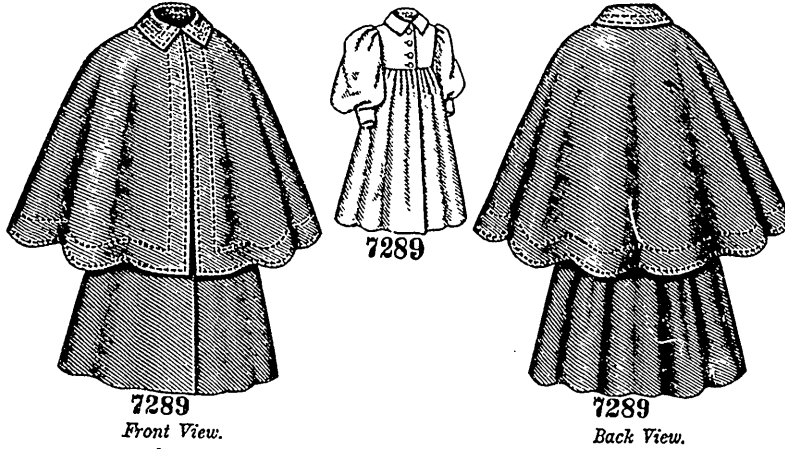
(For Illustrations see this Page.)

No. 7289.—Another illustration of this coat, showing it made of fancy cloth and decorated with white braid, may be observed at figure No. 480 K in this DELINEATOR.

This stylish little top-garment, which is suitable alike for cold weather or the intermediate seasons, is here represented made of plain cloth of seasonable weight. The coat has a full, round skirt finished at the front and lower edges with hems and gathered at the top and joined to a short body which is shaped by shoulder and under-arm seams and closed at the center of the front with buttons and button-holes. The sleeves have full, deep puffs which are gathered at the top and bottom and are met by round cuff-facings of cloth arranged upon the smooth, two-seam linings. At the neck is a rolling collar with flaring ends, and under the collar is attached a cape that may be worn or omitted at the option of the wearer. The cape is unusually deep and is fashioned in circular style, its shaping producing a smooth effect at the top and ripples below the shoulders. Its front edges fall evenly and all its edges are followed with two rows of machine-stitching; and the edges of the collar are finished to correspond.

The coat will prove a comfortable storm or travelling wrap, and developed in a stylish variety of cloth in a fashionable shade, chinchilla or plain or fancy coating, will be appropriate for any dressy occasion.

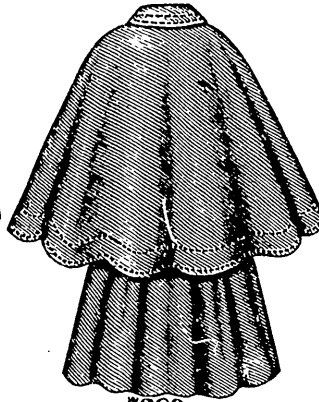
We have pattern No. 7289 in eight sizes for children from one-half to seven years of age. For a child of five years, the coat requires six yards and a half of material twenty-two inches wide, or three yards and three-eighths forty-four inches wide, or two yards and seven-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.



7289
Front View.



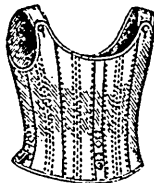
7289



7289
Back View.

CHILD'S COAT, WITH REMOVABLE CAPE. (COPYRIGHT.)

(For Description see this Page.)



7292
Front View.



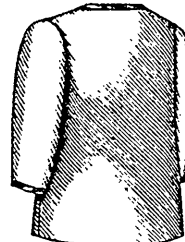
7292
Back View.

CHILD'S UNDER-WAIST.

(For Description see this Page.)



7279
Front View.



7279
Back View.

CHILD'S FLANNEL SHIRT. (TO BE MADE WITH A HIGH OR LOW NECK AND WITH LONG OR SHORT SLEEVES.) (COPYRIGHT.)

(For Description see this Page.)

CHILD'S FLANNEL SHIRT. (TO BE MADE WITH A HIGH OR LOW NECK AND WITH LONG OR SHORT SLEEVES.)

(For Illustrations see this Page.)

No. 7279.—A comfortable little garment for either cold weather or the intermediate seasons is here pictured, the material chosen for it being fine white flannel. The shirt is sufficiently long to afford protection to the little body and is seamless on the shoulders, the shaping being accomplished simply by well curved under-arm seams. The front is slashed to a desirable depth at the center, the right edge of the opening being furnished with a narrow underlap and the left side with a wider overlap; and the closing is made with button-holes and tiny pearl buttons. The overlap is finished with machine-stitching, and the lower edge of the shirt is completed with a moderately deep hem. The sleeves, which are shaped by inside seams only, may extend to the wrists or be cut off to form short sleeves, and, if desired, the neck may be cut out in low, round outline, the pattern providing for both styles shown in the engravings.

The neck edge and the lower edges of the sleeves are finished with bindings of wash ribbon.

Any soft variety of plain or twilled flannel may be chosen for a shirt of this kind, and if the ribbon binding be not admired, the neck and wrist edges may be scalloped and button-hole stitched with wash embroidery silk or simply completed with a row of leather or fancy stitching. The seams are pressed open flatly and fancy-stitched to position or the edges may be bound with narrow wash ribbon.

We have pattern No. 7279 in nine sizes for children from one-half to eight years of age. For a child of five years, the shirt needs two yards of goods twenty-seven inches wide, or a yard and five-eighths thirty-six inches wide. Price of pattern, 7d. or 15 cents.

CHILD'S UNDER-WAIST.

(For Illustrations see this Page.)

No. 7292.—This under-waist is an improvement upon other garments of this class; it is pictured made of white jean. The front is composed of a very narrow center-front and two side-fronts at each side; and the back is rendered shapely by under-arm and side-back gores, all the parts being

joined together in seams, the edges of which are turned to one side and stitched in welt style. The shoulder edges of the front are rounded in strap fashion and overlap strap extensions of the back that cross the shoulders, the ends of the straps being rounded and attached to the front with button-holes and buttons. The under-waist is closed at the center of the back with button-holes and buttons, the buttons being sewed to an underlap having rounding ends. The novel method of forming the button-holes will be gladly accepted both on account of the durability of the button-holes and the ease of construction. A strip of the material is folded so that the long edges lap at the center, to which they are stitched; it is also stitched at each fold and then cut into sections of equal size, the sections being tacked firmly together for a short distance from the cut edges so that the folds between the tackings form the button-holes. The ends of the button-hole section are rounded to correspond with the underlap, and all the free edges of the under-waist are bound with braid. The under-waist is strengthened by lengthwise strips of the material stitched to the backs, side-fronts and side-back gores to form cord casings, and by two narrow bands stitched across the center-front and under-arm gores near the waist-line. Buttons to support the drawers and skirts are suspended on loops of round lacing-cord fastened under the lower edges of the cross bands; and a loop formed of a doubled band of the material is secured under the lower cross-band on each under-arm gore, for the attachment of the stocking supporters. The waist will sometimes be lined and the cord casings formed by stitching the lining and outside together. All the edges of the waist are bound with tape.

An under-waist of this kind will usually be made of some strong fabric, such as jean, twilled muslin, coutille, etc.

We have pattern No. 7292 in eleven sizes for children from two to twelve years of age. For a child of eight years, the under-waist needs one yard of goods twenty-seven inches wide, or three-fourths of a yard thirty-six inches wide. Price of pattern, 5d. or 10 cents.

Styles for Men and Boys.

FIGURE No. 482 K.—LITTLE BOYS' SUIT.

(For Illustration see this Page.)

FIGURE No. 482 K.—This consists of a Little Boys' suit and polo cap. The suit pattern, which is No. 7264 and costs 1s. or 25 cents, is in six sizes for little boys from three to eight years of age, and is represented differently developed on page 746 of this publication. The cap pattern, which is No. 3167 and costs 5d. or 10 cents, is in six sizes from six and a quarter to seven and a half, cap sizes, and is shown again on its accompanying label.

The suit is dressy enough to please the most exacting little man, and for its development in the present instance a fine variety of serge was chosen. The shaping of the knee trousers is accomplished by the usual leg-seams and a seam at the center of the front and back, and the closing is made at the sides with button-holes and buttons.

The outside leg-seams are open for a short distance at the bottom and are closed with button-holes and buttons, the lowest button-hole being made in a short strap extension of the front.

The vest is closed to the throat with button-holes and buttons, and presents a series of tabs at the lower edge that are revealed with fanciful effect below the short jacket. The fronts are extended at the top to the center of the back, where their back edges are joined in a short seam; the short back, which is of lining, is lengthened by the tabs; and the back is joined to the fronts in shoulder and under-arm seams.

The jacket is nicely conformed to the figure by shoulder and under-arm seams and a curving center seam and is closed at the throat, its fronts flaring widely below. The sleeves are comfortably wide, and are trimmed in round cuff outline with the wide and soutache braids.

The free edges of the jacket and vest are bound with wide worsted braid and trimmed with a fanciful arrangement of soutache braid, and the lower edges of the trousers are trimmed with a band and bow of braid. A rolling linen collar is worn, and between its rounding ends a silk Windsor scarf is bowed.

The polo cap, which matches the suit, has a circular crown joined to a side that fits the head closely. The cap is plainly completed and is lined throughout with silk.

The suit will make up attractively in any of the finer varieties of plain or fancy suiting, and with especially good effect in whipcord, broadcloth, fine diagonal, etc. The cap may match or contrast with the suit it accompanies.



FIGURE No. 482 K.

FIGURE No. 483 K.

FIGURE No. 482 K.—LITTLE BOYS' SUIT.—This consists of Little Boys' Suit No. 7264, price 1s. or 25 cents; and Polo Cap No. 3167 (copyright), price 5d. or 10 cents. FIGURE No. 483 K.—

LITTLE BOYS' OUTDOOR SUIT.—This illustrates Little Boys' Overcoat No. 7293, price 1s. or 25 cents; and Octagonal Hat No. 7199, price 5d. or 10 cents.

(For Descriptions see this Page.)

years of age, and is shown in two views on page 745 of this DELINEATOR. The hat pattern, which is No. 7199 and costs 5d., or 10 cents, is in seven sizes from six to seven and a half, hat sizes, or from nineteen inches and a fourth to twenty-three inches and three-fourths, head measures, and may be seen again on its accompanying label.

The overcoat is here pictured made of heavy chevot. It is very long, reaching quite to the ankles, and is closed to the throat in double-breasted style with button-holes and buttons. The back is nicely conformed to the figure by a curving center seam that terminates some distance from the lower edge at the tops of coat-laps; it is joined to the fronts in shoulder and side seams, and fanciful straps that are included in the side seams are buttoned across the back at the waist-line. The coat is provided with a triple cape which is attached underneath the rolling collar and falls gracefully

over the comfortably wide coat-sleeves. The round ends of the triple cape flare widely at the front, and its edges are trimmed with braid. The sleeves are provided with fanciful cuffs, which are each decorated with braid and three buttons applied at the back of the arm. The free edges of pocket-laps that cover the openings to side pockets inserted in the fronts and a breast pocket in the left front are trimmed with similar braid, and so are the front, lower and loose back edges of the overcoat.

The crown of the octagonal hat is composed of eight sections that are cut alternately from cloth and silk and secured to a narrow band of silk. A button is placed over the point of the crown, and a lining of silk is added.

The overcoat will make up stylishly in a variety of materials, among which may be mentioned melton, beaver, chinchilla, covert cloth, tweed and plain and fancy over-

coatings of all fashionable varieties. The hat may be entirely of cloth or of a combination cloth and fur, and streamers may be added at the back, if liked.

FIGURE No. 484 K.—BOYS' SAILOR SUIT.

(For Illustration see Page 744.)

FIGURE No. 484 K.—This consists of a Boys double-breasted jacket, sailor trousers and cap. The jacket pattern, which is No. 7267 and costs 10d. or 20 cents, is in ten sizes for boys from three to twelve years old, and is differently represented on page 747 of this magazine. The trousers pattern, which is No. 3786 and costs 10d. or 20 cents, is in fourteen sizes for boys from three to sixteen years old, and may be again seen on its accompanying label. The cap pattern, which is No. 3033 and costs 5d. or 10 cents, is in seven sizes from six to six and three-fourths, cap sizes, or from nineteen inches and a fourth to twenty-one inches and a half, head measures, and is also portrayed on its label.

FIGURE No. 483 K.—LITTLE BOYS' OUTDOOR SUIT.

(For Illustrations see this Page.)

FIGURE No. 483 K.—This illustrates the overcoat and hat of a little boys' outdoor suit. The overcoat pattern, which is No. 7293 and costs 1s. or 25 cents, is in six sizes for little boys from two to seven

The suit is truly nautical in style, and its trim, jaunty air is sure to find favor in the eyes of the most fastidious little laddie. The material here represented in the suit is dark-blue cheviot, and the finish is contributed by machine-stitching. The jacket exemplifies a favored style for boys, being at once protective and natty. It extends but slightly below the hips, and the back is nicely curved to the figure by the customary center seam, while the fronts are comfortably loose fitting and lap widely to permit a double-breasted closing, which is made with button-holes and bone buttons. Above the closing the fronts are reversed in small lapels by a sailor collar that falls deep and square at the back, and has square ends which form narrow notches with the lapels. Openings to a side and a breast pocket in the left front and a side and a change pocket in the right front are covered by pocket-laps that are finished with machine-stitching, a row of stitching being also made above each lap. The sleeves, which have seams along the inside and outside of the arm, are of comfortable and becoming width and are finished with a row of stitching made at cuff depth. The edges of the jacket are also finished with stitching.

The trousers flare over the boot in regulation sailor fashion and are fitted by the usual darts and seams. The center seam at the back is left open for a short distance at the top, and the edges are laced together as closely as desired over a puff-underlap sewed to extensions on both sides. The trousers are made with a broad fall, and side and hip pockets are provided.

The cap consists of a side, a circular crown, and a band that is joined to the side.

Natty suits of this style are appropriately made of flannel, serge or cheviot and finished plainly or with machine-stitching. Caps to be worn with a jacket and trousers of any of the above mentioned materials are frequently made of velvet, either black or in a color matching the cloth.

fitted by a center seam, and straps are included in the under-seams to adjust the garment to the figure as closely as desired. Side pockets inserted in the fronts are provided with square-cornered pocket-laps, the edges of which, like all the other edges of the vest, are finished with a single row of machine-stitching. A jabot frill of white lace edging falls from a tiny bow arranged at the neck and appears with picturesque effect between the flaring edges of the coat.

The coat is made of blue and white cloth and is in the regulation Continental military style worn by the great American hero and the gentlemen of his time. Its fronts are reversed in broad lapels that meet the rolling collar in notches, and are lengthened to be of uniform depth with the back by skirt portions that also lengthen the side-back gores, which with a curving center seam that terminates at the waist, complete the adjustment. The front edges of the skirt portions and the back edges of the back below the center seam are folded over in large revers that show an underfacing of white cloth, and the lower corners of the revers are caught together beneath a button. Pocket-laps of white cloth are included in the cross seams, and a button decorates each side-back seam at the waist-line. Three buttons are applied to the right front just below the lapels, which are faced with white cloth, and corresponding button-holes are made in the left front. The deep cuffs that roll back over the comfortably wide coat sleeves are also of white cloth. All the free edges of the coat are trimmed with fancy gold braid, and gold-fringed epaulettes decorate the shoulders in true military fashion.

The leggings, which extend over the lower edges of the trousers, are of black glazed oil-cloth. They are each shaped by a curving seam over the instep and a seam at the center of the back, and a strap is arranged beneath the foot to secure a proper adjustment. The fanciful upper edges are trimmed with fancy braid, and tassels arranged at the front.

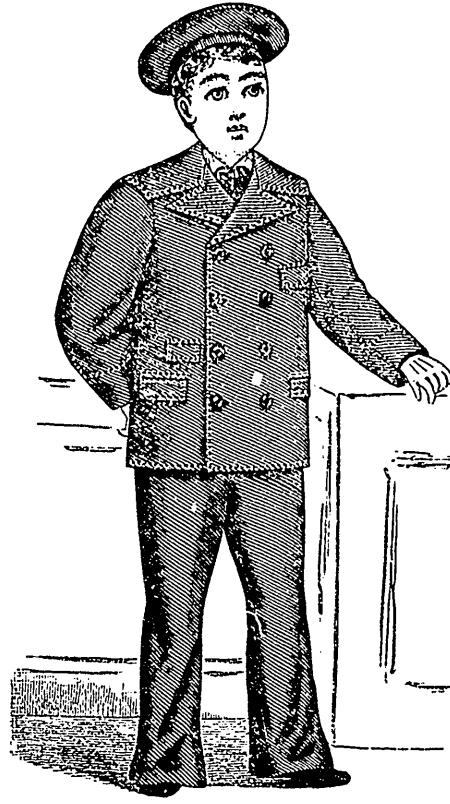


FIGURE No. 494 K.—BOYS' SAILOR SUIT.—This consists of Boys' Double-Breasted Jacket No. 7267, price 10d. or 20 cents; Sailor Trousers No. 3786, price 10d. or 20 cents; and Cap No. 3033, price 5d. or 10 cents.

(For Description see Page 743.)

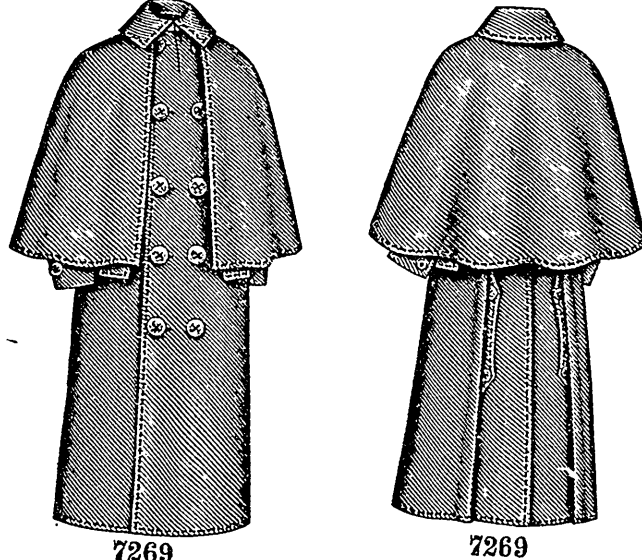
FIGURE No. 485 K.—BOYS' GEORGE WASHINGTON COSTUME.

(For Illustration see Page 745.)

FIGURE No. 485 K.—This illustrates a Boys' George Washington costume. The pattern, which is No. 749 and costs 1s. 3d. or 30 cents, is in seven sizes for boys from four to sixteen years of age, and is shown again on its accompanying label.

The costume is fashioned in the picturesque George Washington style and will often be employed for masquerades and fancy-dress parties. It is here shown developed in an effective combination of blue and white-cloth. The short trousers are cut from white cloth and are shaped by the customary seams; they are made with a fall-bearer, and each leg is closed at the bottom with a button and a button-hole made in a short strap that is an extension of the front.

The vest, which matches the trousers, is closed to the throat with button-holes and buttons and is deeply notched below the closing. The back joins the fronts in shoulder and under-arm seams and is



7269

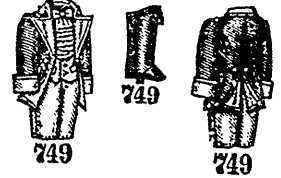
Front View.

7269

Back View.

BOYS' MILITARY OVERCOAT.

(For Description see Page 745.)



749

749

749

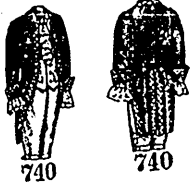
The blue felt Continental hat is trimmed at the left side with a stiff quill fastened under a fancy buckle.

FIGURE No. 486 K.—BOYS' CONTINENTAL COSTUME.

(For Illustration see Page 746.)

FIGURE No. 486 K.—This illustrates a Boys' Continental costume. The pattern, which is No. 740 and costs 1s. 3d. or 30 cents, is in seven sizes for boys from four to sixteen years of age, and is differently portrayed on its accompanying label.

The costume is here represented made of dark-blue velvet and white satin. The knee trousers are shaped by the customary leg-seams and a seam at the center of the front and back. The front is made with a fall-bearer. The outside leg-seams are terminated a short distance above the



lower edge and a closing is made with button-holes and buttons, while the bands which finish the lower edges are closed with buckles.

The vest, which is made of white satin, is closed to the throat with button-holes and buttons and forms a notch below the closing. The back

of the vest joins the fronts in shoulder and under-arm seams and is fitted by a center seam, and short straps inserted in the under-arm seams draw the garment to the figure at the waist-line as closely as desired. Square-cornered pocket-laps cover openings to side pockets inserted in the fronts and are decorated with braiding, and the front and lower edges of the fronts are similarly ornamented. A jabot of lace falls gracefully from a folded cravat.

The velvet coat is cut away at the front in characteristic fashion, and is fitted by side-back gores, and a curving center seam that terminates below the waist-line; and the extended portions of the fronts join the side-backs in cross seams and overlap the back in well pressed coat-plaits that are each marked at the top by a button. The collar is in standing style, and the cuffs, which flare picturesquely, are decorated with loops of gold braid and gilt buttons, frills of lace falling over the hands. The right front is provided with gilt buttons and the left front shows corresponding button-holes simulated with gold braid.

The costume is suitable for a masquerade, carnival, kirmess or fancy-dress party, and may be made up in such rich materials as satin, velvet, silk or fine broadcloth. The vest may be of moiré, satin or corded silk, and handsomely trimmed with braiding or embroidery; or a less elaborate completion may, if preferred, be chosen.

BOYS' MILITARY OVERCOAT.

(For Illustrations see Page 744.)

No. 7269.—This overcoat is fashioned in the style peculiar to the regulation military top-garment and is portrayed developed in smooth cloth. The fronts are closed to the throat in double-breasted style with button-holes and buttons. The back is fitted by short side-backs, which are lengthened by extensions on the fronts and a center seam that terminates at the waist-line above long coat-laps. The under-arm seams are terminated in dart style, and the side-back seams disappear under well pressed coat-plaits, underneath which are arranged ornamental laps decorated with machine-stitching and buttons. The coat sleeves are of comfortable width and are decorated at the back of each wrist with a button. The rolling collar flares widely at the throat and its edges are finished with a single row of machine-stitching. Stitching also follows the edges of the pocket-laps that cover the openings to side pockets in both fronts and a breast pocket in the left front. The cape, which is attached under the rolling collar, is fitted smoothly on the shoulders by single darts; its front edges fall evenly at each side of the buttons. The edges of the cape are finished with a row of machine-stitching to correspond with the front, lower and back edges of the overcoat.

The overcoat is appropriate for best or every-day wear and will

be becoming to small boys and youths. It will make up fashionably in melton, kersey, beaver and all sorts of smooth overcoatings, and may have a collar facing of velvet, if desired. The edges will usually be finished as represented in this instance.

We have pattern No. 7269 in twelve sizes for boys from five to sixteen years of age. For a boy of eleven years, the overcoat will require six yards and three-eighths of material twenty-seven inches wide, or three yards and a fourth fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

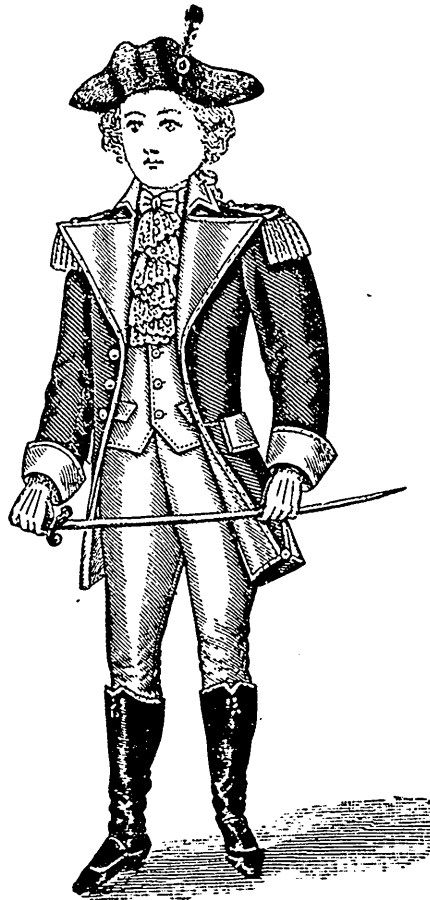
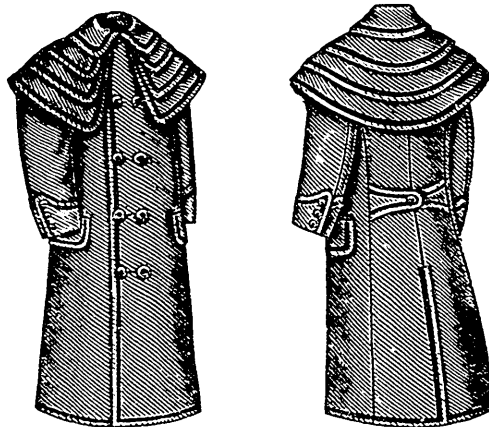


FIGURE NO. 485 K.—BOYS' GEORGE WASHINGTON COSTUME.—This illustrates Pattern No. 749 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 744.)



7293

7293

Front View.

Back View.

LITTLE BOYS' OVERCOAT.

(For Description see this Page.)

LITTLE BOYS' OVERCOAT.

(For Illustrations see this Page.)

No. 7293.—This comfortable overcoat is shown made of rough cheviot and trimmed with braid and buttons at figure No. 483 K in this magazine.

The overcoat possesses the merit of being very comfortable as well as stylish, and for its development in the present instance a fashionable variety of seasonable overcoating was chosen, with fine black braid and small bone buttons for decoration. The garment, which extends to the ankles, provides protection to the limbs when knee trousers or kilts are worn, and its fronts are closed to the throat in double-breasted style with button-holes and large bone buttons. The back, which joins the fronts in shoulder and side seams, is shaped by a center seam that terminates several inches from the lower edge above coat-laps, the lap on the left back being hemmed and lapped over the lap on the right back. Fanciful straps, which are widest at their front ends, are included in the side seams at the waist-line, and their back ends are fastened with a button-hole and button over the center seam. The coat sleeves, which are comfortably wide, are shaped by the usual inside and outside seams and finished with fanciful cuffs, the ends of the cuffs being lapped and tacked at the back of the arm under a row of three buttons; the upper edge of the cuffs and also the overlapping ends are decorated with a row of braid. Round-cornered pocket-laps cover the openings to side pockets inserted in the fronts and a breast pocket in the left front, and the edges of all the pocket-laps are decorated with a row of braid. At the neck is a rolling collar, under which is attached a triple cape. The lowest two capes are fitted smoothly on the shoulders by single darts, while the upper one is shaped to fit smoothly without the aid of darts. The free edges of the cape and collar and the front and lower edges of the coat are ornamented with a row of braid, which is continued up the fold of the hem of the left back.

The overcoat will make up attractively in melton, kersey, chin-chilla, beaver, whipcord and other seasonable overcoatings of plain or fancy design. It may be finished quite simply with machine-stitching, if an edge decoration of braid be undesirable. A stylish overcoat for best wear by a fair little man may be fashioned from light-tan melton, with stitching for an edge finish. For a boy of dark complexion blue or brown melton may be chosen.

We have pattern No. 7293 in six sizes for little boys from two to seven years of age. For a boy of five years, the overcoat will require three yards and three-fourths of material twenty-seven inches wide, or two yards fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LITTLE BOYS' SUIT, CONSISTING OF A JACKET, VEST AND SHORT TROUSERS.

(For Illustrations see this Page.)

No. 7264.—This suit is shown made of serge and trimmed with braid at figure No. 482 K in this DELINEATOR.

A stylish little suit for a small boy is here

pictured, the material selected for it being two-tone brown whipcord, with buttons, gilt buckles and two kinds of brown braid for decoration. The trousers reach to the knee and are shaped by the usual darts and leg seams and a seam at the center of the front and back; and the closing is made at the sides with button-holes and buttons. The lower edge of each leg is hemmed, and the outside leg-seams are terminated a short distance from the lower edge above an underlap allowed on the back; the legs are closed along the underlap with button-holes and buttons, the lowest button-hole being made in a short strap extension of the front. Pockets are inserted above the side seams, and the top of the trousers is finished with under-waistbands in which button-holes are made for attachment to the under-waist, with which the trousers may be worn. The trousers are decorated along the outside leg-seams with a row of wide brown worsted braid and a row of soutache braid; and the hem is ornamented with a band of wide braid, upon which, at the end of the closing,



FIGURE NO. 482 K.—BOYS' CONTINENTAL COSTUME.—This illustrates Pattern No. 740 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 744.)

a bow of similar braid with a buckle at its center is arranged.

The vest is closed to the throat with button-holes and buttons, and its front edges form a deep notch below the closing. The fronts are extended at the top to the center of the back, where their back edges are joined in a center seam above the back of lining, which is shaped by a center seam and joins the fronts in shoulder and under-arm seams. The back extends to the natural waist, and is lengthened to be of uniform depth with the fronts by tab sections of cloth, which are joined together for a short distance from the top, and also for the same distance to extensions on the fronts, the fronts being slashed the depth of the tab sections, and the edges of the slashes joined in dart seams at the top; this arrangement forms a series of tabs at the lower edge of the vest. All the loose edges of the vest are bound with wide braid, and the fronts and tabs are decorated with soutache braid applied in a fanciful design.

The jacket is short enough to reveal the tabs of the vest with stylish effect, and its fronts, which flare widely from the throat, are joined to the back in shoulder and under-arm seams. The back is fitted by a center seam, which, like the under-arm seams, is open for a very short distance at the lower edge, the corners being slightly rounded. The coat sleeves are of comfortable width and are trimmed with wide and narrow braid applied to outline round cuffs, and buttons placed near the outside seams. The free edges of the jacket are bound with wide braid and decorated with soutache braid, which is arranged in trefoils at the lower front corners and with fanciful effect at the center and under-arm seams. A pocket opening made in the left front is bound with the wide braid.

The suit is picturesque and dressy and will develop handsomely in broadcloth or whipcord for best wear, and in plain or mixed suiting for ordinary uses, with braid or stitching for a finish.

We have pattern No. 7264 in six sizes for little boys from three to eight years of age. For a boy of six years, the suit requires two yards and three-fourths of material twenty-seven inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

BOYS' DOUBLE-BREADED JACKET, WITH LAPELS AND SAILOR COLLAR.

(For Illustrations see this Page.)

No. 7267.—This jacket forms part of the natty sailor suit shown at figure No. 484 K in this DELINEATOR, the material being dark-blue cheviot and the finish machine-stitching.

A fashionable variety of rough coating was here selected for the jacket. The fronts are reversed at the top in lapels that meet the ends of the sailor collar in notches, and the closing is made below the lapels in double-breasted style with button-holes and bone buttons. The fronts are joined in shoulder and under-arm seams to the back, which is shaped by a center seam; and the front and lower edges of the jacket are followed by a single row of machine-stitching. The coat sleeves are of comfortable width and are decorated with machine-stitching made to outline round cuffs. The sailor collar, which is deep and of the usual square outline at the back, is square at the front corners and forms notches with the lapels; it is outlined with a row of machine-stitching that is continued along the edges of the lapels. Square-cornered pocket-laps cover the openings to side pockets in both fronts, a cash pocket in the right front and a breast pocket in the left front, and all the edges of the pocket-laps are finished to accord with the other edges of the jacket.

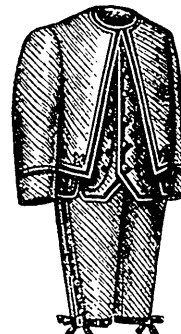
The most attractive garments of this class shown thus far this season are developed in rough cheviot, wide-wale serge, tweed and smooth-surfaced cloths, and the completion is usually as illustrated.

We have pattern No. 7267 in ten sizes for boys from three to twelve years of age. For a boy of eleven years, the jacket requires three yards and three-eighths of material twenty-seven inches wide, or a yard and five-eighths fifty-four inches wide. Price of pattern, 10d. or 25 cents.

BOYS' DRESSING-GOWN, WITH SOFT ROLL.

(For Illustrations see Page 747.)

No. 7319.—A comfortable dressing-gown for a boy is here pictured, the materials selected for its development being brown cloth and dull-red quilted satin. The gown extends to the usual depth—nearly to the ankles, and its back, which is shaped by a center seam, joins the fronts in shoulder and side seams. At the neck is a rolling collar covered with a facing of quilted satin, which is continued down the fronts to the lower edge for underfacings. The fronts may be belapped widely and held together at the waist-line by a heavy cord girdle that is passed under short straps attached at the center and side seams, or they may be rolled back all the way down, as shown in the illustrations. The straps are sewed to the gown at their lower ends and caught under buttons at the top. Side pockets inserted in the fronts and a breast pocket in the left front are



7264

Front View.



7264

Back View.

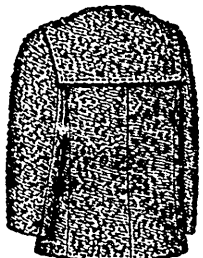
LITTLE BOYS' SUIT, CONSISTING OF A JACKET, VEST AND SHORT TROUSERS.

(For Description see this Page.)



7267

Front View.



7267

Back View.

BOYS' DOUBLE-BREADED JACKET, WITH LAPELS AND SAILOR COLLAR.

(For Description see this Page.)

finished with fancy facings of quilted satin. The sleeves, which are of comfortable width, are finished with deep, round cuffs of quilted satin trimmed at the top with a fold of satin stitched at the center, and a similar fold ornaments the free edges of the collar facing. The gown is lined throughout with dull-red cashmere.

The gown will make up attractively in cloth, serge, camel's-hair or flannel, with cuffs and a collar facing of quilted or plain silk or satin. Silk cord may provide the decoration, and a lining of silk or cashmere in some harmonizing color may be added.

We have pattern No. 7319 in ten sizes for boys from seven to sixteen years of age. For a boy of eleven years, the gown requires a yard and seven-eighths of cloth fifty-four inches wide, and a yard and three-fourths of satin twenty inches wide, with two yards and three-eighths of cashmere forty inches wide to line. Of one material, it needs five yards twenty-seven inches wide, or two yards and a half fifty-four inches wide. Price of pattern, 1s. or 25 cents.

BOYS' SAILOR VEST.

(For Illustrations see this Page.)

No. 7266.—Vests of this kind are fashionably made of duck or piqué to accompany sailor suits of flannel, serge or other suiting. For the development of the vest in the present instance a fine quality of blue-and-white fancy striped wash cheviot was chosen. The vest has a back of lining fitted by a center seam and joined to the fronts in shoulder and under-arm seams: and the center seam is terminated a short distance from the lower edge, the edges below the seam being rounded. The fronts are cut away at the top to accommodate the tapering ends of the deep sailor-collar and are closed with four button-holes and buttons, the front edges being notched below the closing. Between the ends of the sailor collar is revealed a short removable shield, which is attached underneath to the fronts with button-holes and buttons. The curved openings to pockets inserted in the fronts are followed with a row of machine-stitching and the ends are stayed with triangular ornaments worked with twist. The free edges of the vest are finished with a single row of machine-stitching made close to them.

The vest may accompany sailor trousers or knee trousers and a jacket to complete a stylish suit. It may be developed in plain or fancy flannel, serge or other woollen goods. Plain or fancy piqué, Galatea and duck are also adaptable to the mode, and machine-stitching will be the most appropriate form of completion.

We have pattern No. 7266 in ten sizes for boys from three to twelve years of age. For a boy of seven years, the vest requires a yard and an eighth of material twenty-seven inches wide, or five-

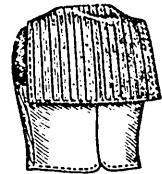
at the center through a wide box-plait formed in the overlapping front and are joined to the back in shoulder and under-arm seams. The upper part of the back is a pointed yoke, from the lower edge of which the lower part falls with desirable fulness from gathers at the top. The lower edge of the blouse is turned under for a hem, in which a cord or elastic is inserted to draw it close about the waist, the fulness drooping in the usual quaint manner. The shirt sleeves are gathered at the top and joined to round cuffs that roll prettily upward. At the neck is a deep rolling collar with flaring ends; and upon the left front is applied a pointed patch-pocket finished at the top with a pointed overlap.

The blouse-waist will make up satisfactorily in Oxford cloth, cotton cheviot,



7266

Front View.

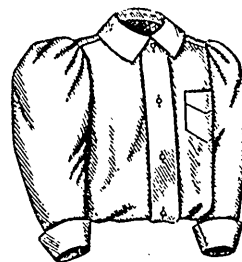


7266

Back View.

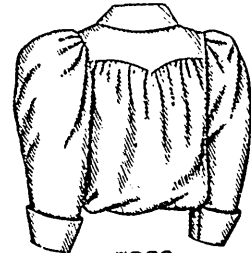
BOYS' SAILOR VEST (COPYRIGHT.)

(For Descriptions see this Page.)



7268

Front View.



7268

Back View.

BOYS' BLOUSE-WAIST, WITH YOKE BACK (COPYRIGHT.)

(For Description see this Page.)

linen lawn, nainsook and other cottons, and in flannel either plain or striped. A finish of machine-stitching may be added if a perfectly plain completion be too severe.

We have pattern No. 7268 in ten sizes for boys from three to twelve years of age. For a boy of seven years, the blouse-waist requires two yards and five-eighths of material twenty-seven inches wide, or two yards and an eighth thirty-six inches wide. Price of pattern, 10d. or 20 cents.

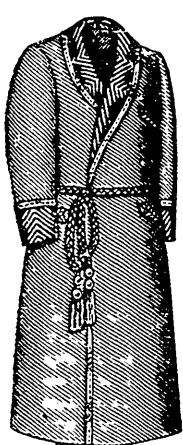
MEN'S DRESSING-GOWN, WITH SOFT ROLL.

(For Illustrations see Page 748.)

No. 7317.—This comfortable dressing-gown is pictured developed in gray cloth and quilted satin and lined with blue cashmere. It is of regulation length—extending nearly to the ankles—and may be lapped in double-breasted style and confined by a silk girdle or rolled back softly nearly all the way down the front, as shown in the engravings. The back is shaped by a center seam and joined to the fronts in shoulder and side seams. At the neck is a rolling collar, which is covered with a facing of quilted satin that is continued to the bottom of the fronts for underfacings. The cord girdle is supported at the back by three straps that are attached at the center and side seams, the pointed upper ends of the straps being secured under buttons; it is knotted at the front and its tassel-finished ends fall low upon the gown. The sleeves, which are of comfortable width, are finished at the wrists with deep cuffs of quilted satin, trimmed at the top with a fold of satin stitched at the center; and the outer edge of the facing on the collar and fronts is decorated with a similar fold. The openings to side pockets inserted in both fronts and a breast pocket in the left front are completed with fancifully shaped facings of quilted satin.

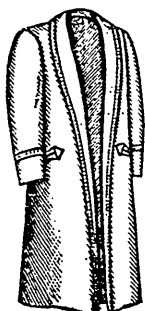
A gown of this kind developed in soft cashmere or serge is a source of much comfort to a man. A more dressy gown may be made of a soft variety of heavy silk. Dark-blue, brown, dark-green, gray and tan are favorite colors for gowns of this kind, and the lining and facing are usually of some pretty contrasting color.

We have pattern No. 7317 in ten sizes for men from thirty-two to fifty inches, breast measure. For a man of medium size, the gown needs two yards and three-fourths of cloth fifty-four inches wide, and two yards and five-eighths of satin twenty inches wide, with three yards of cashmere forty inches wide to line. Of one material, it needs six yards and five-eighths twenty-seven inches wide, or three



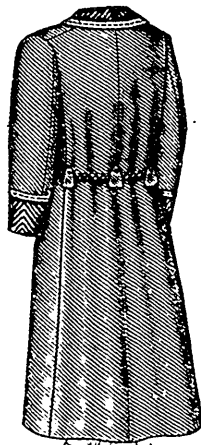
7319

Front View.



7319

View Showing Fronts Open and Rolled to the Edge.



7319

Back View.

BOYS' DRESSING-GOWN, WITH SOFT ROLL. (COPYRIGHT.)

(For Description see Page 746.)

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

BOYS' BLOUSE-WAIST, WITH YOKE BACK.

(For Illustrations see this Page.)

No. 7268.—An attractive blouse-waist to accompany kilts or short trousers is here shown, the material selected for it being fine white linen. The fronts are closed with button-holes and buttons

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

MEN'S DOUBLE-BREADED HOUSE-JACKET, WITH SOFT ROLL.

(For Illustration see Page 749)

No. 7318.—This jacket, which is familiarly known as a house-coat or smoking-jacket, is pictured made of Lincoln-green cloth and quilted satin, it is lined with old-rose farmer satin. It has loose fronts which join the back in shoulder and side seams; and the back is nicely curved to the figure by a center seam. At the neck is a rolling collar, which is covered with a facing of quilted satin that is continued down the fronts to the lower edge of the garment for under-facings; and the fronts may be lapped widely and closed with a fancy frog or they may be reversed in a soft roll all the way down, as shown in the illustrations, the pattern providing for both styles. The coat sleeves are comfortably wide and are finished at the wrists with deep, round cuffs of quilted satin decorated at the upper edge with a fold of satin; and the outer edge of the collar facing is trimmed to correspond. The side pockets inserted in the fronts and the breast pocket in the left front are finished with fancy facings of the quilted satin.

A jacket of this description developed in silk, cloth or the plaid and striped woollens which are used almost exclusively for house-coats will form a most acceptable present for a husband, brother or a man friend. The collar facing and cuffs will usually be of plain or quilted silk or satin in a pretty contrasting color, and a lining of some bright-hued silk or cashmere will be in order.

We have pattern No. 7318 in ten sizes for men from thirty-two to fifty inches, breast measure. For a man of medium size, the jacket requires a yard and five-eighths of cloth fifty-four inches wide, and a yard and three-fourths of satin twenty inches wide, with a yard and five-eighths of farmer satin fifty-four inches wide to line. Of one material, it needs four yards and an eighth twenty-seven inches wide, or two yards and an eighth fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

FASHIONABLE HATS

(For Illustrations see Page 680.)

Felt, velvet, lace, jet, beaver and its close kin, satin antique are often seen in the new Winter millinery, and very bright colors and neutral tints also prevail. High and low crowns and wide and narrow brims run riot.

The shapes are legion, from the extremely grotesque to the intensely conservative; but there is always a happy medium and every taste can be suited, for the plateaux are once more with us and they can be bent and curved and folded into any shape to suit the face or fancy of the wearer.

Velvet, satin, ribbon, ostrich tips, birds, *coq* feathers, aigrettes, fancy buckles, lace and jet are the trimmings from which a selection may be made for the decoration of the Winter hat or bonnet, and while there is a tendency toward the use of stiff wings, the soft, curly ostrich plumes in innumerable colors have first choice.

FIGURE No. 1.—LADIES' HAT.—To a youthful face this hat will be particularly becoming. It is of dark-blue felt, with a low crown,

and a brim that flares from the face. An artistic arrangement of dark-blue ribbon gives a high effect in front, and black jet loop-like ornaments and nodding black ostrich tips give an elaborate yet severe effect that will be admired with a tailor-made gown.

FIGURE No. 2.—LADIES' HAT.—The soft crown of this hat is composed of ruby-red velvet, which is subdued by a black satin rosette, and by jet ornaments that droop at the sides and spread wing-like in front, where an aigrette adds height and attractiveness to the shape.

FIGURE No. 3.—LADIES' FELT HAT.—This is a handsome hat for a young lady or a young matron. The foundation of the hat is heavy black lace in an elaborate open-work design and green felt, the latter being used for the edge of the brim and for the small crown. Green velvet rosettes ornament the back and sides and a profusion of ostrich feathers droop at the back and over the crown, an aigrette adding a coquettish touch to the left side.

FIGURE No. 4.—LADIES' FELT HAT.—A handsome black felt is shown at this figure, the decoration being supplied by black-and-white striped ribbon, a white aigrette and black feathers. A soft band of black satin ribbon is added, and the arrangement of ribbon about the crown and in loops above it is extremely stylish. Two feathers that droop from the crown over the brim in front supplemented by an aigrette, and two graceful plumes at the back complete the decoration.

FIGURE No. 5.—LADIES' FELT HAT.—The hat is a French-gray felt trimmed with black ribbon, and a bird whose plumage is in dark rich tints, the curling tail feathers towering high above the crown. This would be a serviceable hat for ordinary wear and for traveling or driving.

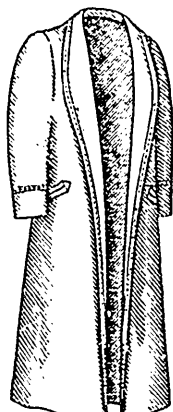
FIGURE No. 6.—LADIES' LARGE HAT.—This hat will be especially liked for wear with tailor suits or with Wintry coats and wraps, and though particularly suited to young ladies, it may with becomingness be worn by matrons who admire fanciful modes. The *chapeau* is of black felt, and the crown is encircled by black satin ribbon that is outlined at its upper and lower edge with silver *passementerie*. Loops of ribbon and graceful plumes give an extremely stylish air to the hat, which can be duplicated in any admired color or combination of colors.

FIGURE No. 7.—LADIES' HAT.—The hat shown at this figure is very lady-like, and, though lavishly trimmed, is not heavy. Satin ribbon in a lighter shade of brown than the hat is used to decorate it in conjunction with *coq* feathers that are tastefully

arranged. Artistic rosettes of ribbon are placed on the brim, which is rolled all round, and the ribbon which encircles the crown is adjusted in excellent style.

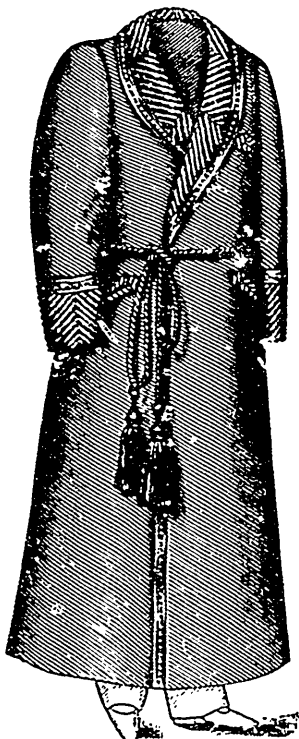
FIGURE No. 8.—LADIES' THEATRE *Chapeau*.—The crown of this bonnet is composed of gold embroidery, pink velvet forms the bow at the back, and from the bow rises a white aigrette. Pink velvet bows supplemented with pretty gilt buckles decorate the sides.

FIGURE No. 9.—YOUNG LADIES' *Chapeau*.—This hat is very attractive for theatre or afternoon wear. The shape is of fine felt, with a brim that is flat at the front and sides and fancifully turned up at the back, where loops of ribbon rest with coquettish effect upon the hair. A prettily tied bow of ribbon is caught at one side of the back and from it ostrich tips nod artistically toward the front, where a bunch of silk poppies falls with careless grace upon the brim.



7317

View Showing Fronts Open and Rolled to the Edge.



7317

Front View.



7317

Back View.

MEN'S DRESSING-GOWN, WITH SOFT ROLL. (COPYRIGHT.)

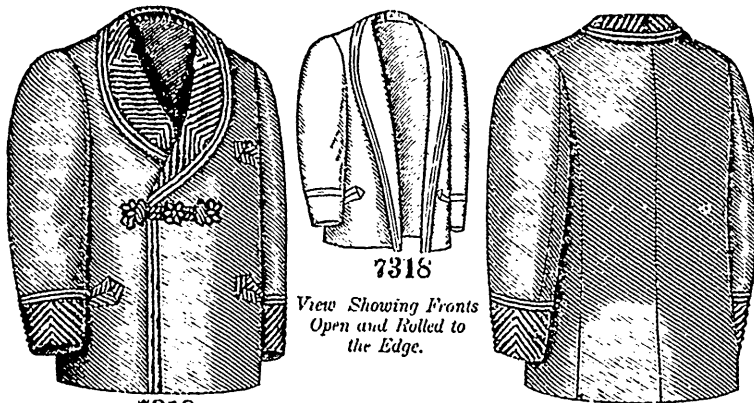
(For Description see Page 747.)

There is a tendency shown to adopt ivy leaves as a winter trimming and their effect with velvet or on felt is especially pleasing.

The broad effect which characterizes all stylish hats is attained by outstanding loops of satin or moiré ribbon or velvet.

Magenta, poppy-red velvet and a delicate pink known as American Beauty are among the popular bright colors now in vogue.

Braids of satin or chenille combined



7318
Front View.

7318
View Showing Fronts Open and Rolled to the Edge.

7318
Back View.

MEN'S DOUBLE-BREADED HOUSE-JACKET, WITH SOFT ROLL. (COPYRIGHT.)
(For Description see Page 748.)

with felt make stylish hats that, for dressy wear, are more in demand than felt.

Flat crowned black felt turbans with narrow upturned brims are very fashionable. Ribbon, jet ornaments and ostrich feathers are the trimmings most frequently seen on them.

Quaint poke bonnets are worn by little girls, who look charming in those of gray, blue, white or brown corded silk much shirred and secured with ribbon strings.

THE WORLD'S FOOD FAIR.

Ceaseless industry is the only means by which civilization can be reached and maintained. A less happy truth is that too few of us are acquainted with the easiest, most healthful and most economical methods of procuring, combining, cooking and serving foods; for it is only through such knowledge that we can keep ourselves vigorous and happy while at work and contented with our bodies and brains while in repose. It was this general lack of intelligence on a most important subject that inspired and sustained the originators and supporters of the World's Food Fair, which recently closed in Boston, and which marked the commencement of a new era of earnest inquiry and search after methods that will produce the most salutary and agreeable conditions of life. Economy should be practised in the expenditure of time, strength and money, a triplet of values that cannot be too closely studied; and all thinking people who attended this exposition recognized it as the first step toward simplifying our domestic life—as a foundation for standards that would influence the future quite beyond present calculations.

The Fair was the first public showing of what had been the work of students in economics for a number of years, and revealed the result of inquiries by expert scientists into the values, uses and abuses of the numerous products commonly regarded as fit for human food. It is hardly needful to state that all edibles are not wholesome nourishments. Many of them have been definitely proven injurious to man; and many others, although beneficial or, at least, satisfying to hunger and not positively noxious when eaten alone or with other harmonizing substances, are viciously harmful when improperly associated. These qualities in foods are far from being universally recognized, but the World's Food Fair, by its daily free lectures and by its practical lessons in the associating of edibles and their cooking over fires or in ovens, has made a wide rent in the veil of culinary ignorances, and this rent is sure to widen.

Nearly if not quite all the agricultural colleges in the United States and the Dominion of Canada were represented at the Fair by expert delegates, who watched the scientific processes for preparing, combining and cooking, and not only took careful and copious notes, but also ate with surprise and pleasure of the various foods which they saw treated. Professors to teach the chemistry of food and the best and most economical modes of serving were eagerly sought, but only a few were found who were able to give such instruction. Later on, physical culture will mean a knowledge of the influences of various aliments, and the same will be taught with even more exactness than is the present science of muscular development.

Many physicians—those who did not believe that they already possessed more knowledge of the "mystery of being" than they cared to use—were daily at the Fair watching new methods of evolving nutriment from raw materials, and medical students by scores studied the results of slow cooking by the Aladdin oven, examined the latest achievements in sanitation and tested economic and hygienic cookery with earnestness and thoroughness. An attractive luncheon for twelve persons that costs but ten cents per capita was cooked by the slow economic process, the menu being tomato soup, boiled mutton with caper sauce, crème potatoes, corn white bread, cream tapioca and one cup of coffee or tea. Of course,

the cost mentioned did not include service, but it did include fuel. On the other hand, a luncheon that embraced no meat and was otherwise no more varied or extensive than the other, was prepared according to the best authorities after the old methods, and cost twenty-five cents per individual for a company of twelve.

At this exposition the most skillful ways of serving food practised throughout the civilized world were displayed during thirty consecutive days and evenings; and among many other truths, the exhibits taught that thrift is far from being penuriousness and that work need not be labor.

That we have hitherto known little and cared less about the substances out of which nerves, brains, muscles and other components of our bodily structures can be builded and kept in healthy activity, is a fact. Intelligent foreigners assert that Americans have habitually eaten whatever gratified their appetites, until they have become a race of dyspeptics; and this accusation is true. Our best friends are practical hygienists, but we have not yet come to respect and obey them. They were not the fashion until the World's Food Fair was emblazoned with the names of distinguished and influential workers for the betterment of the human stomach.

Among the exhibits at the Fair that were most persuasively instructive to all who beheld them were "A Sunday Night Supper," "A Company Dinner," "A Russian Tea," "A Japanese Tea," "A Tennis Luncheon," "A Family Breakfast," "Breakfast for a Bridal Party," "A Bachelor's Supper," "A Harvest Supper" and "An Invalid's Tray," all of which were devised and served in strict accord with the most exacting and intelligent taste. A mode of making bread without handling the dough was practically taught, and also the method of baking that will produce satisfactory results. The chief advantage of the former process is that it prevents possible contagion from contact with the breadmaker's hands.

An earnest promoter of this exhibition said truly and pathetically: "Most housekeepers lack courage and originality, and have a still greater lack of scientific knowledge of the chemistry of food and the sanitation of their homes, and yet every facility for gaining exact information is within easy reach of every woman who can read." Many a housekeeper falls unconsciously into the easy fault of running her domestic machinery in one groove, which to every member of her family except, perhaps, herself becomes very wearisome, and positively destructive to an eager appetite. Variations in the family menu, whether it be simple or elaborate, is no more expensive than dull monotony, and this fact was exhibited, expounded and proved at the Fair day after day during its continuance.

To provide diversion as well as instruction, Japan, Spain, Russia, India and other countries had their special days, on which their peculiar foods were cooked by natives clad in their habitual costumes. These unique exhibitions added a decided flavor of picturesqueness, and also proved that other people are more economical, more abstemious and, therefore, healthier than we.

Should an official report of the late World's Food Fair be published, every one of our readers—indeed, every one who would be more vigorous in body, more contented and cheerful in mind and more prosperous in pocket, should study it carefully.

Styles for Dolls and Animals.

FIGURE No. 487 K.—LADY DOLLS' VISITING TOILETTE.

(For Illustration see this Page.)

FIGURE No. 487 K.—This consists of a Lady Dolls' dress and jacket. The Set, which is No. 179 and costs 10d. or 20 cents, is in seven sizes for lady dolls from twelve to twenty-four inches in height, and is again represented on this page.

The young lady doll who is arrayed in this toilette will assuredly be modishly attired, and her appearance will please the little mother who takes so much pleasure in her wardrobe. Light bluet silk was here chosen to make the dress, with ribbon for decoration. The waist closes in front and has a square-yoke effect above the full back and full fronts, which are arranged on a high-necked lining. The yoke effect is emphasized by a ribbon decoration, and ribbon encircles the waist, being arranged in a dainty bow with two long ends at each side of the center in front. A Bertha-frill droops over the elbow puff-sleeves and crosses the back at the lower edge of the yoke collar. The neck is completed with a standing collar that is covered with a wrinkled ribbon. The sleeves are shirred a short distance from the lower edges to form frills. The skirt is smooth at the top of the front and sides and has graceful fullness at the back that spreads in handsome folds toward the lower edge.

The jacket is made of dark-green faced cloth and is lined with lighter taffeta silk and adorned with machine-stitching. Owing to its ingenious shaping, it presents ripples below the waist-line at the back. It is reversed above the waist-line in front to form broad revers that meet the rolling collar in notches. The sleeves exemplify the now popular fashion, being close on the forearm and very bouffant at the top.

Very tasteful dresses for Miss Dolly may be made up by the mode in silk, cloth, silk-and-wool textures or thin fabrics, according to the seasons for which they are intended. Decorations of ribbon, velvet or lace will be appropriate. Whipcord or covert or faced cloth may be selected for the jacket.

The hat is a gray felt trimmed with ribbon and birds.



FIGURE No. 487 K.—LADY DOLLS' VISITING TOILETTE.—This illustrates Set No. 179 (copyright), price 10d. or 20 cents.

(For Description see this Page.)

and sewed into each arm's-eye to form pretty, short sleeves. A band of light-blue ribbon decorates the skirt at the top of the hem.

The guimpe is shaped by under-arm seams only, and is turned under and shirred at the neck to form a standing frill, while the fulness at the waist-line is drawn in on a tape inserted in a casing. The full sleeves are turned under and shirred to form a frill finish at the wrists.

Remnants of silk, nainsook, lawn, vailing, cashmere or any other dainty dress material may be utilized for a gown of this kind. The guimpe may be of lawn, nainsook, silk or the dress fabric. Velvet, satin or grosgrain ribbon may be used to decorate cashmere, silk, etc., but washable fabrics will be more appropriately adorned with lace or embroidery.

FIGURE No. 489 K.—GIRL DOLLS' YACHTING TOILETTE.

(For Illustration see Page 751.)

FIGURE No. 489 K.—This consists of a Girl Dolls' skirt, sailor blouse and cap. The Set, which is No. 178 and costs 7d. or 15 cents, is in seven sizes for girl dolls from twelve to twenty-four inches in height, and is differently pictured on page 752 of this publication.

The blouse and skirt are here represented made of white and poppy-red serge and decorated with red soutache braid. The blouse is fashioned in the simple manner usually observed in garments of this kind, the shaping being accomplished by shoulder and under-arm seams, and the closing being made at the center of the front. The sailor collar falls deep and square at the back, and its tapering ends are brought down the front to produce a chemise effect, and are decorated at the bust with a tiny bow of braid. The fulness at the lower edge of the blouse is regulated by an elastic inserted in a hem, and the garment presents the regulation droop. The full sleeves are finished with wristbands of the red serge.

The deeply hemmed skirt is gathered at the top and sewed to a belt, and three rows of braid decorate it above the hem.

The cap is made of red serge and has a circular crown attached to a side, which is in four sections sewed to a narrow band that fits the head closely. The band is decorated with two rows of braid.

The blouse and skirt will make up nicely in flannel, serge or cashmere, and the cap may be made to match or contrast with them. Braid, velvet ribbon or bands of contrasting material will provide a neat decoration. No better suit than this could be desired for Miss Dolly to wear on ordinary occasions, and it can be very easily made. Nautical emblems may be embroidered

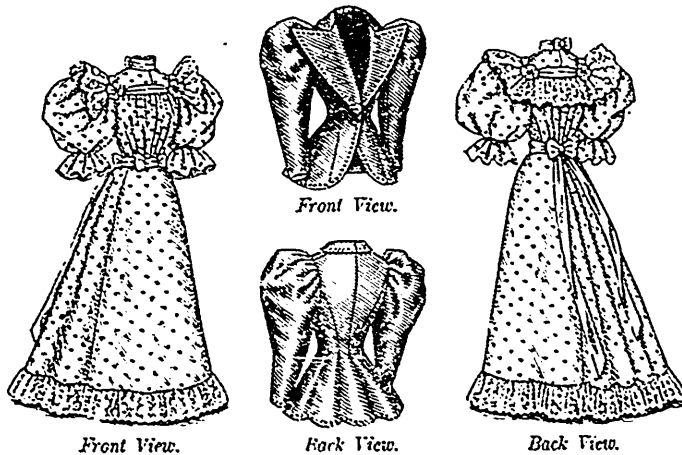
with silk in the corners of the collar, and the cap-band may have a name embroidered upon it.

FIGURE No. 488 K.—GIRL DOLLS' DRESS AND GUIMPE.

(For Illustration see Page 751.)

FIGURE No. 488 K.—This consists of a Girl Dolls' dress and guimpe. The Set, which is No. 177 and costs 7d. or 15 cents, is in seven sizes for girl dolls from twelve to twenty-four inches in height, and is differently represented on page 751 of this DELINEATOR.

There is a charmingly quaint air about this dress, which is in the present instance shown made up in a combination of white lawn and embroidered edging, while the guimpe is pieced in white China silk. The dress has a short, low-necked waist shaped by shoulder and under-arm seams and closed at the back; and to the waist is joined a deeply hemmed skirt that is gathered full at the top. The low neck of the waist is prettily outlined with two Bertha ruffles of embroidered edging of unequal depth, and three caps of embroidered edging of graduated depth are gathered at their upper edges



LADY DOLLS' SET No. 179.—CONSISTING OF A DRESS AND JACKET. (COPYRIGHT.)

(For Description see Page 751.)

FIGURE No. 490 K.—BOY DOLLS' MIDDY COSTUME.

(For Illustration see Page 752.)

FIGURE No. 490 K.—This illustrates the trousers, vest and jacket of a Boy Dolls' midddy costume, which also includes a reefer. The

Set, which is No. 180 and costs 10d. or 20 cents, is in seven sizes for boy dolls from twelve to twenty-four inches in height, and is differently depicted on page 752 of this magazine.

The costume is fashioned with the charmingly *négligé* air which distinguishes the garb of a genuine sailor lad, and is here shown made of blue and white flannel. The trousers, which are shaped by the customary seams, present the regulation flare over the foot and are closed at the sides. A row of machine-stitching is made at each side of the outside seam.

The vest, which is effectively revealed between the fronts of the jacket, is shaped by shoulder and under-arm seams and closed at the center of the back. It is decorated at the front with an embroidered ornament and the edges are followed with two rows of machine-stitching.

The jacket fronts are shaped at the top to accommodate the ends of the deep white sailor-collar. The fronts join the back in shoulder and under-arm seams, and the back is deepened to form a blunt point at the center. The coat sleeves are each trimmed at the wrist with two double rows of machine-stitching headed by a row of brass buttons; and the lower and front edges of the jacket are followed by two rows of stitching, a single row of stitching outlining the collar. The front edges of the jacket fronts below the sailor collar are decorated with brass buttons.

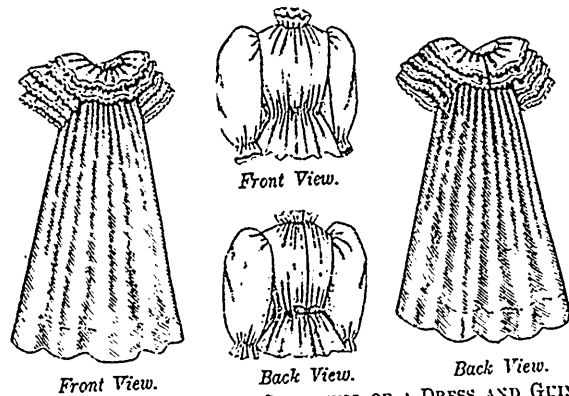
The costume may be suitably made of serge or flannel in white, blue or a combination of white and blue or white and red. A wheel, anchor, star, etc., may adorn the jacket sleeves or the vest, and a pretty decoration of braid may be applied to the edges of the vest and jacket.

and so the sides, the fulness being massed at the center of the back in gathers. It is trimmed at the bottom with a ruffle of lace and the top is finished with a belt.

The jacket fronts round prettily below the closing, which is made with a button-hole and button at the waist-line, and are folded back above to form stylish revers which meet the rolling collar in notches. The jacket is fitted by single bust darts, under-arm and side-back gores and a curving center seam and falls in fashionable ripples below the waist-line. The mutton-leg sleeves are shaped by one seam only and are close on the forearm; the fulness at the top is collected in gathers that cause the sleeves to stand out with stylish effect. All the edges of the jacket are finished with a row of machine-stitching.

The dress will make up with excellent effect in cashmere, silk, velvet, *crépon* and most of the novelty dress suitings in vogue as well as in washable fabrics of light or dark color. The decoration must accord with the material and may consist of lace, embroidery, velvet ribbon or satin or grosgrain ribbon of effective width. The jacket will generally be made of cloth, diagonal or heavy twilled serge and lined with silk.

Set No. 179 is in seven sizes for lady dolls from twelve to twenty-four inches tall. For a doll twenty-two inches tall, the dress requires a yard and a half of dotted Swiss twenty-seven inches wide, with one yard of lace edging two inches and a half wide. Of one material, it needs two yards twenty-two inches wide, or a yard and an eighth forty-four inches wide. The jacket calls for a yard and three-eighths twenty-two inches wide, or three-fourths of a yard forty-four inches wide. Price of Set, 10d. or 20 cents.



GIRL DOLLS' SET No. 177.—CONSISTING OF A DRESS AND GUIMPE. (COPYRIGHT.)

(For Description see this Page.)

LADY DOLLS' SET, CONSISTING OF A DRESS AND JACKET.

(For Illustrations see Page 750.)

No. 179.—This stylish dress is shown made of silk and trimmed with ribbon and the jacket of cloth lined with silk at figure No. 487 K in this *DELINEATOR*.

The dainty dress is here pictured made of dotted Swiss and lace and trimmed with lace and ribbon, and the jacket is made of tan-colored faced cloth and finished with machine-stitching. The full front and full back of the waist are separated by under-arm gores and are gathered at the top and at the waist-line, the fulness being drawn well to the center. They are arranged on a high-necked lining, which is revealed above them in square yoke outline and faced with the material. The lining is fitted by single bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front. The puff elbow sleeves are gathered at the top and also a short distance from the lower edge to form frills and are mounted on smooth linings. A Bertha frill of lace, gathered full at the top, follows the square yoke outline at the back and is continued over the shoulders, terminating at the upper edge of the full front. A band of ribbon follows the top of the lace frill and crosses the top of the full front, a dainty little bow being tacked to it at the front and back of the arms. The neck is finished with a standing collar that is covered with a wrinkled ribbon decorated at the waist and is formed into a pretty loop at each side of the center, its ends terminating at the back in a full bow with long, flowing ends. The four-gored skirt is smooth at the top in front



FIGURE No. 488 K.—GIRL DOLLS' DRESS AND GUIMPE.—This illustrates Set No. 177 (copyright), price 7d. or 15 cents.

(For Description see Page 750.)

GIRL DOLLS' SET, CONSISTING OF A DRESS AND GUIMPE.

(For Illustrations see this Page.)

No. 177.—This Set is also shown at figure No. 488 K in this magazine.

This charming little dress for a girl doll is here pictured in pale-pink gingham and trimmed with narrow white lace edging. It has a full, round skirt, which is deeply hemmed at the bottom and gathered at the top and joined to the rather short body. The body, which is shaped in low, round outline at the top, is adjusted by shoulder and under-arm seams and closed invisibly at the center of the back; it is completely concealed beneath a double Bertha-frill, that is decorated at its lower edges with a row of narrow white lace. The short sleeves are composed of triple gathered caps trimmed at the lower edges with lace.

The guimpe, which is made of white lawn, is seamless on the shoulders, the shaping being simply accomplished by under-arm seams. The upper edge is turned under and shirred to form a frill about the neck, and the fulness at the waist-line is drawn closely to the figure by a tape or elastic inserted in a casing. The closing is made invisibly at the center



FIGURE No. 489 K.—GIRL DOLLS' YACHTING TOILETTE.—This illustrates Set No. 178 (copyright), price 7d. or 15 cents.

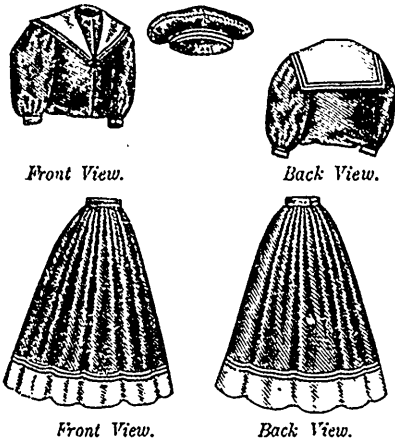
(For Description see Page 750.)

of the back. The full shirt sleeves are turned under and gathered to form frills about the hand, and the fulness at the top is gathered to spread fashionably on the shoulders.

The dress will make up nicely in cashmere, challis and serge, with lawn, nainsook or China silk for the guimpe; or the dress may be of nainsook, lawn, percale or gingham, and trimmed with lace edging or insertion, embroidery or machine-stitching.

Set No. 177 is in seven sizes for girl dolls from twelve to twenty

four inches tall. For a doll twenty-two inches tall, the dress requires two yards and a fourth of material twenty-two inches wide, or a yard and three-eighths forty-four inches wide. The guimpe needs seven-eighths of a yard twenty-two inches wide, or five-eighths of a yard thirty-six inches wide. Price of Set, 7d. or 15 cents.



GIRL DOLLS' SET NO. 178.—CONSISTING OF A STRAIGHT, FULL SKIRT AND A SAILOR BLOUSE AND CAP. (COPYRIGHT.) (For Description see this Page.)

GIRL DOLLS' SET, CONSISTING OF A STRAIGHT, FULL SKIRT AND A SAILOR BLOUSE AND CAP. (For Illustrations see this Page.)

No. 178.—Red and white serge are prettily combined in this Set at figure No. 489 K, a stylish decoration being afforded by red braid.

The Set is here represented made of marine-blue and cream-white flannel and decorated with the

white flannel and blue-soutache braid. The blouse is simply adjusted by the usual under-arm and shoulder seams and is closed at the center of the front. The sailor collar of white flannel falls deep and square at the back, and its tapering ends meet at the closing far enough below the neck to reveal the fronts in shield fashion. The fulness at the lower edge of the garment is regulated by a tape or elastic inserted in a hem, and the blouse droops prettily. The full sleeves are completed with wristbands of white flannel decorated with braid. Two rows of braid decorate the free edges of the collar, and a bow of braid is tacked over the ends of the collar.

The gathered full skirt is adorned with a facing of white flannel decorated at the top with braid; it is sewed to a belt.

The cap has a circular crown sewed to a side that is in four sections, and the side is completed by a straight band that is decorated at its upper and lower edges with braid.

For a suit of this kind serge, flannel or cheviot will be satisfactory, and facings of contrasting goods—say scarlet or white on blue, etc., will be effective. Braid in wide or narrow widths will prove appropriate garniture.

Set No. 178 is in seven sizes for girl dolls from twelve to twenty-four inches tall. For a doll twenty-two inches tall, the Set will require a yard and a half of blue, with three-eighths of a yard of white flannel twenty-seven inches wide. Of one material, it will need two yards twenty-two inches wide, or a yard and an eighth forty-four inches wide. Price of Set, 7d. or 15 cents.

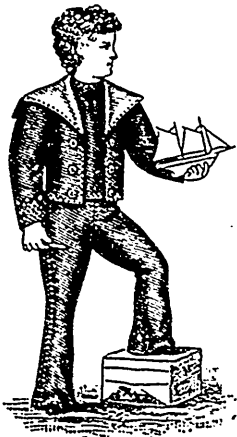


FIGURE NO. 490 K.—BOY DOLLS' MIDDY COSTUME.—This illustrates the Jacket, Vest and Trousers in Boy Dolls' Set No. 180 (copyright), price 10d. or 20 cents. (For Description see Page 750.)

BOY DOLLS' SET. MIDDY COSTUME, CONSISTING OF A REEFER, JACKET, VEST AND TROUSERS. (For Illustrations see this Page.)

No. 180.—The trousers, vest and jacket of this Set are shown again at figure No. 490 K in this DELINEATOR.

This suit presents a true nautical appearance. The reefer, which is made of cloth, has loose fronts that are lapped and closed in double-breasted style and reversed at the top in broad lapels that meet the rolling collar in notches. The back is nicely conformed to the figure by a curving center seam and is joined to the fronts in shoulder and side seams. The shapely coat sleeves are finished with machine-stitching. Stitching completes the edges of the pocket-laps, which cover openings to side pockets inserted in the fronts, and the

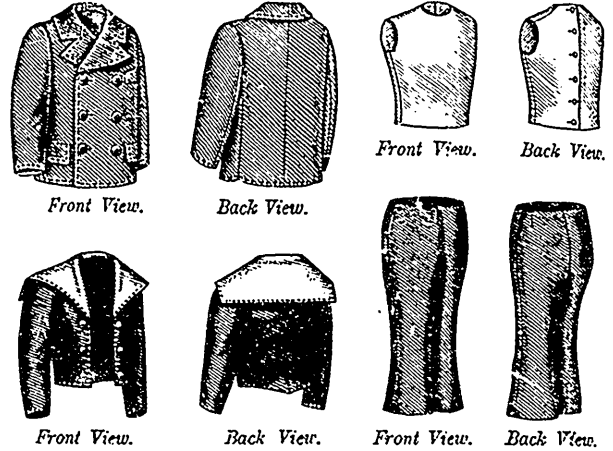
edges of a pocket-welt provided for a breast pocket in the left front. All the other free edges of the reefer are similarly completed.

The middy jacket is made of navy-blue and white flannel. The back is fitted by a center seam, and the fronts open all the way down and are shaped at the top to accommodate the tapering ends of the white flannel sailor-collar. The fronts are decorated with three buttons at each side just below the ends of the collar, and the sleeves, which are in coat shape, are finished with machine-stitching. The edges of the collar and the front and lower edges of the jacket are completed with machine-stitching.

The vest, which is made of white flannel, is simply shaped by shoulder and under-arm seams and closed at the back.

The trousers display the regulation flare over the boot and are shown made of blue flannel. The shaping is accomplished by the usual leg seams, a seam at the center of the front and back and hip darts; and the closing is made at the sides with buttons.

Set No. 180 is in seven sizes for boy dolls from twelve to twenty-



BOY DOLLS' SET NO. 180.—MIDDY COSTUME.—CONSISTING OF A REEFER, JACKET, VEST AND TROUSERS. (COPYRIGHT.) (For Description see this Page.)

four inches tall. For a doll twenty-two inches tall, the costume requires five-eighths of a yard of cloth twenty-seven inches wide, with three-eighths of a yard of white and seven-eighths of a yard of blue flannel each twenty-seven inches wide. Of one material, it needs a yard and a half twenty-seven inches wide, or three-fourths of a yard fifty-four inches wide. Price of Set, 10d. or 20 cents.

PATTERN FOR A RABBIT.

(For Illustration see this Page.)

No. 7261.—The animal family, which gives so much pleasure to the children, would be incomplete without a rabbit, such as is here shown made of white Canton flannel with the fleece side out. The body consists of two sections which are extended to form the head and legs. A short dart seam extends across the top of the head and another dart seam across the back of the body at each side of the center seam. The extensions which form the legs are doubled and joined in short seams, and seams terminating in dart style at the ends complete their shaping. To the lower part of the body is joined a narrow under-section, which completes the body. The rabbit may be stuffed with cotton batting, bran or sawdust, and the face is caught together by tackings with strong cotton to form the mouth, tackings also shaping the nose. The long ears are formed of shaped sections that are turned in at the lower corners, gathered at the lower edges and then doubled and inserted in the dart seams which shape the head. The eyes are outlined with embroidery silk and tinted with paint, staining or embroidery. The whiskers are formed with thread or horse-hair. The tail, which consists of two sections joined together and stuffed, is sewed to the end of the body.

Double-faced Canton flannel or the single-faced variety made with the fleece side out form natural-looking rabbits.

We have pattern No. 7261 in three sizes for rabbits from six to fourteen inches in length. To make a rabbit ten inches long, will require three-eighths of a yard of material either twenty-seven or thirty-six inches wide. Price of pattern, 5d. or 10 cents.



7261

PATTERN FOR A RABBIT. (For Description see this Page.)

Illustrated Miscellany.

DRESSMAKING AT HOME.

(For Illustrations see Pages 753, 754, 755 and 756.)

The new skirts differ vastly from those of past seasons. Box-plaited effects are frequently seen in the front of modish skirts, while at the back *godets* that stand out and flare with a certain stateliness that is all their own are scarcely ever absent.

Bodices are for the most part short and round, and the designs are invariably fanciful. Fluffy modes predominate, but revers and plain

pictured in the present instance, the materials united being golden-brown Fayette and blue India silk. Between the flaring edges of closely adjusted side-fronts is disclosed a full center-front of the silk that falls unconfined from the neck, where it is gathered, to the foot; and above

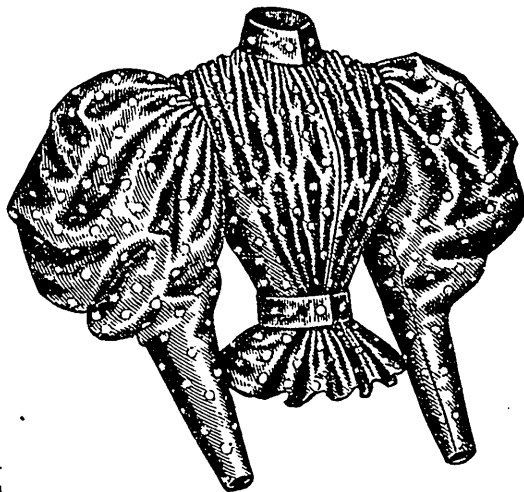


FIGURE NO. 2.—LADIES' BLOUSE-WAIST.—(Cut by Pattern No. 7218; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

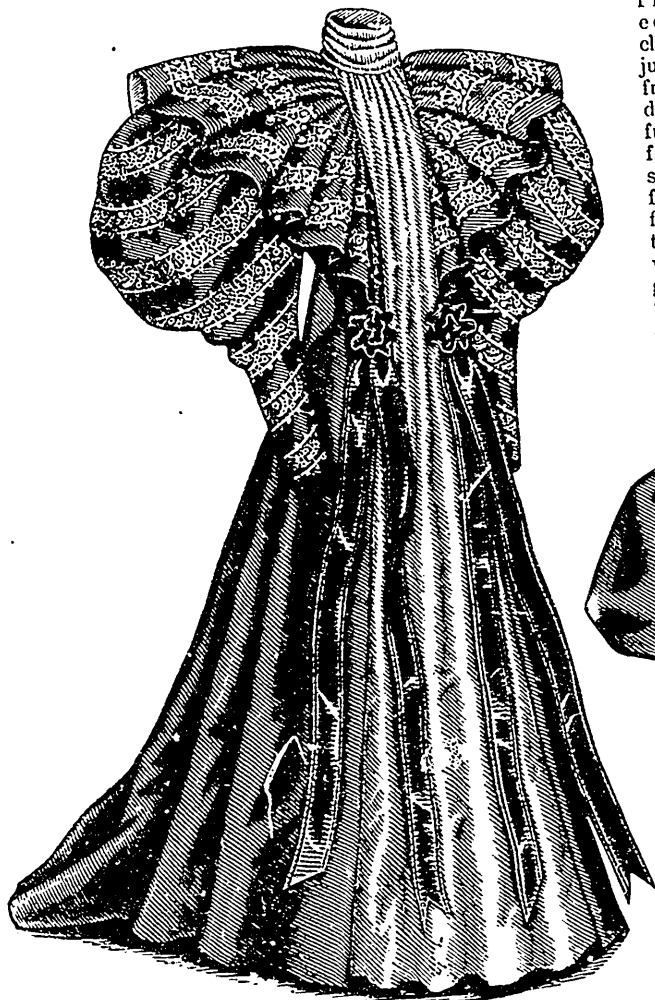


FIGURE NO. 1.—COMBINATION AND DECORATION FOR A LADIES' TEA-GOWN.—(Cut by Pattern No. 7249; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)



FIGURE NO. 3.—COMBINATION AND DECORATION FOR A LADIES' TEA-GOWN.—(Cut by Pattern No. 7227; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

inserted vests often take the place of bretelles and draped or shirred effects when intended for persons of full figure.

Ribbon is wonderfully popular as a trimming, and remarkably pretty results may be obtained by a generous use of it, or even by a deft disposal. Lace and fur are frequently intermingled in the decoration of outdoor gowns, and the effect is always attractive if the arrangement is tasteful; however, a plain completion is often preferred—indeed, garniture is inappropriate on many materials.

FIGURE NO. 1.—COMBINATION AND DECORATION FOR A LADIES' TEA-GOWN.—An elaborate development of this gown is

it is a crush collar of the silk that closes at the back. A perfectly close-fitting effect is observed at the sides, and at the center of the back is formed a handsome Watteau that flares to the edge of the slight train. From beneath the Watteau start bretelles that are gathered with generous fullness and pass over the shoulders, their tapering ends extending down to the waist-line, where they end under rosettes of ribbon from which depend long, streaming ends of similar ribbon. The bretelles are prettily decorated with two rows of white lace insertion, and the large leg-o'-mutton sleeves are all-over trimmed with insertion, which encircles them with a slight tendency to a diagonal effect. The design for the gown was provided by pattern No.

(For Descriptions of Figures Nos. 1, 2 and 3, see "Dressmaking at Home," on Pages 753 and 754.)

7249, which costs 1s. 8d. or 40 cents.

FIGURE No. 2.—LADIES' BLOUSE-WAIST.—Very attractive and stylish features are displayed in this waist, for the development of which dotted changeable silk was chosen. A closely fitted lining insures a trim appearance, which is accentuated by under-arm gorges that separate the full back and fronts and render the adjustment at the sides perfectly close. The full back presents a smooth effect at the top, and the fulness below is gathered in to the center at the waist-line, while the fronts have fulness collected in gathers at the neck and shoulder edges and at the waist-line. A close-fitting standing collar of becoming height is at the neck. The sleeves are bouffant above the elbow, spreading with the flare which is so prominent a feature of prevailing modes, and follow the outline of the arm closely below. A belt of the silk encircles the waist and is closed at the center of the front over the closing of the waist. Plaid, checked, striped or plain silks of soft texture are suitable for the waist, and if trimming is desired, it may be contributed by lace insertion or ribbon. The waist is cut by pattern No. 7218, price 1s. or 25 cents.

FIGURE No. 3.—COMBINATION AND DECORATION FOR A LADIES' TEA-GOWN.—A charming combination of *réséda*

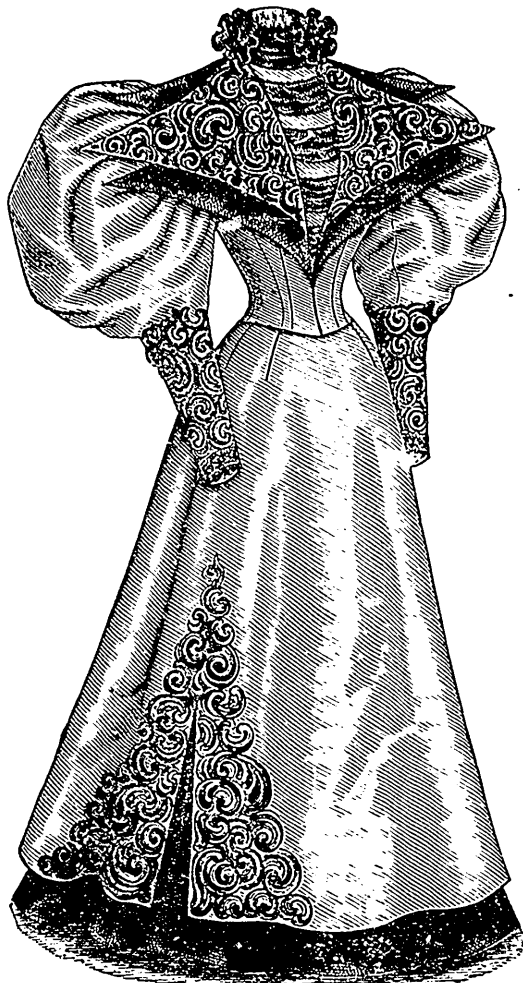


FIGURE No. 4.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 7309; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

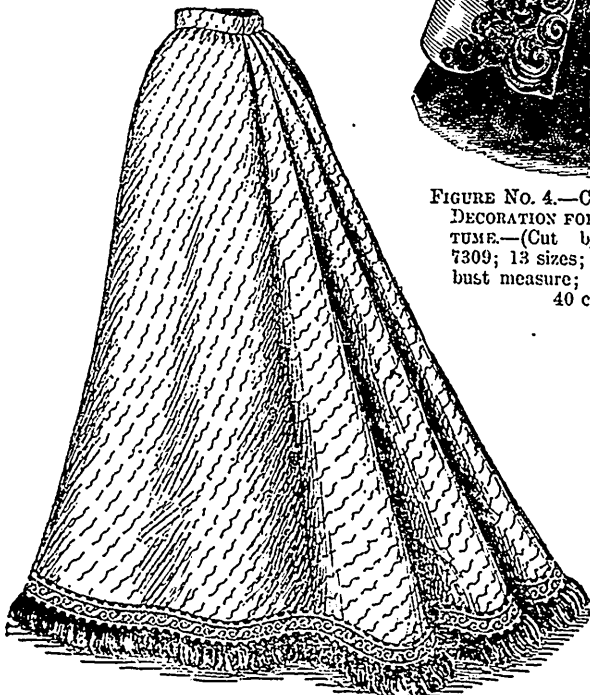


FIGURE No. 5.—DECORATION FOR A LADIES' SKIRT, HAVING A ONE-PIECE FRONT AND THREE Godet BACK-GORES.—(Cut by Pattern No. 7295; 10 sizes; 20 to 38 inches, waist measure; price 1s. 3d. or 30 cents.)

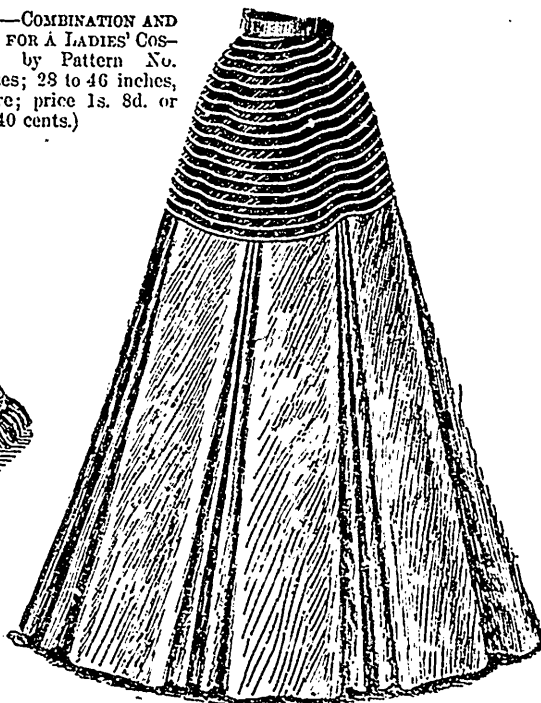


FIGURE No. 6.—DECORATION FOR A LADIES' SKIRT, HAVING A BOX-PLAILED LOWER-FRONT.—(Cut by Pattern No. 7282; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.) (For Descriptions of Figures Nos. 4, 5 and 6, see "Dressmaking at Home," on Pages 754 and 755.)

cashmere, canary India silk and olive-green *gros de Londres* is represented in this gown, which is embodied in pattern No. 7227, price 1s. 8d. or 40 cents. The back fits closely and sweeps out into a train of moderate length, and dart-fitted side-fronts separate widely over a full center-front that depends from a square yoke. The center-front is handsomely decorated at the foot with a row of deep black lace, headed by sections of olive-green ribbon which meet at the center under rosettes; and the yoke is trimmed with two similar ribbons, which extend from the neck to the lower edge, where

they end under rosettes. A crush collar of silk rises above the yoke, and below this collar at the back is a cape collar of India silk covered with lace, the long ends of the cape collar extending on the side-fronts to the waist-line. The sleeves display large puffs above the elbow, and the wrists are encircled by a row of ribbon; and a decoration consisting of two upright rows of ribbon ending under rosettes is applied to the lower part of the side-fronts.

FIGURE No. 4.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—A distinctive air of quiet elegance characterizes this costume, for which a stylish combination of dove-gray camel's-hair and fuchsia velvet were chosen. The three-piece skirt falls at the back in flaring folds that may be produced by gathers or plaits at the top, and is overhung at the front and sides by a drapery that is slashed at each side and may be gathered at the top or fitted by darts. Between the edges of the slashes and below the drapery is revealed a facing of the velvet, and an elaborate effect is produced by handsome embroidery, which frames the slashes. The basque-waist is of rounding lower outline and is accurately fitted, and the front edges of the fronts are rolled back nearly to the lower edge in large double-pointed revers to disclose a short vest trimmed crosswise with wrinkled sections of velvet. Single-pointed revers applied over the other revers produce attractive triple points on the sleeves, the applied revers being richly decorated with embroidery. The sleeves are bouffant above the elbow and close-fitting below; they are trimmed at each wrist with a narrow band of velvet below handsome

embroidery which extends to the elbow. At the neck is a standing collar covered with a crush collar of velvet decorated at each side with a rosette. The costume was cut by pattern No. 7309, price 1s. 8d. or 40 cents.

ATTRACTIVE GARNITURES FOR THE NEW SKIRTS

The numerous new designs in skirts afford wide scope in the matter of decoration, very simple arrangements of trimming often resulting in unique and attractive effects.

FIGURE No. 5.—DECORATION FOR A LADIES' SKIRT, HAVING A ONE-PIECE FRONT AND THREE Godet BACK-GORES.—The skirt shown at this figure is extremely graceful; it was made of tan crepon by pattern No. 7295, price 1s. 3d. or 30

cents. The front and sides of the skirt are becomingly smooth-fitting, the shaping of the parts producing but very slight fulness,

that is collected in scanty gathers. At the back handsome *godets* are made to sweep out with the fashionable flare by an interlining of crinoline; and the lower edge is treated to a decoration of black fur fringe surmounted by a band of black velvet overlaid with white lace insertion.

FIGURE NO. 6.—DECORATION FOR A LADIES' SKIRT HAVING A BOX-PLAITED LOWER-FRONT.—Sage-green whipcord is the material represented in this skirt, the pattern used in the making being No. 7282, price 1s. 3d. or 30 cents. At the front the skirt displays a rather deep yoke-like upper-

plaits that fall with a graceful, flowing effect to the lower edge. The decoration is placed only at the front and sides and is unique and pretty in effect; it consists of black satin ribbon showing a white edge disposed at the foot in deep V's, the points being marked with bows.

FIGURE NO. 9.—GARNITURE FOR A LADIES' NEW BELL SKIRT.—This graceful skirt is shown developed in light-tan camel's-hair by pattern No. 7284, which costs 1s. 3d. or 30 cents. The front and sides are rendered close fitting at the top by darts, although, if more becoming to the figure, gathers could adjust the fullness; and toward the lower edge the fashionable flare is presented. The arrangement of the fullness at the back imparts an extremely novel effect; overlapping plaits are made at the top and spread into five handsome *godet* folds toward the foot. A row of black point de Gène lace in a pointed design applied at the lower edge all round renders the skirt ornate.

FIGURE NO. 10.—BRAID

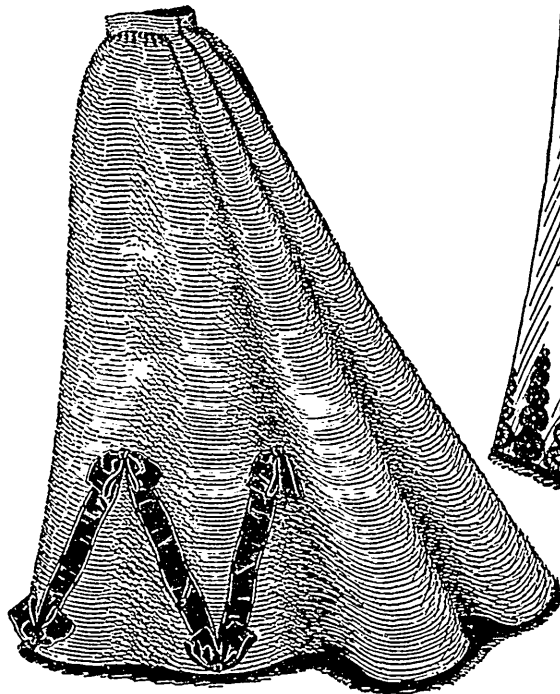


FIGURE NO. 7.

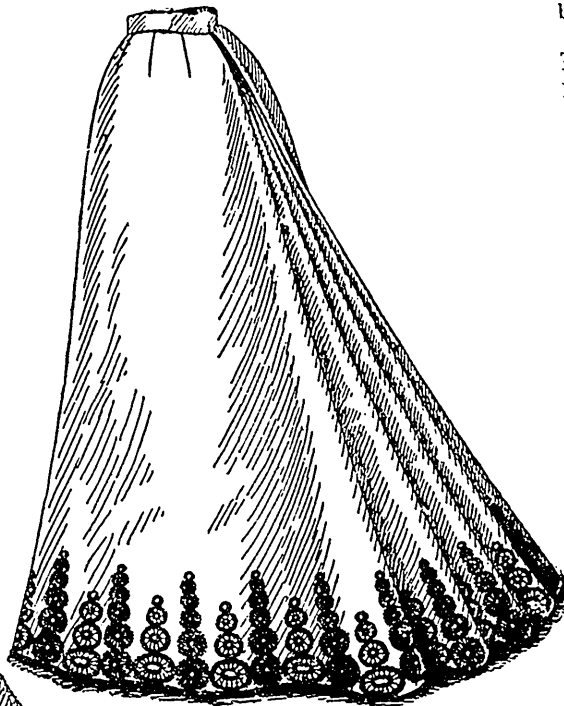


FIGURE NO. 9.—GARNITURE FOR A LADIES' NEW BELL SKIRT.—(Cut by Pattern No. 7284; 9 sizes: 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

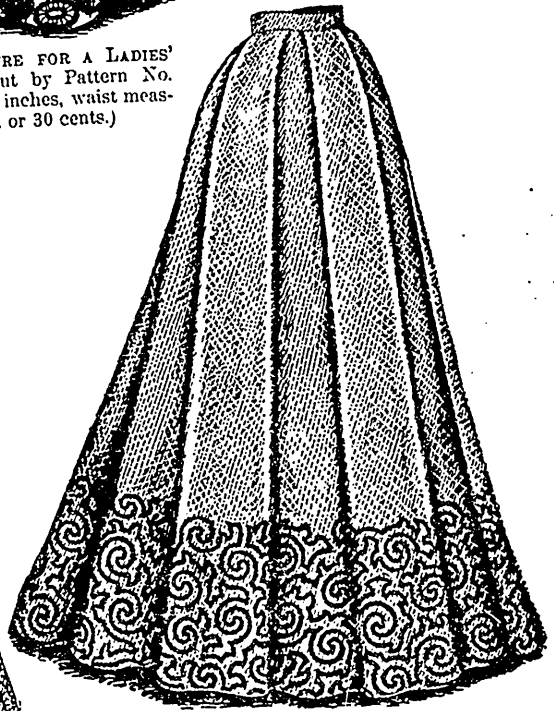


FIGURE NO. 10.—BRAID GARNITURE FOR A LADIES' SKIRT, WITH BOX-PLAITED FRONT.—(Cut by Pattern No. 7285; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 7, 8, 9 and 10, see "Dressmaking at Home," on this Page.)

part, to which is joined a lower portion laid in broad double box-plaits that flare in fan fashion, and the fullness at the back falls in *godets* that are stiffened by an interlining to preserve their stately pose to the lower edge. The upper front is decorated with closely spaced rows of black satin ribbon arranged to follow its lower outline.

FIGURES NOS. 7 AND 8.—GARNITURES FOR A LADIES' THREE-PIECE SKIRT.—These engravings show a front and a side-back view of a stylish skirt made by pattern No. 7294, which costs 1s. 3d. or 30 cents. The front view, which is given at figure No. 8, represents the skirt made of light-gray rock crêpon, with a decoration of buttons. The skirt is of the three-piece variety, the front-gore being unusually narrow; and near the top, just back of the seam joining the front-gore to the back-gores at each side, is set a row of six buttons over the front ends of simulated button-holes, the ornamentation being simple and effective.

At figure No. 7 mode novelty goods are pictured, an effective arrangement of ribbon providing the trimming. The slight fullness at the top of the front and sides is disposed in gathers, and at the back are arranged two box-

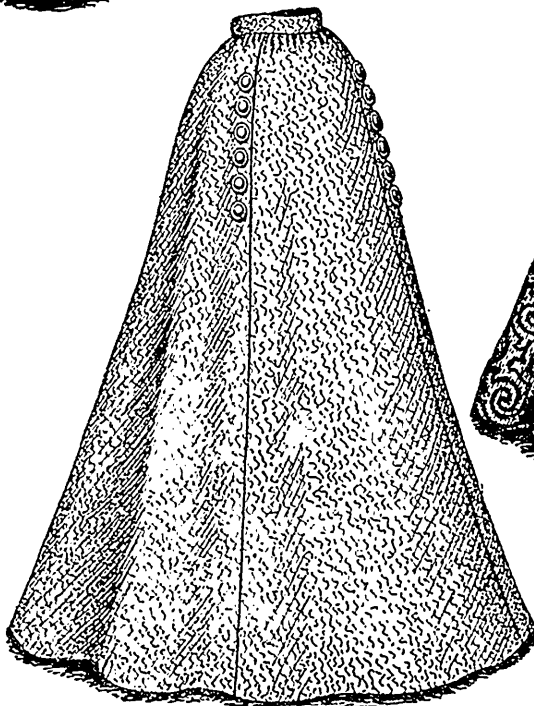


FIGURE NO. 8.

FIGURES NOS. 7 AND 8.—GARNITURES FOR A LADIES' THREE-PIECE SKIRT.—(Cut by Pattern No. 7294; 10 sizes; 20 to 33 inches, waist measure; price 1s. 3d. or 30 cents.)

skirt is richly ornamented with a deep braiding design. The skirt was shaped according to pattern No. 7285, price 1s. 3d. or 30 cents.

skirt is richly ornamented with a deep braiding design. The skirt was shaped according to pattern No. 7285, price 1s. 3d. or 30 cents.

FIGURE No. 11.—RIBBON DECORATION FOR A LADIES' FIVE-GORED SKIRT.—This illustrates a decidedly novel mode which introduces a bournous disposal of fulness at the back. The characteristic

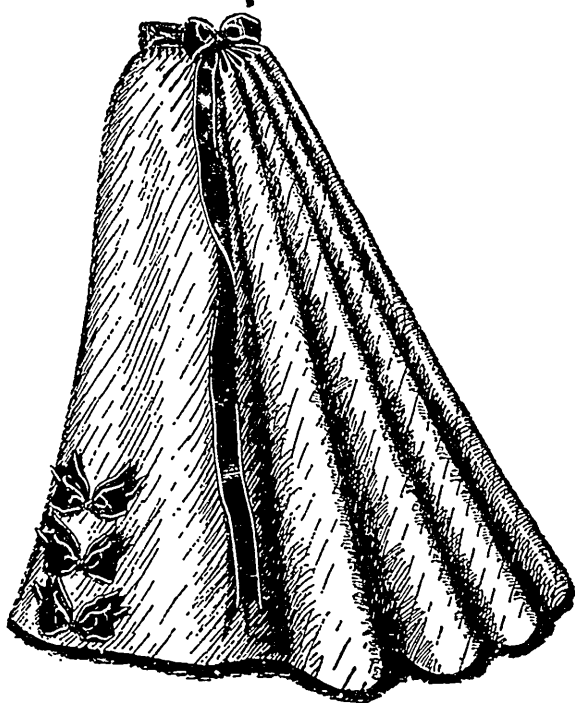


FIGURE No. 11.—RIBBON DECORATION FOR A LADIES' FIVE-GORED SKIRT.—(Cut by Pattern No. 7316; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

(For Description see "Dressmaking at Home," on this Page.)

smooth appearance is presented at the front and sides, where the skirt flares toward the lower edge in the manner generally approved; and at the left side is placed a pretty decoration consisting of three bows of ribbon set one above the other near the bottom. Further decoration is contributed by a ribbon that encircles the waist and is bowed at the back, the ends falling nearly to the lower edge at each side of the stately *godets* which flare toward the foot. If preferred, the fulness at the back may be arranged in gathers instead of bournous loops, the gathers producing the same decided folds and being provided for by the pattern, which is No. 7316, price 1s. 3d. or 30 cents.

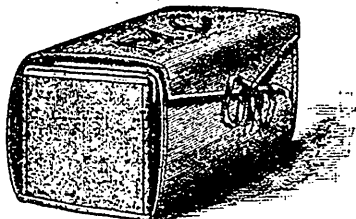


FIGURE No. 1.

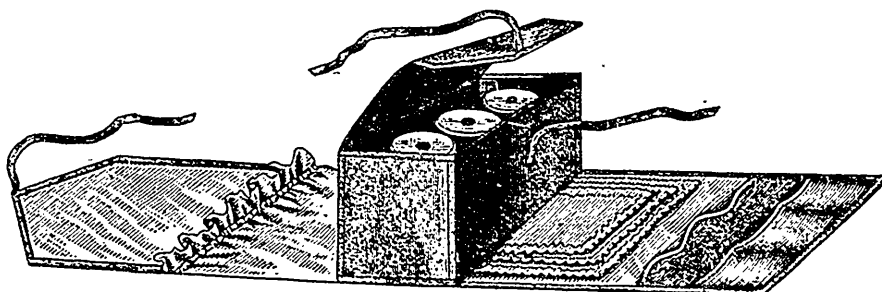


FIGURE No. 2.

FIGURES NOS. 1 AND 2.—NEEDLE-AND-THREAD CASE—OPEN AND CLOSED.

(For Descriptions of Figures Nos. 1, 2 and 3, see "The Work-Table," on this Page.)

THE WORK-TABLE.

(For Illustrations see Pages 756 to 758.)

FIGURES Nos. 1 AND 2.—NEEDLE-AND-THREAD CASE—OPEN AND CLOSED.—A long section of chamois, suede, leather or silk may form the foundation for the case, shown open at figure No. 2; it is lined with silk and bound with silk braid. The spool box in the center is made of cardboard covered with silk and is closed with ribbon, and square

sections of flannel that have scalloped embroidered edges preserve the needles. Double pockets made into tiny compartments are arranged near the needle-case, and at the other end, near the top, is a large pocket shirred to form a heading. The ample dimensions of the case allow of its being most complete, for all the necessaries for mending can be stowed away compactly within it.

The method of closing the case may be observed at figure No. 1, ribbon being used to secure it. The initials of the owner may be embroidered or done in sepia or India ink on the top.

FIGURE No. 3.—BABY BASKET.—Ample provision for baby's clothes and toilet articles is made in this basket. A bamboo support

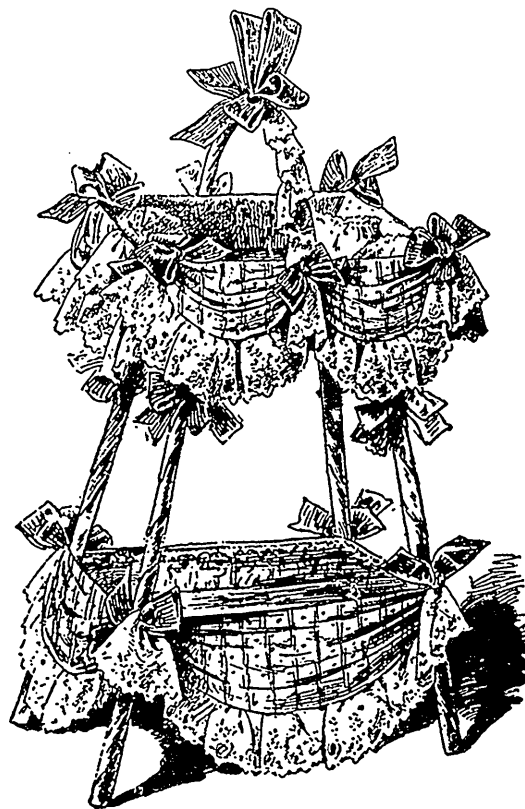


FIGURE No. 3.—BABY BASKET.

holds two baskets, the upper one for the toilet articles and the other for the king's clothes. Both baskets are draped with blue-and-white striped silk and decorated with lace and many ribbon bows. In the upper basket pockets are made for the powder puff, brush, sponge, etc. The lower basket is lined with silk and holds the clothes that will be needed after the bath. Lace is prettily arranged on the upper portion of the bamboo support and a ribbon bow surmounts the entire structure.

FIGURES Nos. 4, 5, 6 AND 7.—PATCHWORK QUILT, WITH SECTIONS FOR SHAPING IT, AND METHOD OF JOINING.—A revival of the patchwork craze is upon us and collectors of remnants and small scraps of velvet, silk, satin or brocade have now an opportunity of utilizing them. A carefully made patchwork quilt will last for years, and an heirloom of this kind handed down from one generation to another is always care' for and valued for its beauty and its associations. A unique

THE DELINEATOR.

method of shaping blocks for patchwork is shown at figures Nos. 6 and 7. The inside lines indicate where the seams are to be taken. At figure No. 5 the method of joining the sections is shown, and

FIGURES NOS. 9 AND 10.—BABY'S CARRIAGE COSY—OPEN AND CLOSED.—This engraving clearly represents the manner in which the baby's cosy is made, and the warmth and protection which the cosy affords the little one while reclining in either crib or carriage will amply repay one for the trouble of making. Figure No. 9 shows the cosy closed. Bands of lace insertion and lace frills are the decorative features, and ribbon bows lend an additional touch of daintiness.

At figure No. 10 the cosy is shown open. Two sections of silk a trifle longer than the baby's form comprises the foundation, which requires an interlining of lamb's wool or cotton; and a slight elevation should be made with cotton where the head rests. The side sections are short and oblong in shape; they are decorated with feather-stitching and fold over the baby first, the lower portion of the cosy being secured last.

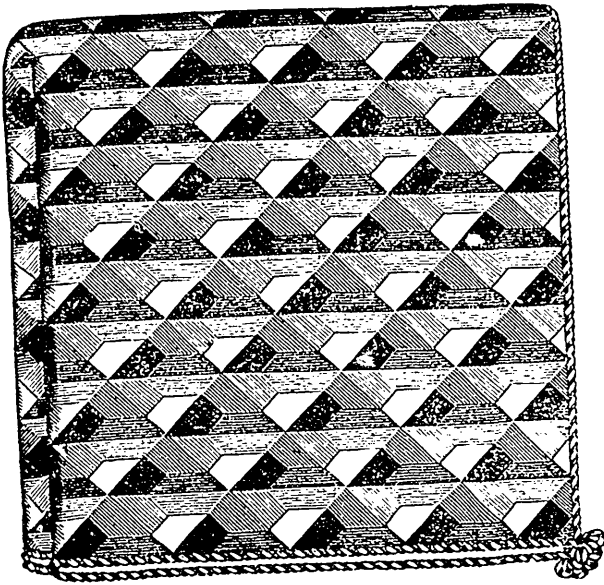


FIGURE No. 4.

it will be observed that two sections like figure No. 7 and four sections like figure No. 6 are joined to form the pattern. Velvet blocks or an alternate velvet and silk or velvet and satin block may be made, and when completed the patch-quilt should look like the folded quilt at figure No. 4. The quilt must be lined with silk and finished with silk cord to be effective. A sofa-cushion could also be made from this design, which is not really difficult to reproduce, yet is very handsome when bright colors are matched harmoniously.

FIGURE No. 8.—LETTER-BOX.—A useful and ornamental box can be made like this from heavy cardboard. Two oblong sections to form the top and bottom and four narrow sections for the sides are

ARTISTIC NEEDLEWORK.

(For Illustrations see Pages 753 to 760.)

FIGURE No. 1.—FANCY MAT.—Moulds in various sizes and designs are used to decorate this mat, which is made of light felt, the outer edges being saw-toothed. The moulds are covered with embroidery and are procurable from the Kursheedt Manufacturing Co.

FIGURE No. 2.—NECESSAIRE.—The inscription on this article conveys an idea of its purpose. A moderately long and wide piece of ribbon forms the foundation and outer surface of the case, which contains a needle-book made of flannel having pinked edges, the ribbon cover to the needle-case being lettered in sepia. At the top a ribbon pocket is shirred to form a frill holding, the shirring being

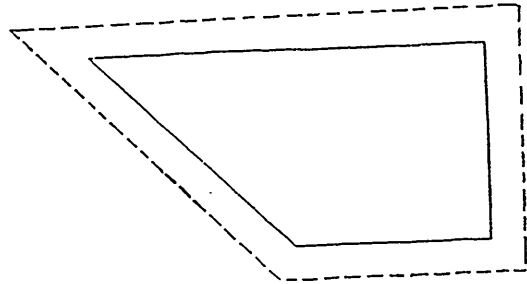


FIGURE No. 6.

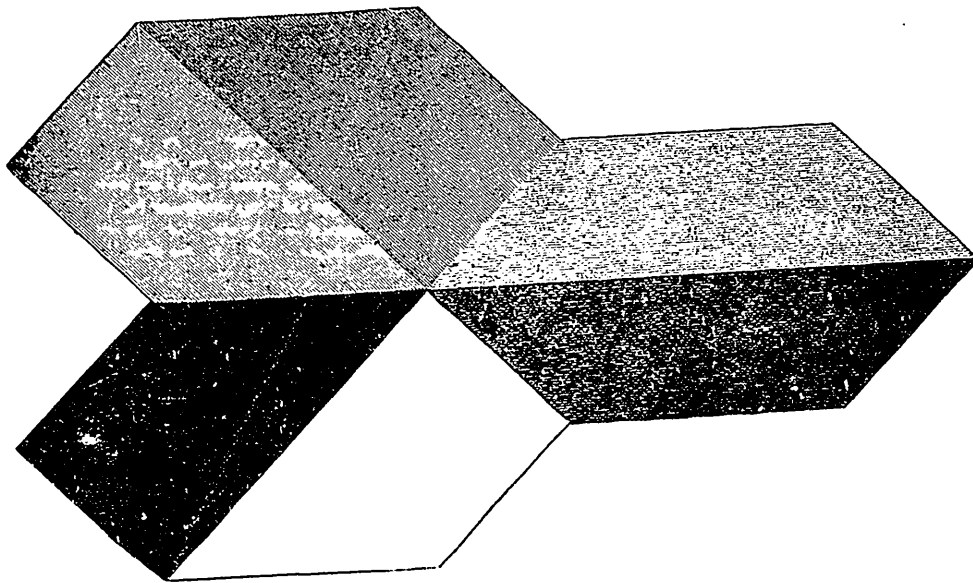


FIGURE No. 5.

FIGURES NOS. 4, 5, 6 AND 7.—PATCHWORK QUILT, WITH SECTIONS FOR SHAPING IT AND METHOD OF JOINING. (For Descriptions of Figures Nos. 4, 5, 6, and 7, see "The Work-Table," on Pages 756 and 757.)

required and all are covered with silk. On the lid a delicate floral spray may be painted, and the envelope and lettering may be done in sepia or India ink.

drawn in with narrow ribbons run through a casing sewed underneath. Between the needle-case and the

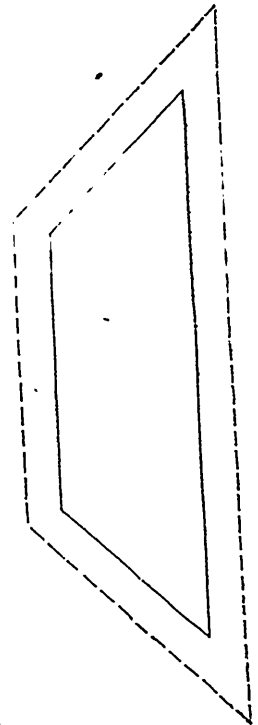


FIGURE No. 7.

pocket is a section of ribbon that is secured top and bottom by small gold sequins, the ends being left open to allow of slipping in a spool of thread or silk. Tassels complete the article prettily.

FIGURE NO. 1.—GENTLEMEN'S KNOT SCARF.—This scarf is made of fancy satin. For wear with turn-down collars the shape is most convenient, being small and neat. Numerous folds in the knot and apron impart a jaunty air.

FIGURE NO. 3.—TABLE-COVER.—This dainty cover was especially designed for a kidney-shaped table.

FIGURE NO. 2.—GENTLEMEN'S FOUR-IN-HAND.—Striped silk was selected for making this handsome scarf.

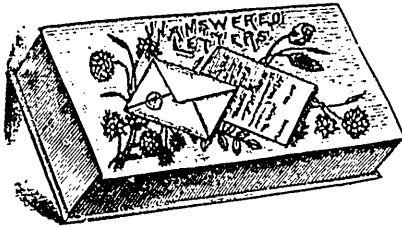


FIGURE NO. 8.—LETTER-BOX.

Ruby-red velvet was selected for it, and a lining of good quality soft silk is added. Point de Gêve lace is used as a decoration around the outer edge; the net at the top of the lace border is cut away, and the design is secured to the velvet with gold thread, the effect being that of appliqué work.

FIGURE NO. 4.—COVER FOR THE TOP AND DRAPERY FOR THE BACK OF A PIANO.—An upright piano that stands out in the room is not so ornamental as when it is placed with its back close to the wall, but the ingenious draperies here illustrated show how the top and more especially the back may be rendered attractive when it is necessary to place the piano so that all sides are presented to view. Over the top of the instrument is placed a board covered with felt or cloth, which is in turn covered with a drapery of China or Liberty silk or velours, the lower edge being decorated with silk fringe. Hand-painting done in an Empire design may adorn the silk or it may be embroidered. The lower drapery is secured to the piano back with brass hooks and rings and fulness is disposed at each side of the center. A hand-painted wreath and silk fringe form the ornamentation.

FIGURE NO. 5.—ELFIN ALPHABET.—The conclusion of the Elfin alphabet is reached in this number. The letters were begun in the October DELINEATOR, where suggestions were given for working them in outline stitch in white or colors.

STYLES FOR GENTLEMEN.

(For Illustrations see Page 761.)

The neckwear illustrated this month comprises the handsomest and most novel collection shown in many seasons. There are three knot scarfs, two four-in-hands and a flat scarf.

which is a general favorite with all classes of trade, for it may be worn with any style of collar and on almost any occasion.

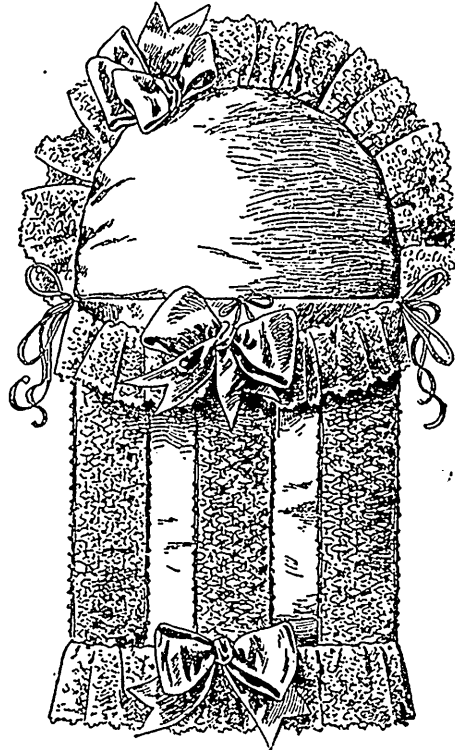


FIGURE NO. 9.

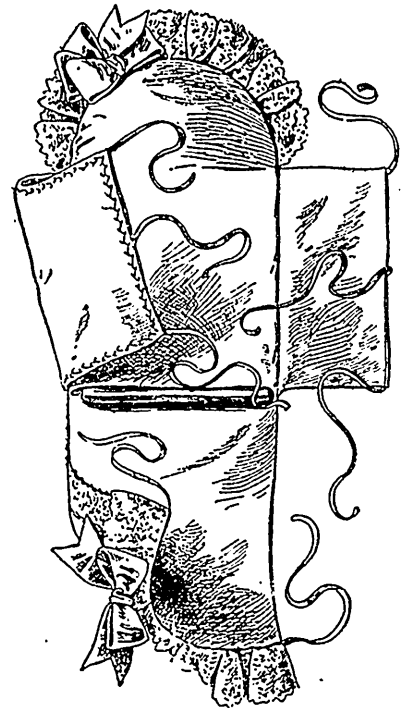


FIGURE NO. 10.

FIGURES NOS. 9 AND 10.—BABY CARRIAGE COSY—OPEN AND CLOSED.

(For Descriptions of Figures Nos. 8, 9 and 10, see "The Work-Table," on Page 757.)

The ground is black and the striping is done in white, presenting a beautiful effect when tied. The band is narrow for a considerable distance and the ends rounded.

FIGURE NO. 3.—GENTLEMEN'S KNOT SCARF.—This scarf is made of striped taffeta silk, cut bias. The ends are pointed, and small folds at the top of the apron and on both sides of the knot draw the shape in attractively.

FIGURE NO. 4.—GENTLEMEN'S KNOR SCARF.—For people of conservative taste this shape, made up in dark goods showing a quiet pattern, will prove just the thing. In this instance the scarf is shown made of figured black satin.

FIGURE NO. 5.—GENTLEMEN'S FOUR-IN-HAND.—Cheviot silk, a new neckwear fabric, was used in the manufacture of this scarf. The ends are graduated and are not wide at any part, permitting of tying a small, neat knot.

FIGURE NO. 6.—GENTLEMEN'S FLAT SCARF.—Striped silk is the material pictured in this scarf,

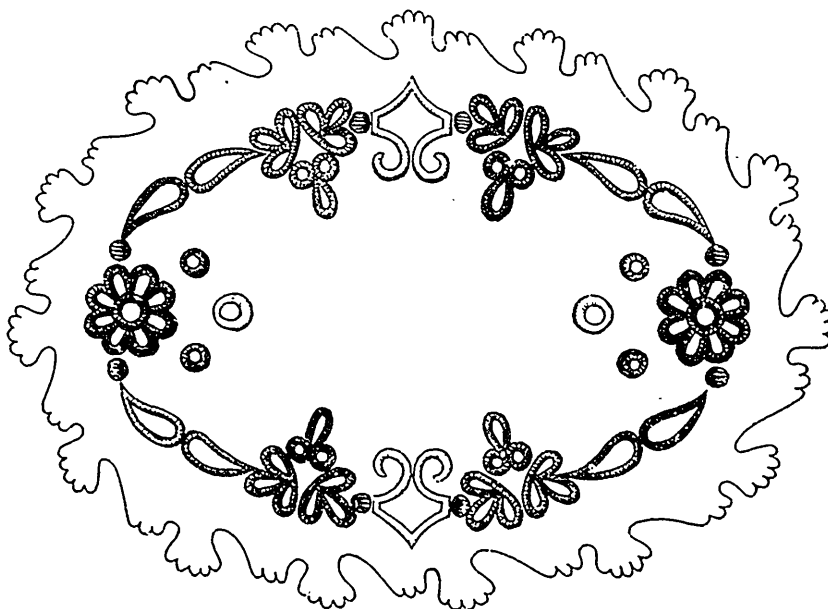


FIGURE NO. 1.—FANCY MAT.

(For Description see "Artistic Needlework," on Page 737.)

(CHILDREN'S CORNER.

(For Illustrations see Page 761 and 762.)

SHADOW TABLEAUX.

Living pictures are one of the present day amusements for big folks, and why should not their juniors enjoy like pleasures that, of course, are adapted to their understanding?

Shadow tableaux or pictures have been before presented to you under the name of silhouettes, that have been shown for the most part singly, while the present ones are represented in groups, some of which are really very laughable. The pictures can only be shown at night in a darkened room, and an excellent way to produce those illustrated with living models is as follows:

First erect a small platform or stage, and from the ceiling in front of it suspend a large white sheet of not too close or firm weave, permitting it to reach to the floor of the platform. Behind the sheet stand the performers, between it and a light, a lantern having a funnel-shaped reflector being the best for amateur entertainments of this character. By the aid of such a light the figures are silhouetted or outlined against the sheet in the same manner as a shadow is cast on a blank wall by placing a light behind the substance.

The audience will, of course, sit in darkness a few feet from the platform. The performers

whose presence startles the thirsty pair. "A Summer Time Table" would be a very good title for this.

An appropriate title for the picture shown at figure No. 5 will be "A Carryall at Home." Papa kindly lends his back to the three little ones and assumes a crawling position, and mamma, fearful lest baby should fall from the human "carryall," throws out her hands as if to catch him. Doggie's surprise at the curious conveyance

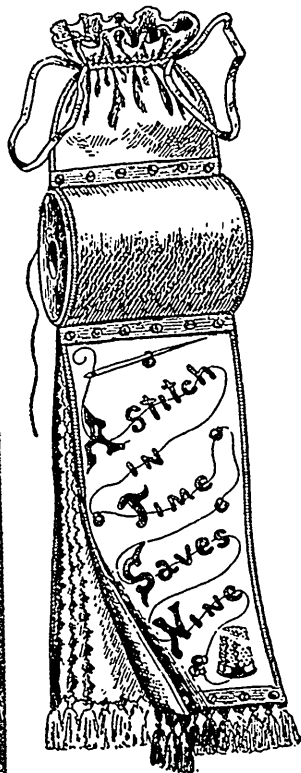


FIGURE NO. 2.—Necessaire.

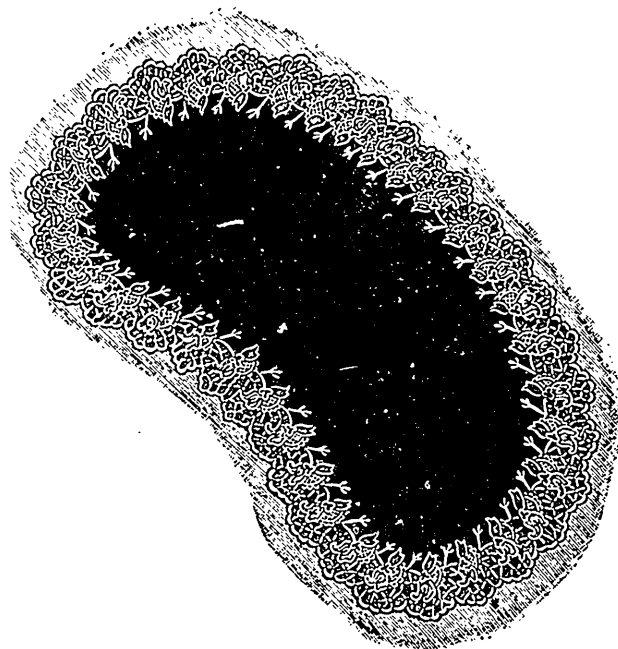


FIGURE NO. 3.—TABLE-COVER.

will take the various poses illustrated and remain as quiet as possible during the exhibition of each tableau, which may be shown for about two minutes. The person who arranges the various poses will see that nothing is wanting to perfect the picture before the curtain is allowed to be raised. Of course, the curtain is indispensable. It should be hung from a pole and may be drawn back by a cord, which has been slipped through the rings and fastened to the front upper corner of the curtain. The hand which draws back the curtain should not be visible to the audience. The master of ceremonies announces each subject as the curtain is lifted.

The tableau portrayed at figure No. 1 shows a boy patting his little sister kindly on the back. Sister is sulky and will not be consoled or persuaded to give up her toy cart. "A Little Sulky" might do as a name for this.

"The Sleepers," pictured at figure No. 2, are rudely disturbed from their noon-day nap on a park bench by a policeman. They should wear very ragged clothes and look like tramps.

At figure No. 3 is the picture of a mother giving baby a ride pick-a-back. Baby wears a look of perfect enjoyment. This picture might be called "The First Ride."

At figure No. 4 are pictured a foreign-looking student and his sister, or some nearer relative, taking refreshments at a table, which is arranged beneath some foliage, from which dangles a spider,

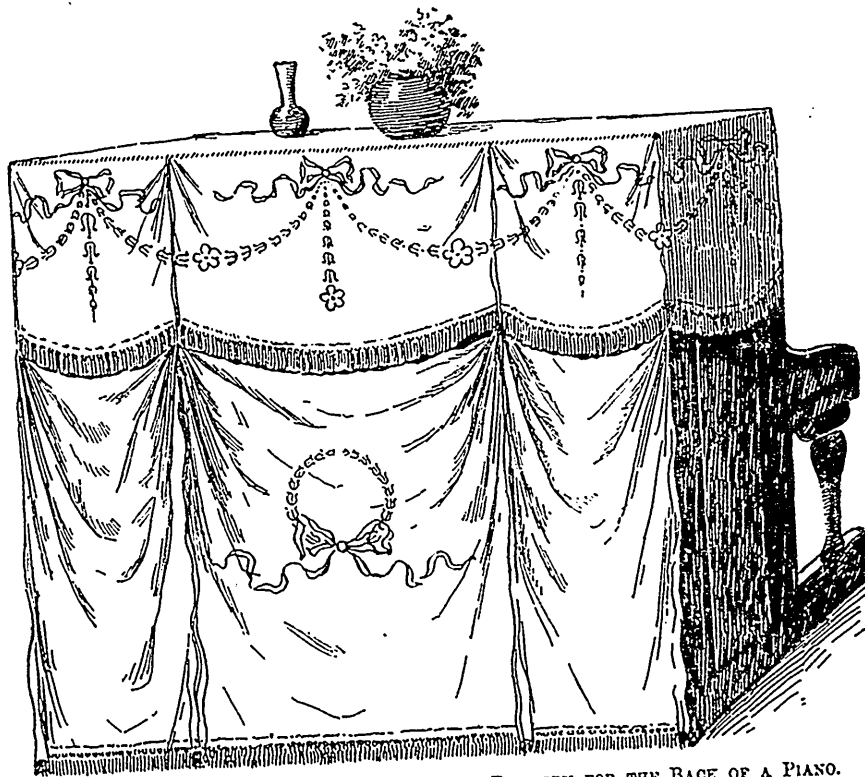


FIGURE NO. 4.—COVER FOR THE TOP AND DRAPERY FOR THE BACK OF A PIANO.
(For Descriptions of Figures Nos. 2, 3 and 4, see "Artistic Needlework," on Pages 757 and 758.)

is expressed in his position. If the living pet cannot be trained for his part, a toy animal may take his place. Tandem driving is very fashionable, and you might dignify the

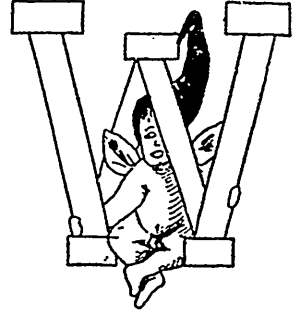
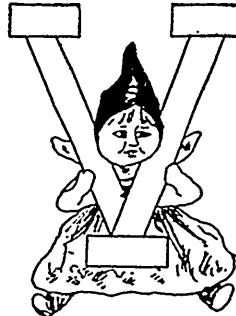
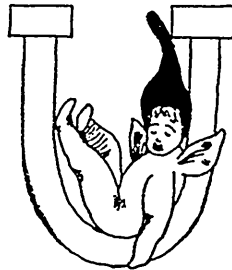
picture shown at figure No. 6 by the name "Driving Tandem." Brother crowned with papa's high beaver hat holds two chairs in rein as proudly as if they were horses and flourishes his whip threateningly. Sister with dolly in arms rides behind. Doesn't it look real?

"After the Circus," shown at figure No. 7, is no less comical than any of the other tableaux. All the figures seem to be in action. The girl is dancing on an ottoman, the boy, with a young child on his back, occupies two chairs and a third serves as a horse, whose reins he holds in both hands. The dog stands on his hind legs in a curious manner and looks attentively at his master, who is absorbed in driving.

Isn't the tableau given at figure No. 8 extremely funny? You might name it "Four-in-Hand." The schoolmaster has four seemingly repentant transgressors to punish. His cane looks formidable and his face wears a very angry expression. The broom, umbrella, "stove-pipe" hat and other odds and ends may be supplied or omitted, as desired. I think their introduction would add to the effect

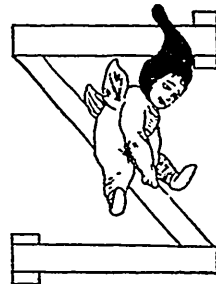
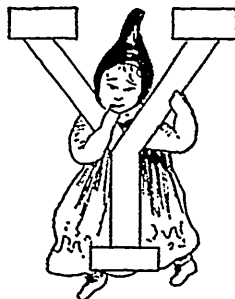
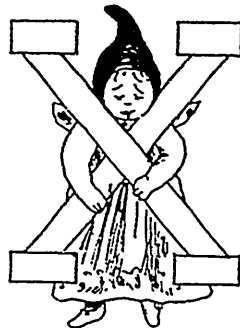
any home, if the idea of harmony be kept well in view in making choice of the furnishings. The walls are hung with dull-green cartridge paper, which serves as a fitting background for the variously framed pictures that cover them. It is customary nowadays to have an assortment of frames, and they are chosen to suit the pictures which they surround. The frieze is a delicate scroll in gold and is narrow, an obvious advantage in a low-ceiled room. The floor is of inlaid dark wood, highly polished, and the wood-work the tone of massilla paper, which contrasts admirably with both floor and wall hangings.

The view at the top presents a curtained doorway opening into another apartment, which is furnished with extreme simplicity. Below a transom of light wood spindle work is fastened a pole, which supports a pair of dull-green velours portières, and on the floor an animal-shaped rug of axis deer, supplies a pretty bit of color. At the left of the doorway stands a kidney-shaped table of polished mahogany, which is the wood shown in all the furniture, and upon the table are books and a fancy pot of



of the picture, however.

The various titles, you will observe, are a play upon words, but this will only add to the fun of the performance. You may easily arrange an evening's entertainment during the holiday week with the assistance of the present illustrations and surprise some of your grown friends. The big people in the pictures might be represented by some older boys and girls. A few rehearsals will be necessary before you can finally ring up the curtain on a perfect representation of these jolly shadow pictures.



natural foliage, a dainty cloth of white linen the exact shape of the table protecting the polished surface. A well-filled book-case with brass Empire trimmings stands not far from the table, and upon it are set, curiously shaped vessels and vases. A willow scrap-basket trimmed with red satin ribbon and placed near the book-case is a useful addition. An arm-chair in Empire style is covered with satin tapestry

dark-green with a floral device in yellow, and on the floor, close by, is a floor cushion of white and yellow China silk framed in a double flounce of the same. At the right of the doorway stands a chiffonnier with brass mountings, and upon it rests a growing plant and a variety of pretty ornaments. An upholstered piano-bench covered with striped wool goods in French coloring invites one to sit at the upright piano. Over the piano is thrown a figured yellow silk scarf of ample proportions. A chair covered with green and yellow satin tapestry stands at one side of the piano, and next it is a portière of dark-red jute velours figured with light-yellow Empire wreaths which gives no hint of the closet hidden beneath it.

At the center of the page to the left the other side of the piano is shown. A length of oriental silk, which carries out the color harmony already mentioned—green, yellow and red—is thrown over one arm of the bench, with artistic effect, and almost conceals

FIGURE NO. 5.—ELFIN ALPHABET.

(For Description see "Artistic Needlework," on Page 758.)

ARTISTIC HOUSE FURNISHING AND DECORATION.

(For Illustration see Page 685.)

All practical house-furnishings are not artistic, yet in the truly artistic there is the element of practicability. The illustrations this month portray several views of a living room, which is appointed without elaboration, yet with a rare good taste that will appeal strongly to the aesthetic sense of the beholder. The grouping of the furniture, the disposition of the ornaments, and, in fact, the *tout ensemble* convey a strong suggestion of comfort as well as daintiness, and similar effects are attainable in

a pillow. On the floor lies an oriental rug. A folding screen covered with embossed leather paper partially conceals a window, and furnishes a charming background for an Empire chair that is covered to correspond with the piano bench. A growing fan palm shows well against the polished mahogany of the piano.

At the middle of the page to the right is represented another



FIGURE NO. 1.—GENTLEMEN'S KNOT SCARF.

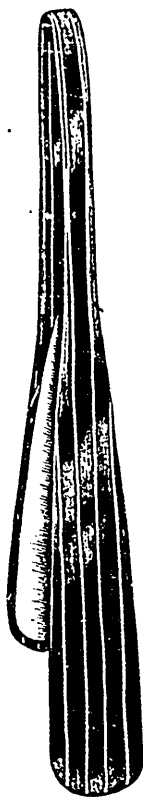


FIGURE NO. 2.—GENTLEMEN'S FOUR-IN-HAND.



FIGURE NO. 3.—GENTLEMEN'S KNOT SCARF.

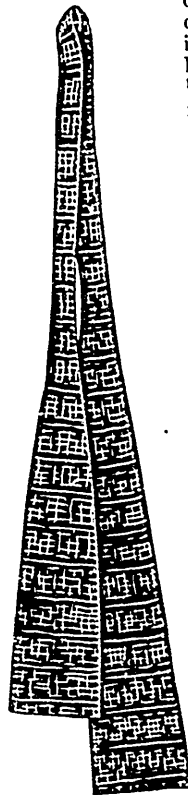


FIGURE NO. 5.—GENTLEMEN'S FOUR-IN-HAND.

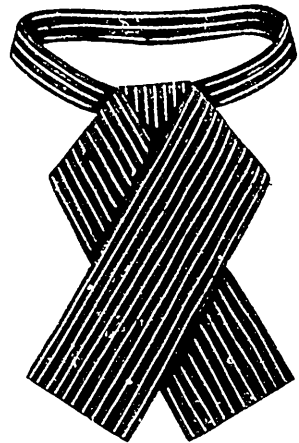


FIGURE NO. 6.—GENTLEMEN'S FLAT SCARF.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5 and 6, see "Styles for Gentlemen," on Page 758.)



FIGURE NO. 4.—GENTLEMEN'S KNOT SCARF.



FIGURE NO. 1.



FIGURE NO. 3.



FIGURE NO. 2.

FIGURES NOS. 1, 2 AND 3.—SHADOW TABLEAUX.
(For Descriptions of Figures Nos. 1, 2 and 3, see "Children's Corner," on Page 759.)

one arm of the sofa being lowered to accommodate the luxurious arrangement. A Mongolian leopard rug with a life-like head lies prostrate before this ideal resting-place, near it is a Turkish floor cushion, and in a corner near the screen is a smoking table that is upheld by a tripod formed of odd canes. Farther on is the fire-place, with its piled logs, brass fender and fur-

picturesque corner. Through the doorway, whose hanging corresponds with that used to conceal the adjoining closet, is partially visible another tastefully furnished apartment. Above the doorway is a spindle transom which provides a very effective finish. In this view a shelf is shown above the closet for bric-à-brac, and this, too, contributes its share to the fine effect. Ornaments are displayed on the piano, and a stool, carelessly covered with a strip of oriental silk like that thrown over the end of the bench in the previous illustration, stands before the piano. The comfortably upholstered chair, which is only partially seen in the upper illustration, is plainly shown in the present instance.

Another view of the truly charming interior is given at the bottom of the page. The piano bench and palm seen above are observed at one end, and a full view of the window is presented. The window is hung with a holland shade, sash curtains of white China silk trimmed with white silk tassels, and Brussels lace long curtains that show only in part beneath rich velvet hangings in dark-green. A chair covered with green and yellow satin tapestry stands near the window. Against the screen, upon one end of which is draped a yellow China crêpe shawl, stands an Empire sofa covered like the piano bench and piled with a variety of cushions,

nishings at each side. The mantel above is plainly hung with yellow canvas-like upholstery goods figured with green and red, and upon it are arranged all sorts of odd bits of China and glass and other ornaments. A comfortable arm-chair is set at a convenient distance from the fire-place, and a stand some distance off supports

more growing plants. The present color scheme is warm and perfectly tasteful, none of the tones being glaring. A similarly happy result could be produced by other arrangements. The idea of changing about the furniture of a room from time to time to attain different effects and satisfy the love for variety is an admirable one.

It is now customary to have the yokes of little girls' gowns match the sleeves from the elbows down, or the deep cuff-facings; and stockings of the same hue are usually provided.

Skirts display greater fulness, notwithstanding the fact that many fashionable women disapprove of the change on account of the resulting increase in the weight of their apparel.

Gores of crinoline that reach to or above the knees are inserted in the seams of silk and other petticoats to provide the desired distended effect. They are covered with silk ruffles or with flounces of skirting lace, which is a coarse, serviceable and effective variety.

Long plumes are again becoming popular, and it is to be hoped they will quite supplant those stiffened feathers that suggest nothing so much as the decorations on a military hearse.

Elbow sleeves for full and demi dress are with us once more, apparently for a long stay. This means, of course, the return of long gloves prettily wrinkled at the wrists.

Sleeves that end at the elbow appear to be more generously puffed than heretofore, but their greatest flare is at the bottom.

Moiré sleeves are inserted in gowns of every dressy material, from silk mull to velvet; and they are invariably improving. There is no fabric better adapted than moiré for a puffed sleeve that is to be made without a supporting frame or a lining of crinoline.

Even fur garments are seen with plush-lined moiré sleeves cut in balloon fashion, and the combinations thus effected are often extremely good.

Under-sleeves adorned with an abundance of frills are stylish with elbow sleeves. The frills are of different lengths, and the undermost one, which is the longest, sometimes reaches to the hand. Plaited or gathered chiffon in different colors or in different shades of one delicate hue is often chosen for these frills. Thus, pale primrose-yellow, blush-rose, baby-blue, mauve, fawn, etc., may be arranged in

A sharp rivalry is still noted between Liberty silk and chiffon for dressy street cravats. Liberty silk is the more effective material, and also the more economical, since a chiffon tie becomes unpresentable after it is worn a very few times.

Last season bodices and blouses were made up to contrast in color or texture with their accompanying skirts, while this season skirts and sleeves that match are often seen with waists of gay and richer materials. It is likely that both these fashions will be followed by tasteful women.

Wrinkled velvet collars that close at the back beneath butterfly bows will finish many gowns for general wear, and also many toilettes of ceremony that are to be assumed in the day time.

Leaf-brown and cerise are fashionably combined, and so are Lincoln-green and topaz, maize and wood-color, and tangerine and black.

Dainty confections of many sorts will be used to produce a variety of effects with ordinary attire. A muff cape that is pointed at the back and front and ruffled with the material or with lace is a charmingly simple adjunct. A butterfly bow of ribbon may be set at the back of the neck, a square bow at the belt-line behind, and one with long ends at the point of the cape in front. Such capes are



FIGURE NO. 4.



FIGURE NO. 5.



FIGURE NO. 6.

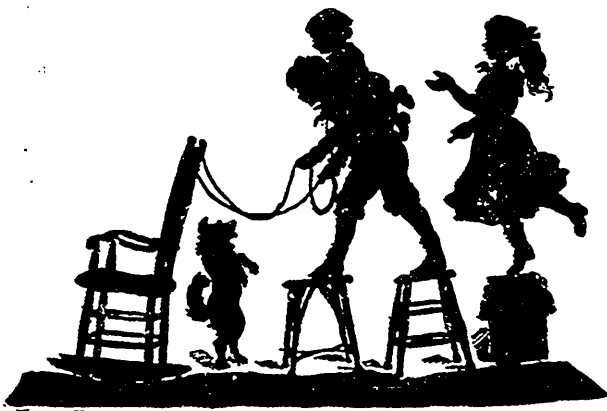


FIGURE NO. 7.

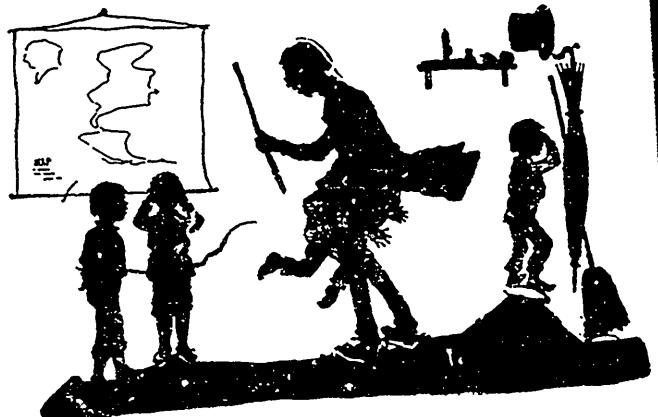


FIGURE NO. 8.

FIGURES NOS. 4, 5, 6, 7 AND 8. SHADOW TABLEAUX.

(For Descriptions of Figures Nos. 4, 5, 6, 7 and 8, see "Children's Corner," on Pages 759 and 760.)

fluffy layers about the arms, and narrow frills to match may edge the open neck of the bodice, or wider ones may form a Bertha.

A very dainty bed-cover that may easily be produced at home is made of pongee in its natural tint, which harmonizes with all colors. The cover is edged with a wide ruffle bordered with feather-stitched ribbon; the joining seams are covered with narrower lines of stitching, and flowers and foliage in dashes or pretty arabesques are embroidered upon the material with long stitches.

sufficiently improving to render plain gowns suitable for evening wear, and will be frequently observed at concerts and theatres.

A gaily lined double shoulder-cape vies with the admired hood as a supplement for the golf or Cawdor cape. The latter is lined to agree with the smaller capes, and the turn-over collar is of the lining fabric.

Black llama is one of the least expensive of the more elegant furs, and is naturally much admired at a time when certain fashion-

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FANCY STITCHES AND EMBROIDERIES.—No. 36.

SOME NEW EMBROIDERY DESIGNS.

A general revival of the classic styles in furniture and decoration has been noticed for two or three years past, and the fancy for such designs has spread to embroidery work, for which they are admirably adapted.

In transferring a design from paper to the material on which it is to be worked first draw out the full size of the design on a smooth piece of paper, then obtain a piece of tracing cloth or linen such as draughtsmen and architects use; trace the design on the cloth with pen and waterproof ink, and when finished transfer it to the desired material in the following manner: Lay a piece of black or blue transfer paper face downward on the material, over it place the tracing and pin it fast; then, with a sharp point that will pass smoothly over the cloth without cutting it, go over all the lines until the entire design has been transferred.

Figure No. 1 suggests a tasty design for a doily in the Empire style. At figure No. 2 a corner of the design is shown in full size. This design can be worked to good advantage in outline stitch with embroidery or filo floss silk on round thread linen of fairly heavy quality. A piece of antique linen or an old hand-spun linen sheet forms an excellent body on which to embroider, and is particularly desirable when the edges are to be fringed, as it will fray nicely and have the fringe threads even and uniform. This design is also appropriate for a sofa-pillow, the center of a pillow-sham or for a table-cover.

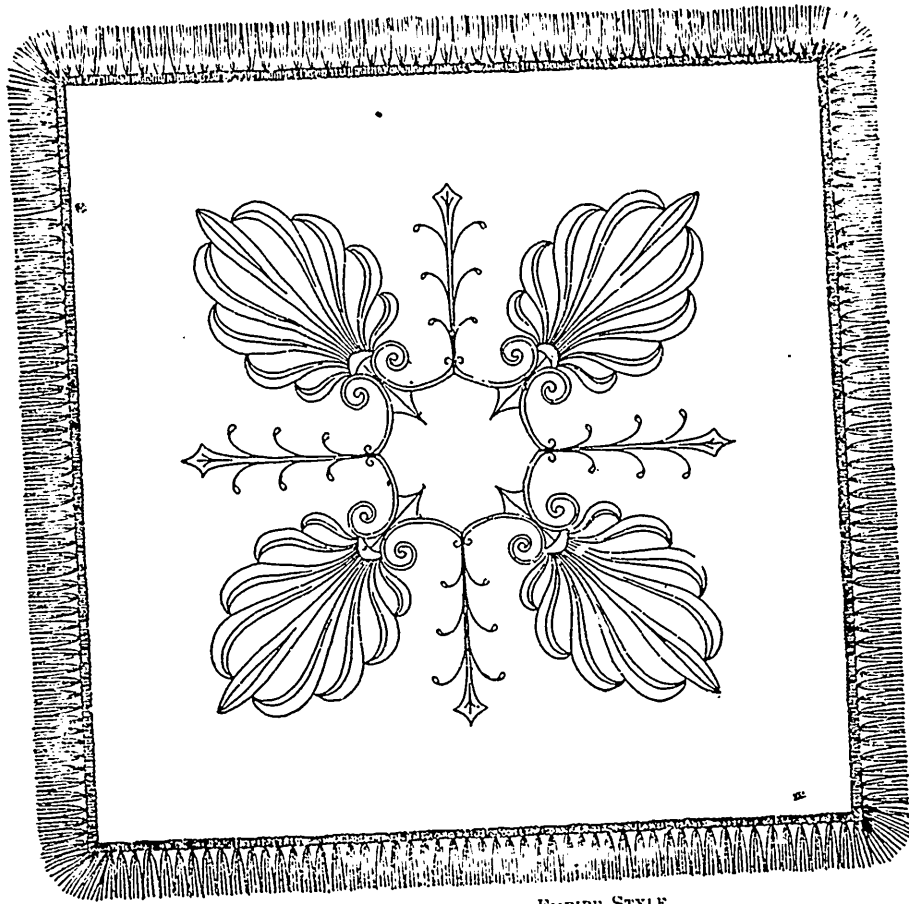


FIGURE NO. 1.—DOILY IN EMPIRE STYLE.

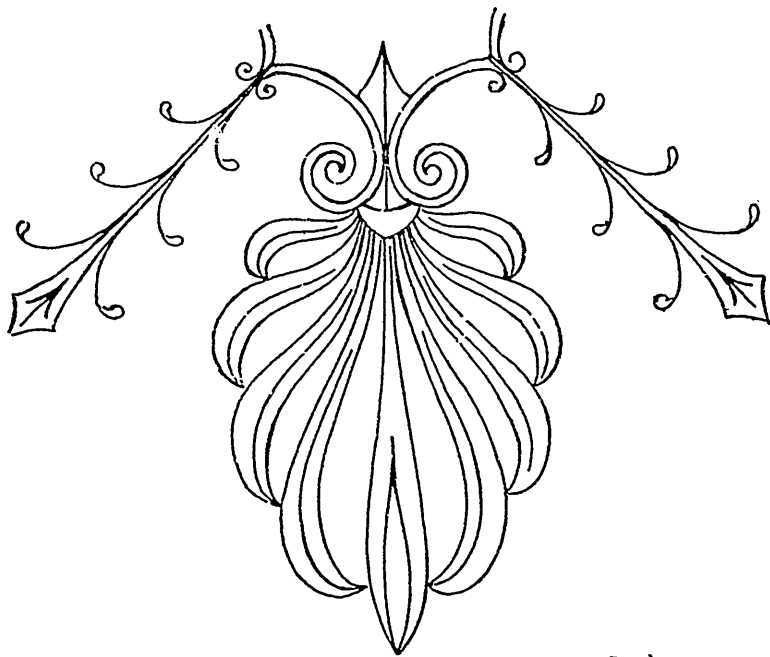


FIGURE NO. 2.—CORNER OF DESIGN. (IN FULL SIZE.)

For a sofa-pillow or table-cover various materials may be used, and very satisfactory results may be obtained by using heavy white butcher's linen or different grades of canvas, working the design with linen floss or rope linen in light colors, such as apple-green, salmon-pink, old-rose or French-gray. For bed linen, however, any design should always be worked with white linen floss or with silk, as colored designs are not in good taste.

Figures Nos. 3, 4 and 5 are designs that can be transferred to doileys, center-pieces, table-covers, lambrequins, etc., in the same manner as the design shown at figure No. 2,—that is, they may be enlarged or diminished to correspond with the piece they are to be embroidered upon. The shell and ribbon design shown at figures No. 3 is especially adapted to a doily or center-piece, also the Empire design shown at figure No. 4, but the Renaissance corner at figure No. 5 is better adapted to a lambrequin, table-cover or linen bed-spread. These designs can be worked prettily in outline stitch on doileys, scarfs or center-pieces, but on large pieces, such as lambrequins, curtains, etc., the handsome satin stitch will be more appropriate, or they can be effectively wrought in bullion. At figures Nos. 6, 7 and 8 the designs are shown worked in satin stitch, and bullion may be substituted if admired. They should not be worked too close to the margin of the material, but kept back an inch or so and the edge completed with an applied fringe.

NOVELTIES IN LINGERIE.

(For Illustrations see Pages 674 and 675.)

There never was a time when the small accessories of the toilette

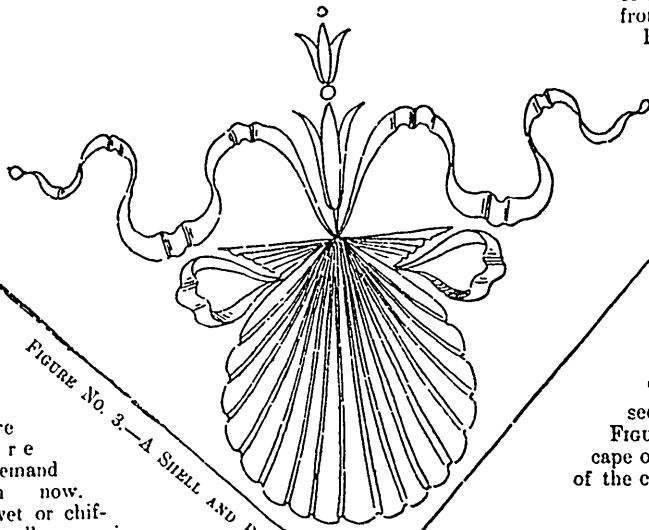


FIGURE NO. 3.—A SHELL AND RIBBON CORNER.

were more demanded than now. Velvet or chiffon collars are in general use, but the more dressy collarettes, bibs, yokes, plastrons and deep cape-collars of lace or jet are quite as much in vogue—indeed, they are preferred for evening, theatre and reception uses, and also for day wear when it is necessary or desirable to add a modern touch to a plain or a partially worn or passé gown.

The engravings represent adaptations of our patterns, and furnish numerous suggestions for freshening the waist of a dress without any extravagant outlay of money and make it appear modern.

FIGURES NOS. 1, 2 AND 3.—LADIES' FANCY YOKES.—At figure No. 2 is portrayed a lace yoke that is lengthened by a deep frill of lace edging. The foundation of the yoke is red silk overlaid with lace; a deep point is formed at each side of the front and back, and the yoke is lengthened by a full frill of lace and outlined by a twisted ribbon. A ribbon bow is secured on each shoulder, and a band of similar ribbon encircles the stylishly high standing collar.

At figure No. 1 may be seen an elaborate creation made of Nile-green

silk, ribbon and lace. The yoke is square at the back, but is notched at each side of the front. The standing collar consists of a band of ribbon overlaid with lace and outlined with lace Vandykes, and the closing is made at the back in line with the closing of the yoke. A full frill of lace is joined to the yoke, and lace beading through which narrow green ribbon is run forms a pretty heading for it and conceals the joining. Very full bows of green-and-white striped ribbon decorate the shoulders, the long loops drooping over the lace frill. These yokes are included in pattern No. 743, which costs 10d. or 20 cents; and they may be assumed with any plain basque.

Blue-and-white striped ribbon and ivory-white point de Venise lace forms the attractive yoke shown at figure No. 3. At the center is a crush collar and to it is joined a yoke that is shield-shaped at the front and round at the back. The lace front is outlined by the striped ribbon, which is in two sections that pass over the shoulders and are plaited at the ends. A full frill of lace follows the outline of the yoke and is formed into a dainty jabot at the center of the front.

FIGURES NOS. 4 AND 5.—LADIES' FANCY FICHU AND CAPE-COLLAR.

—The fichu shown at figure No. 4 is composed of spangled lace inserted and a frill of spangled lace edging. It is in one section and falls like a round collar across the back and over the shoulders; it is crossed in fichu style over the bust. The fichu may be appropriately worn over a silk or wool waist, and its effect under gaslight will be very handsome.

The cape-collar shown at figure No. 4 is of black velvet in three sections and is deeply pointed at the center of the front and back and over the shoulders; its lower edge is completed by a deep frill of point de Gène lace edging headed by lace Vandykes that are separated from the frill by a lace beading, through which narrow ribbon is run. The neck is finished with a standing collar draped with a wrinkled section of chiffon caught with chiffon rosettes.

FIGURE NO. 6.—LADIES' DOUBLE CAPE.—A useful and ornamental cape of black point de Gène lace is here represented. The foundation of the cape is a smooth fitting seamless yoke that closes at the center

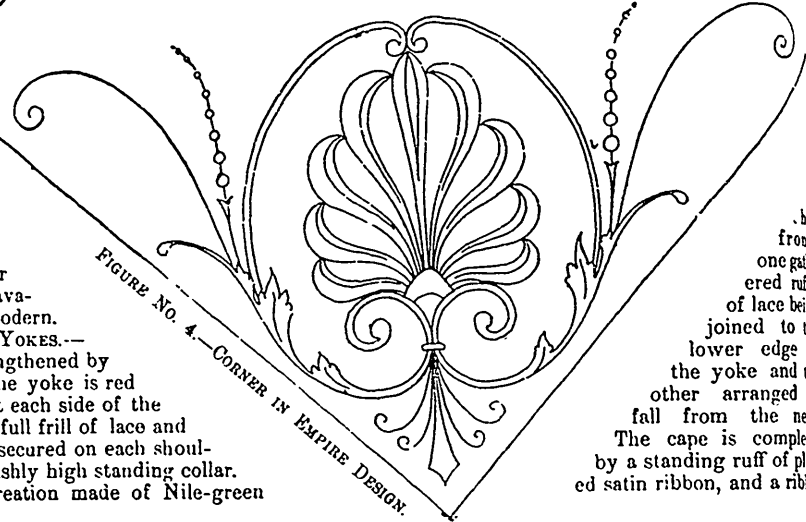


FIGURE NO. 4.—CORNER IN EMPIRE DESIGN.

front one gathered ruff of lace being joined to the lower edge of the yoke and the other arranged to fall from the neck. The cape is completed by a standing ruff of plaited satin ribbon, and a ribbon

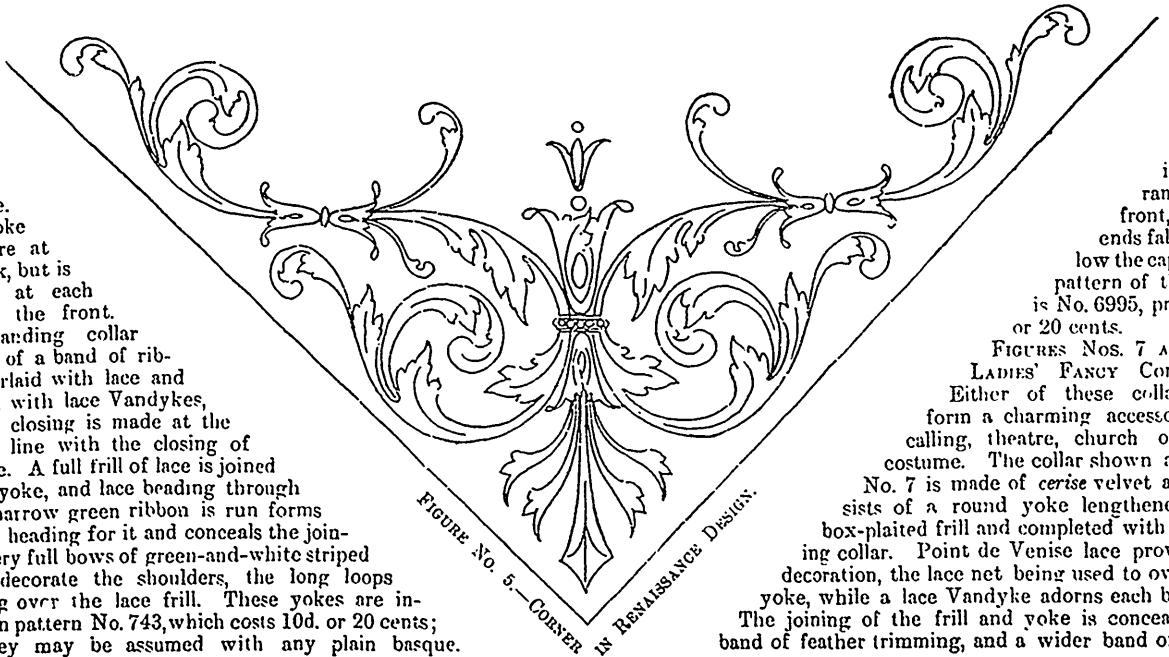


FIGURE NO. 5.—CORNER IN RENAISSANCE DESIGN.

bow is arranged in front, its long ends falling below the cape. The pattern of this cape is No. 6995, price 10d. or 20 cents.

FIGURES NOS. 7 AND 8.—LADIES' FANCY COLLARS.—Either of these collars will form a charming accessory to a calling, theatre, church or street costume. The collar shown at figure No. 7 is made of cerise velvet and consists of a round yoke lengthened by a box-plaited frill and completed with a standing collar. Point de Venise lace provides the decoration, the lace net being used to overlie the yoke, while a lace Vandyke adorns each box-plait. The joining of the frill and yoke is concealed by a band of feather trimming, and a wider band of simi-

menture is arranged around the standing collar. Jet beading ornaments the lower edge of the frill.

FIGURE No. 8 shows a black velvet collar in circular outline topped by a standing collar, both collar and yoke being overlaid with Point de Gène lace. The lower edge of the yoke is completed with a frill of similar lace edging. Both collars should be lined with silk, and both are included in pattern No. 6886, price 5d. or 10 cents.

FIGURES Nos. 9, 10 AND 11.—LADIES' V-NECK ORNAMENT, PRINCESS STOCK AND PRINCESS STOCK-COLLARETTE.—The V-neck ornament, at figure No. 9, is composed of *cerise* velvet and cream-tinted chiffon, and is decorated with pearl embroidery; it is intended to be worn with a waist cut in low V outline at the front and back. The breast sections cross the shoulders and are attached to a bias drapery of chiffon which is finished at the ends to form frills and gathered at the shoulders to form huge *choux*. Tuck-shirrings made at intervals along the chiffon drapery give the effect of dainty frills.

The pearl embroidery decorates the free edges of the breastelles. Embroidered chiffon forms the jabot of the Princess stock-collarette shown at figure No. 11, and velvet is used for the stock. The jabot is attached to

of the back. Chiffon, velvet, satin, silk, silk mull or *crêpe de Chine* may be made up in this manner, and a collarette of this kind will improve the appearance of the dress and the wearer if becoming colors are selected.

The Princess stock, shown at figure No. 10, is made of cherry-colored

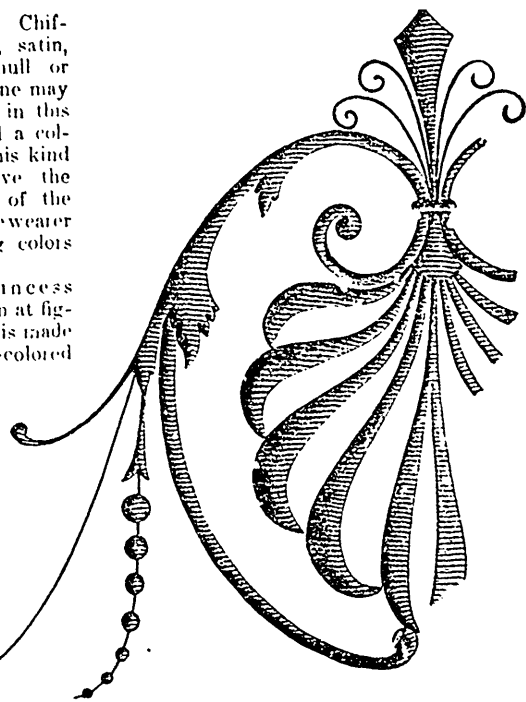


FIGURE No. 8.

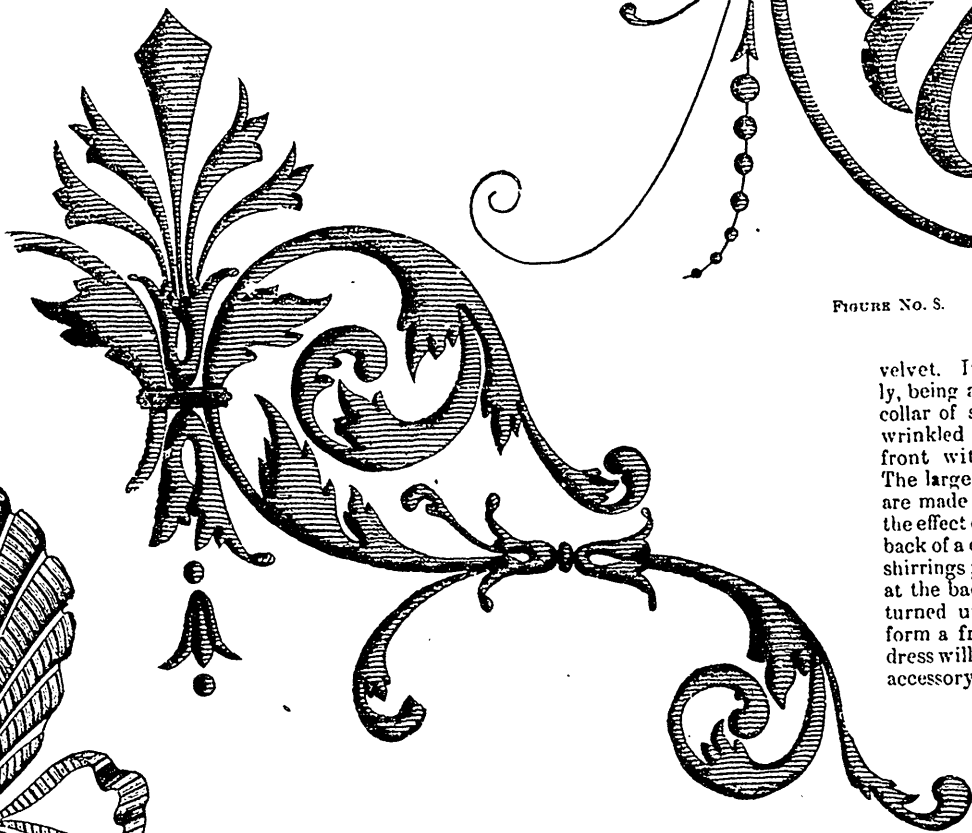


FIGURE No. 7.



FIGURE No. 6.

FIGURES NOS. 6, 7, 8.—SHOWING THE DESIGN WORKED IN SATIN STITCH OR BULLION.

velvet. It fits the neck closely, being arranged on a curate collar of silk, and it is softly wrinkled and completed in front with a fancy buckle. The large tuck-shirrings that are made at the sides produce the effect of outstanding loops back of a cluster of small tuck-shirrings; the closing is made at the back, and the ends are turned under and shirred to form a frill. A high-necked dress will be improved by this accessory, which will look well

in silk, wide satin ribbon or velvet. These accessories are included in the same pattern—No. 7262, which costs 15d. or 10 cents.

FIGURES NOS.

12, 13 AND 14.—LADIES' FANCY PASTRONS.—At figure No. 12 is pictured a pointed plastron of magenta silk topped by a standing collar and decorated with lace insertion, the side edges being adorned with a frill of lace that is deepest over the shoulders. Ribbon bows add a stylish touch, one being placed on each shoulder and one at the lower edge of the plastron.

At figure No. 13 yellow chiffon, silk and jetted lace are associated. The full front of silk veiled with lace extends to the waist-line and the side edges are outlined with a graduated frill of chiffon, which is continued across the back and there sewed to the standing collar. A fancy buckle through which a section of the lace and chiffon is passed is placed at the waist-line and another at the neck.

The plastron shown at figure No. 14 is made entirely of lace. The full front of lace net is outlined with a deep frill of lace edging, and a full frill of lace outlines the high collar. Narrow bluet ribbon decorates the collar at the top and bottom, two dainty bows completing it in front. Wider ribbon is secured in the side edges of the front and tied in full bows at the center, the lower bow terminating in long, graceful ends. These three styles of pastrons are included in pattern No. 744, which costs 10d. or 20 cents.

the stock and is laid in tiny plaits at the top at each side of the center, producing a graceful fullness. The stock is laid in soft folds over its silk foundation. Tiny tuck-shirrings are made at each side of the center and larger tuck-shirrings at the side to produce the effect of spreading loops, and the frill-finished ends are closed at the center

AN ALMANAC OF GOOD THINGS: Our Winter Holiday Souvenir, 1894-'95, is a very handsome Pamphlet, particularly useful to the housewife, and is gotten up in a fashion that makes it

worthy of preservation in every family. It contains 48 pages of good things for the Holiday Season. One copy will be sent post free on receipt of 1d. or 2 cents in stamps.

ARTISTIC DRAPERIES.

Cold and cheerless in tone and incomplete in appearance is the room devoid of hangings. A prettily disposed drapery, be it of ever so simple a fabric, will gratify the artistic sense and transform the bare-looking apartment into a home-like and inviting one; and there are dainty drapery stuffs that come within the reach of the humblest home-maker.

A simple window-drapery is pictured at figure No. 1. The window may be hung with mull or lace curtains or simply with a holland shade, yet a drapery of this kind will prove effective. The material is drapery China silk in old-rose flowered with white and green, a combination which will harmonize with most colors in a room. The drapery is simply festooned over a pole and raised at the center over a bow-shaped arrangement of wood, which produces a unique and pleasing result. A fancy fringe of old-rose silk outlines the free edge. A door that may not be conveniently hung with a portière may be effectively draped in this fashion. Snow-flake crepe, Liberty silk or even denim embroidered with gold threads or floss may be used for the purpose, and tassel fringe may be chosen for the edge decoration. The dominant tone in the furnishings will suggest the choice of colors for the lambrequin drapery.

A mantel-drapery which does not require the hand of the professional decorator to give it the desired graceful touch is shown at figure No. 2. The material is Nile-green drapery India silk strewn with pink blossoms and foliage in the natural green. The drapery



FIGURE NO. 3.—DOOR OR WINDOW DRAPERY

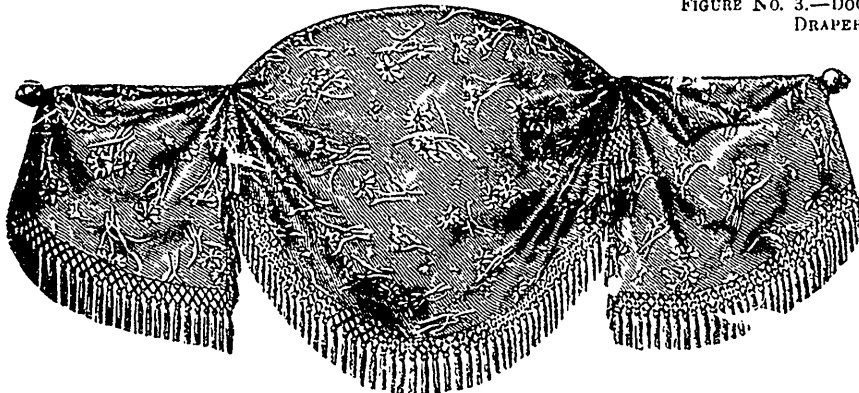


FIGURE NO. 1. WINDOW-DRAPERY.

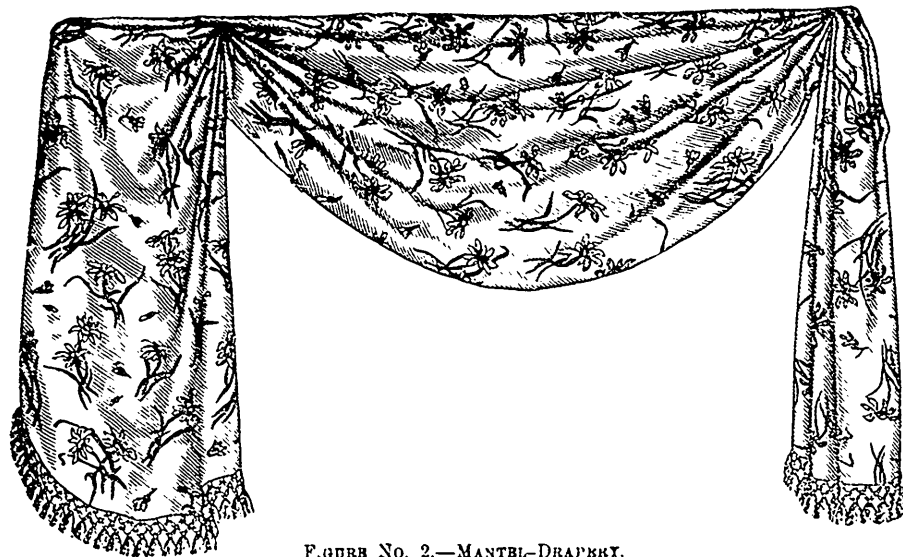


FIGURE NO. 2.—MANTEL-DRAPERY.

is hung from the edge of a mantel-board, which may be covered with the same or a plain fabric corresponding in color with the

rich and handsome in a hanging of this kind. An exceptionally graceful drapery is represented at figure No.

ground. At the right end it is caught up closely to hang evenly in folds and it is edged with Nile-green silk fringe. Some distance from the left end the drapery is lifted in plaits, the result being easy folds across the center. The flowing left end is also fringe-trimmed. The same effect may be produced over a door or window by suspending the drapery from a pole. Changeable Liberty satin or Shikii or any of the other soft drapery silks will be

3. Shaded old-rose florations figure the pale-yellow India silk ground of the textile, and the fancy pole is enamelled white. The long drapery is simply hung from enamelled rings and caught in folds about midway of the drapery. Over it is fastened a shorter drapery, the silk being thrown with careless grace over the pole at the left end, again near the center and finally at the right end. Such an arrangement is adaptable for either door or window, and may be reproduced in any of the fashionable drapery fabrics.

4. An effective canopy-drapery is pictured at figure No. 4, constructed from heavy drapery silk in Golden-blue patterned with gold Empire wreaths. The canopy overhangs a settle of oak to which a pair of handsome pillows give a comfortable appearance. A wooden framework is arranged to support the canopy, which is adjusted to hang in folds at the back corners, lie smoothly at the top and fall with considerable fulness at the left front corner, the drapery being caught up at that point to produce the heavy folds. At the center of the front the drapery, which hangs below the framework, is slashed, the left end is cut rounding and the right end is twisted artistically round the end of the frame as if accidentally caught to it. Fancy blue silk fringe follows all the loose edges of the canopy and contributes an effective finish. One of the pillows is covered with blue satin wrought with yellow *fleur de lis*, and the other with Madagascar grass cloth, which shows stripes in oriental color combinations. Any cabinet-maker can construct the framework of the canopy, for which velours, Liberty satin or any drapery fabric may be used; and it may be draped as illustrated or as one's fancy directs. Such a cosy nook may be located in drawing-room, dining-room or library, and will prove as much a delight to the eye as a comfort. Any of the draperies shown may be very easily arranged according to the illustrations or varied to suit the taste.

Charmingly draped window-curtains are portrayed at figure No. 5, the fabric being cream-white drapery India

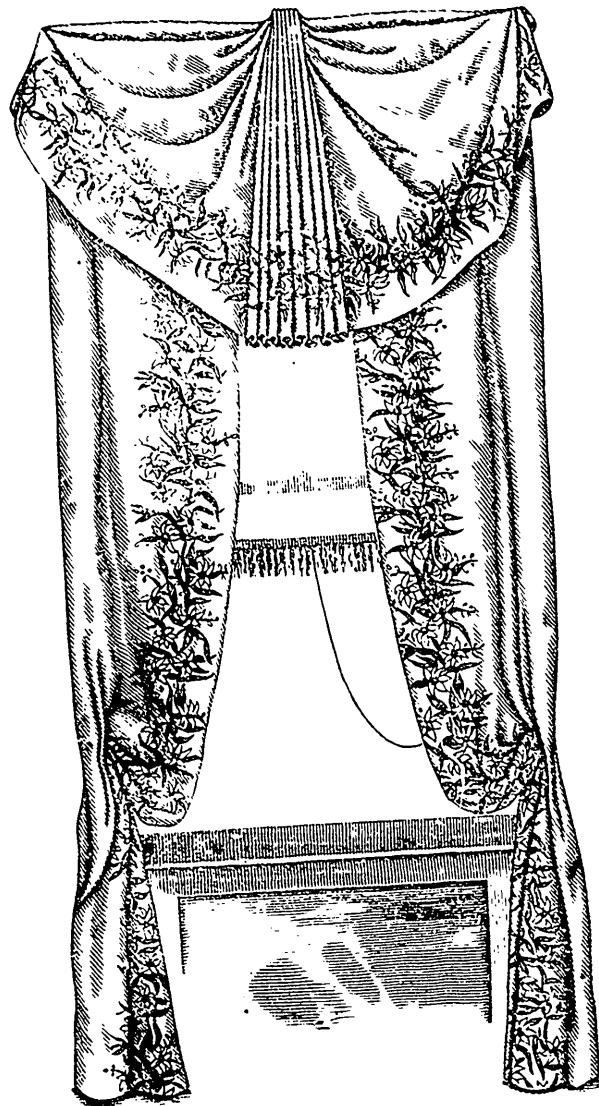


FIGURE NO. 5.—WINDOW-DRAPERY.

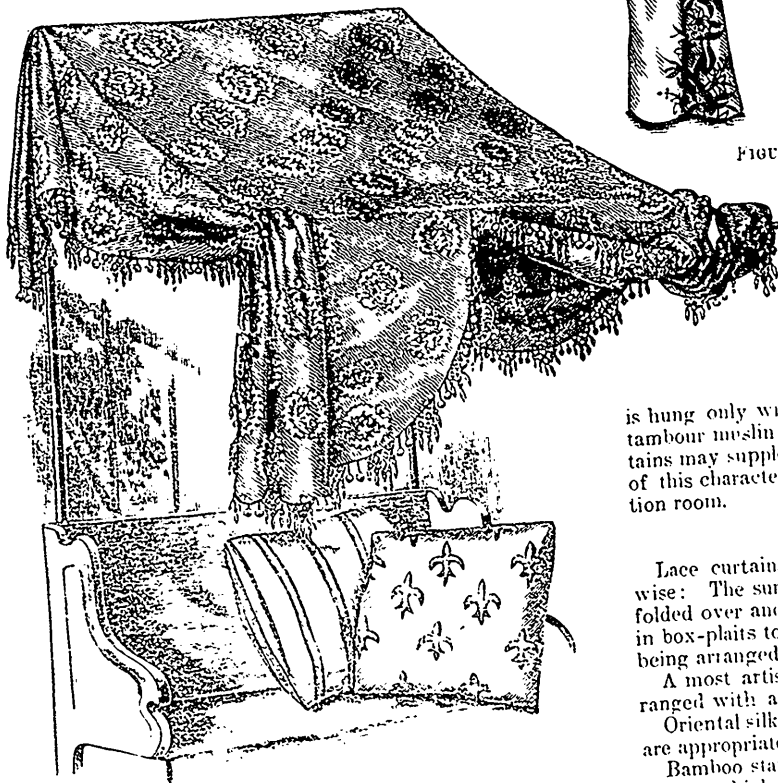


FIGURE NO. 4—CANOPY DRAPERY.

silk decorated with a floral design in golden-yellow and leaf-green. The curtains are hung from a rod in simple, long folds and are

held back with easy grace near the bottom. Flowing over the top of the rod is a lambrequin arranged with a section of silk bunched in plaits at the center, the plaits spreading in suggestion of a partly opened fan; light folds radiate from the plaits and increase the graceful effect. The window is hung only with a shade, but sash curtains of point d'esprit net, tambour muslin or dotted Swiss and long Brussels or other lace curtains may supplement the silken ones, if desired. Window dressing of this character will be appropriate for either a drawing or reception room.

Lace curtains are adjusted to hang in folds to the floor, in this wise: The surplus length is disposed at the top, where it is closely folded over and over, and fastened with brass or steel curtain-pins in box-plaits to the rings on the pole, the folded portion, of course, being arranged on the outside.

A most artistic drapery for a wide, arched doorway may be arranged with a fish-net, which may be hung from a pole or grille. Oriental silks with richly colored figures that suggest floral designs are appropriate for door, window or mantel draperies.

Bamboo stands or tabourettes form proper supports for growing plants, which are now found in every tastefully appointed drawing or living room.

Curtain poles may match the woodwork in a room or the furniture, as preferred.

A very effective grille may be made of rope crossed and recrossed in lattice fashion and tinted with lustra paints.

FASHIONABLE HAIR-DRESSING.

(For Illustrations of Styles see Page 663)



FIGURE NO. 1.

Her natural attractiveness, since no fashion is so capable of affecting the actual expression of her countenance as is one that pertains to the arrangement of the hair. The often-admired "crowning glory" may be rendered almost a disfigurement if disposed unbecomingly, while a tasteful and careful dressing of the tresses, even though they are not very beautiful, will lend a decided charm to a plain face.

A knowledge of what is suitable and what the reverse is in matters of dress is instinctive with the average woman, and if she disregards it, there must be a lack of that *amour propre* which is such a precious possession. Of course, considerable time is required to bestow the proper amount of attention upon the hair, but the result of such care fully justifies the daily expenditure. Few women begrudge the hours required to make their gowns, and the grooming of the hair is not one whit less important.

It is as essential to keep the scalp clean as it is to maintain the rest of the person in a state of purity, for if the pores of the scalp were clogged, the growth of the hair would be retarded. The oily matter that exudes from the pores would soon become thickened by the particles of dust settling upon the scalp, and the follicles would thus be obstructed, whereas it is necessary for the health of the hair to keep them as free as possible.

The hair should be shampooed once a month, and any dust that lodges upon the scalp between the shampoos should be removed with a moderately stiff brush. The shampooing process is simple enough, the only difficulty being to dry the hair thoroughly. Of course, the drying process is most tedious when the suite is very heavy, and coarse hair dries more easily than fine, since it is by nature less moist. Before the hair is washed the dandruff should be raised from the scalp by means of a brush having stiff bristles set quite far apart in a rubber back, which will yield to the scalp and thus render the bristles less rigid, though taking nothing from their effectiveness.

A good shampoo may be made with pure white Castile soap, which is more beneficial than a soap that contains much alkali, because the oil used in its manufacture is very wholesome, and enough of it remains on the hair to render it soft and glossy. Shave the soap finely, and dissolve it in warm water, using enough soap to make a strong, thick lather, which, for convenience, should be placed in a bottle. When ready to shampoo, pour a liberal quantity of the

A POTENT factor in any woman's appearance is her coiffure. Indeed, no other item of her toilette is really so influential, either to emphasize or to les-

liquid upon the hair and rub it well into the scalp with the fingers. When the scalp and hair have been thoroughly cleansed, rinse them with clear water until the soap is entirely removed. It is advisable to use warm water for rinsing, as cold water might shock the scalp enough to produce unpleasant results. After the last rinsing, rub the hair as dry as possible with a coarse towel.

The best way to dry the hair in Winter is to spread it in the heat of a grate fire or a coal or gas stove. The heat from a hot-air furnace is not advised, as a register usually discharges too much dust; neither is fanning recommended, because the strong current of air thus produced often causes neuralgia and other affections. In Summer the open air or, better still, the warm sunlight is the preferred dryer.

When the hair is perfectly dry, free it carefully from snags and tangles with a coarse comb, beginning by combing out the ends and gradually working upward. If the hair is combed too near the scalp at first, it will be far more difficult to remove the tangles, more hair will be lost, and the operation of combing will be quite painful. Unusually dry hair is frequently softened with a little "brilliantine," a well known preparation, which is poured into the hollow of the hand and transferred to the hair, not the scalp, and is then rushed through.

After the hair has been smoothly combed or brushed, clip all split ends. Clipping is more



FIGURE NO. 2.



FIGURE NO. 3.



FIGURE NO. 4.



FIGURE NO. 5.



FIGURE NO. 6.

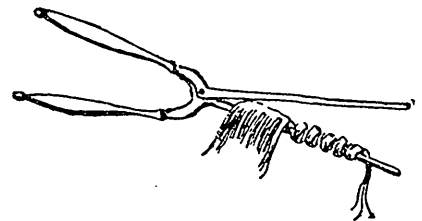


FIGURE NO. 7.

beneficial than singeing, and is less dangerous when a woman takes care of her own hair.

The fashion of bleaching the hair has been revived, but it cannot be commended. Very often golden locks are out of harmony with one's eyes and complexion, and the artificiality of the tint is then all too apparent. However, if the bleach is desired, it must be applied once every six weeks or oftener, and to the roots only; otherwise, the hair would grow out from the roots in its natural tint, and the effect would be anything but pleasing. Titian blonde hair is more fashionable than

yellow rare re And fashion requir knot, artistic the cr ness.

p a f f o

yellow blonde, and those to whom Nature has given tresses in that rare reddish tint may count themselves very fortunate.

And now regarding the arrangement of the hair. Prevailing fashions in hair-dressing may nearly always be adapted to the requirements of the individual face. At present the protruding knot, familiarly known as the Newport, is considered exceptionally artistic; and while the most approved location for it is just below the crown, it may be raised or lowered to secure perfect becomingness. Thus, for an oval face the knot may be adjusted a trifle above the crown, while the regulation disposal is suitable to a round face, and a longish knot to a long, slender one.

In like manner, the face must be studied for the proper arrangement of the waved side-locks, which are as important an element of the coiffure as the bang. Large, natural-looking waves are approved; and when the waved hair is carried up to the knot, it should be slightly puffed out at the sides for a full, round face, loosely adjusted when the face is oval, or drawn back, but not rigidly, from a long, slender face. It is a common but mistaken idea that a broad effect at the sides will give breadth to a long face; instead, such a disposal of the hair only adds width to the head and causes the face to appear even more slender by contrast.

As to the bang, nearly every woman wears it

deposit of soot. Before using the heated iron, rub it vigorously on clean paper to test its heat and at the same time remove all impurities from its surface. Take up, as most convenient, portions of the hair

about half the thickness of the little finger; wind each portion separately about the round jaw of the tongs, as illustrated at figure No. 6; and when a sufficient quantity has been thus secured upon the iron, close the latter so as to heat the hair through and make the waves more lasting.

Wave as closely as possible to the head, and for five or six inches down on the hair and so continue until all the loose long hair has been treated. Figure No. 7 portrays more clearly the method of winding the hair upon the iron, and at figure No. 8 the hair is shown waved all round and the bang combed out ready for curling. Figure No. 9 illustrates the method of combing out the waves, a coarse comb being used.

The correct bang is slightly pointed at the center and is shorter than was formerly stylish. It is parted at the center, and the hair at each side of the parting is divided into an upper and lower layer for curling. Arrange the upper layer in three curls, which may turn upward or downward, as preferred. First catch in the iron the ends of the hair to be curled and turn the iron, until all the hair has been curled round it, running it through the hair at each side

of the parting and twisting it to produce a slight wave. The lower layer should be no more than a light fringe and should be disposed in three curls, the one at the center being curled downward and flattened with the iron, and the one at each side being curled upward and to-

ward the part. This process produces a V outline.

When the waves have been loosened to look like "Nature's own," uncoil the switch and secure it firmly by twisting round and round it just below the crown a few strands of hair that have been separated from the switch at the right side, as may be seen at figure No. 10; or use a cord instead of the hair. Then bring the waved portions back to the switch, using the fine end of the comb; and when all have been fastened to the knot with a hair-pin, as represented at figure No. 11, smooth the switch out once more. It will then be ready for coiling.

The bang may be combed out either before proceeding with the coiffure or after it has been completed, as best liked. Figure No. 12 pictures the former method. Comb the bang from underneath with the fine end

of the comb at each side of the parting, and allow the center curl to hang flatly upon the forehead.

Then twist the switch tightly to the end, bring it up to the crown in suggestion of a loop, as pictured at figure No. 13, holding the



FIGURE NO. 8.



FIGURE NO. 9.



FIGURE NO. 10.



FIGURE NO. 11.



FIGURE NO. 12.



FIGURE NO. 13.

parted, although round faces are most improved by this arrangement. With the part, curls may be worn upon the forehead there being the prescribed number for a long face, while a single curl is considered best for an oval face, of which as much of the forehead as possible should be bare.

The simplicity and classic suggestion of the Newport knot, with its accompaniment of waves and curls, make this style a favorite for both daytime and evening. The knot gives the head a charming contour, in which respect puffs and other exaggerated disposals signally fail; and, besides, it is easy to form without the services of a maid, an advantage that appeals to the great majority of woman-kind.

To arrange the admired Newport coiffure, first free the hair from tangles, so that the comb may be drawn through it easily and freely, the process being as described above. Then part the hair for waving, making the part an inch from the edge of the hair all round when the tresses are moderately thick, or only half an inch from the edge when the locks are very thick, or an inch and a half from the edge when the hair is very scanty.

After that portion of the hair which is desired for waving has been divided from the rest, comb out the hair again with the right hand and gather it into a switch with the left, as shown at figure No. 1; then turn it up, as at figure No. 2, twist it to form a French twist, as at figure No. 3, and secure it with a hair-pin at the crown, as pictured at figure No. 4. In making the French twist, comb the hair upward toward the left, roll it tightly in the same direction, and pin it as shown.

After the French twist has been made, dispose of the switch in a coil, as represented at figure No. 5, to keep it separate from the remainder; and then begin the waving. Any kind of steel tongs that are made without springs may be used for this purpose, and they may be heated over an alcohol lamp or a gas jet, preferably the former, because it will not charge the iron with a

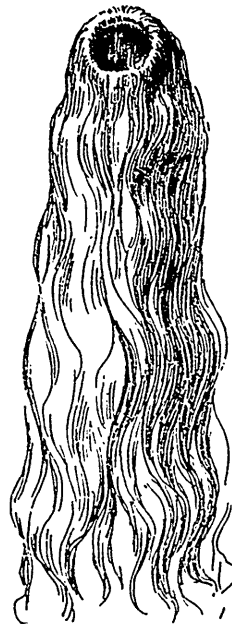


FIGURE NO. 17.



FIGURE NO. 18.



FIGURE NO. 20.

and a half to three being left to per-

Figure C represents a coiffure embellished with Spanish combs, a fanciful outline and a dressy occasion. The outer hair is waved, the coil or knot arranged, and the bang curled, as above described. When side-bangs have been cut (they are now an extinct fashion), they are closely curled and brushed back to mingle with the waves. The Spanish comb is invariably adjusted as illustrated, but the more slender and fanciful hair-pins of shell or silver are thrust in at the side or wherever else they will be becoming.

If the natural growth of hair is insufficient to render the head proportionate in appearance, the deficiency should be supplied by an artificial switch to produce a truly artistic effect. At figure C the knot is scarcely large enough for the head. A more correct and effective result may, therefore, be obtained by means of additional hair.

Figure No. 17 shows the Newport switch, which is made of long, naturally curly hair fastened to a light ring that fits accurately over the knot of hair it is designed to cover. The switch is coiled before being adjusted, as pictured at figure No. 18, and is then disposed over the hair, which has first been twisted in a tight knot. The effect of the arrangement is perfectly natural, as may be seen by observing figure D, where the coiffure is shown with the switch added, which gives the head a fulness and the coiffure a completeness that are lacking in the arrangement seen at figure C. The Spanish comb represented at figure D has a fancy edge. The hair may be thus arranged for any ceremonious occasion.

A very fanciful coiffure that is appropriate only with full evening attire is known as the *fleur de lis* and is portrayed at figure No. 20. In its arrangement three switches of soft, naturally curly hair eighteen inches long are needed. Each switch is twisted and formed in a loop, and the center one is adjusted to stand erect and the others to protrude at the sides, while the remaining hair below the loops hangs with a slightly curled effect. When ready for adjustment the *fleur de lis*, which is a close copy of the French emblem, is pinned over the knot of hair, being placed a trifle to one side to

avoid a studied appearance. Thus the trio of loops rise above the crown, and the curls fall gracefully below. The hair is waved, of course.

Figure E displays the effect of the *fleur de lis* coiffure, which can only be arranged with the switches described. If desired, a fancy hair-pin may be placed at either side.

Figure No. 22 portrays a long switch twisted loosely in a Psyche knot, the ends of the switch curling naturally and being drawn through the center of the knot. As in the coiffures mentioned above, the knot may be fastened over a closely twisted "pig" of hair without giving the slightest hint of its artificiality.

A low coiffure that is well adapted to a youthful face of the slender type is in the form of an "eight," and is a pretty variation upon the prevailing style of hair-dressing. To arrange it, first free the hair from tangles, and then make a center parting, as shown at figure No. 23. Hold the comb flatly in the right hand, with the teeth toward the crown, and thus make the parting accurately, beginning at the forehead, and holding the hair with the left hand to steady the head. After the center parting is made separate a portion of the hair from the rest for waving. Part the top about an inch from the crown; part the sides about an inch from the front, having each parting extend almost to the nape of the neck; and then form a vertical division an inch from the center parting, as pictured at figure No. 24.

When all the divisions have been made, comb out the remaining hair, and twist it in a coil to keep it separate from the rest, as at figure No. 25. Then wave the hair and curl the bang. Comb out the waves and carry them backward to the coil, as shown at figure No. 26. Put the comb in the top of the bang, and draw it forward and then backward, to produce a soft fluffiness. Next untwist the coil, mingle the ends of the waved portions with it, and then part it through the center, as pictured at figure No. 27, by simply drawing the forefinger of the right hand through it.

The waves, being brought thus low, ripple in a downward direction; and this unique feature may be emphasized by drawing the sides down slightly over the ears. The hair may be arranged in a braid, in which event three portions will be divided off, or in a rope coil, as in this instance, two portions only being required, and one being simply twisted over the other. Thus, the right portion is twisted over the left and then dropped; the left is



FIGURE NO. 23.



FIGURE NO. 24.



FIGURE NO. 25.



FIGURE NO. 26.



FIGURE NO. 27.



FIGURE NO. 28.

twisted over the right and then dropped; and so the coiling continues until the end is reached, the result being as portrayed at figure No. 28.

After the rope has been made, it is carried upward, as shown at figure No. 29, and twisted to form the "figure eight," as seen at figure F. The top of the "eight" coil extends about midway to the crown, and the lower end falls quite a distance below the nape of the neck, the hair being



FIGURE NO. 29.



FIGURE NO. 31.



FIGURE NO. 32.

secured with hair-pins. The exact position of this coil, however, depends largely upon the requirements of the face and head. A shell hair-pin (not a comb) may be thrust in at the top, or a shell hair-buckle may fasten the coil at the center; and side-combs may be worn in the bang; or, if only a fringe bang is cut, a shell *bandeau* or fillet may be disposed over the top of it to conceal its parting from the rest of the hair. The fillet is very fashionable and nearly always becoming, and it may also be worn with the Newport coif-

ture when a fringe bang is preferred to a parted one, the addition of the ornament giving the head a truly classic appearance.

When the front locks are very thin, a pretty bang is impossible; but a curled front-piece may be worn without fear of detection, so cleverly are the so-called invisible fronts now constructed. At figure No. 31 is shown the "Titus" bang, which extends quite to the crown in loose, natural-looking curls and ripples over the forehead very gracefully. Of course, this bang is only suited to a young face and head, and it will be all the more effective if the back hair is plentiful.

Figure No. 32 represents a parted bang, which covers the entire front of the head, meeting the knot at the back. Natural waves are arranged at each side of the parting, and two locks that are each curled toward the center fall lightly on the forehead.

Another method of waving the hair is by means of the "Perfection Waver." This consists of a hollow steel cylinder, to the top of which is hinged a rod that is furnished at the opposite end with a movable clamp; and a separate steel rod with a wooden handle. At figure No. 33 a portion of the hair the same thickness as would ordinarily be taken up for waving is shown twisted round and round the cylinder. At figure No. 34 the hinged rod is brought down close to the hair, and the clamp is adjusted over the cylinder to keep the hair from slipping. Figure No. 35 shows the method of inserting in the cylinder the separate rod, properly heated to supply such a degree of warmth as will produce natural-looking waves. All possibility of scorching the hair is avoided by

the use of this waver, which will be found as easy to manage as ordinary curling tongs.

When false pieces, or even switches, are removed for the night, they should be carefully brushed and hung up, that possible moisture may quickly escape. On damp days, or when the hair is naturally too moist or oily, a fine, tinted drying powder may be dusted over the locks with a puff after they have been curled, that they may retain their fluffiness. Only an occasional use of this powder is advised, however, since frequent applications would affect the scalp unpleasantly.

Shell or steel-pointed hair-pins are best for securing the hair, and small, crimped, invisible pins should be used to fasten stray locks.

The only hair ornaments now fashionable for dressy or ordinary occasions are shell or silver or gold-mounted shell side-combs, high combs and pins, and shell fillets.

Ribbon fillets, flowers, feathers and other decorations of a similar nature are no longer approved by the best taste.

It is advisable to remove the dress bodice and assume a combag sack or towel before beginning to arrange the hair, that the arms

may move without restraint; and it is also well to sit during the entire process, and thus save one's strength and, possibly, one's patience as well. To arrange an elaborate coiffure properly requires considerable time, patience and skill, and if the operation is allowed to unduly tax one's physical strength, the result will be a change for the worse in the expression of the face that will detract not a little from the general appearance.



FIGURE NO. 33.

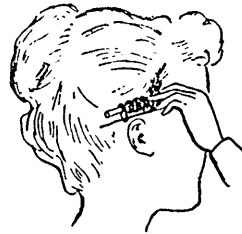


FIGURE NO. 34.

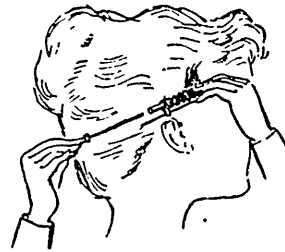


FIGURE NO. 35.

For much of the information, and many of the suggestions presented above, and for the accessories illustrated, we are indebted to the courtesy of Mr. A. Simonson, No. 933 Broadway, New York City.

AROUND THE TEA-TABLE.

SOME AXIOMS OF DRESS.

There are axioms of dress, my dears, as well as of mathematics, but we see many inconsiderate souls who seem to overlook them entirely. Short women can seldom afford to meddle with horizontal disposals of trimmings on their skirts, and yet how often is this mistake made. A dark band of material or decoration applied about the bottom of a light-hued skirt is certain to take its own depth from the apparent height of the wearer. Tall women are the fashion in these last-of-the-century days, and she who is lacking in stature does all she can to counteract that shortcoming of her form. She is careful to have the lines of her gown as nearly perpendicular as possible, and she never purchases a cloth or silk that will require to be made up with its stripes or other markings running around the figure, as such an effect would seemingly shorten her to a measurable extent.

She who is always practical, and "forehanded," as our grandmothers would have said, begins her Christmas sewing and fancy work at least as early as Thanksgiving, and from that time on devotes all her leisure to planning and constructing her holiday presents. Nothing is so certain to charm the recipient as a bit of dainty work wrought by the donor's own fair hands, and many are the pretty and novel articles that any woman who possesses only

OF PRESENTS FOR CHRISTMAS.

moderate skill can make at small cost in either money or time. Good table-linen appeals very strongly to the heart of the tasteful home-maker, who is ever eager to increase her store of embroidered or neatly outlined doileys and carving or tray cloths, to say nothing of table-cloths and napkins.

Some very artistic frames lately noted at a woman's exchange were covered with coarse, heavy white lace that was painted with white enamel and touched with gold; and their edges were gilded. To make such a frame, shape it as desired in plain pine, give it a coating of shellac, and lay torchon lace upon it, cutting the lace to form mitres at the corners and lie smoothly; then glue the lace securely to the wood, paint the entire frame white, let it dry, gild the edges, and pick out the flowers and leaves in the lace with gold paint.

A decided novelty in the way of a Christmas gift is what is known as a "fortune book," by means of which the owner may inform her friends as to what the Fates have in store for them. This book is sure to be amusing and is very easy to construct, although it gives the maker ample opportunity for exercising her artistic talent. Take thirty-one pages of note paper, number them at the top from one upward, and write on each two quotations (one for a man and one for a woman) which bear upon either fate or character, as desired. Enclose these slips in gaily lettered covers, punch a hole at the top of each cover, and tie altogether with a silk cord and tassel. Any person consulting this oracle must select the page

bearing the number corresponding to the day of the month on which he or she was born.

If one is at a loss what to give a feminine friend at Christmas, it is always safe to select a choice fan, because it is doubtful if any woman ever had or ever will have too many pretty fans. The latest fad in this direction is to have fans that match the evening gowns with which they are to be carried. When my lady purchases a rich brocade for a toilette of ceremony, she secures a little more of it than will be needed for the dress, and has it made into a fan. One of the most exquisite fans seen this season had black sticks and was covered with brocade showing a faint green ground strewn with pink rose leaves; and the top was finished with a row of soft black marabou feathers. Quaint fans are in great demand, and the old-fashioned designs or figures upon them are often hand-painted. Inexpensive fans may be made of Dresden ribbons, with a finish of soft feathers that correspond in hue with the flowers upon the ribbons.

I have been asked to state just when a wedding gift should be offered, and under what circumstances a token of good-will should be sent to a bride. You must know, my dears, that if a person is invited to the wedding ceremony and the reception that follows it, or to the reception alone when the ceremony is private, or to the ceremony and the "At Home" when there is no wedding reception, a gift may with propriety be offered. But when one is only asked to witness the ceremony in church, along with all the rest of the happy couple's acquaintances, and is not sent reception or "At Home" cards, it is usually in best taste to send no present. Of course, there are exceptions to this rule, as for instance, when there is no reception and no "At Home" cards are sent out, and when one is quite intimate with the bride. Presents should be offered as soon as possible after the receipt of the invitation and they should always be sent to the bride. Any silver that is to be marked must bear the initials of her maiden name, but it is not wise to mark ordinary pieces that are likely to be duplicated. All linen that is to be embroidered must also show the bride's initials.

The strictly modern housekeeper likes on occasion to set the table without a cloth, and if she cannot do this for one meal a day, she is usually able to indulge the fancy at least once a week. The meal that is most commonly offered in this way is the Sunday supper, which is thus given a special character that is appreciated by all the family, and causes the young folks especially to look forward, like Sally and her lover, to

"the day that comes between
A Saturday and Monday."

To set the table after this pretty fashion requires no end of doileys and ornamental cloths, as each plate must have its square doily and most of the other dishes must rest upon square or round cloths of suitable size and prettily worked; and no gift could be chosen, that would be more acceptable to a housewife who follows this custom than one or several pieces of delicately embroidered table linen. The finest doileys, which are those generally used under drinking glasses, are made of linen cambric or shirt-bosom linen, the latter being dainty enough, and somewhat easier to work upon than the cambric. Fine linen sheeting is frequently chosen for doileys and tray and carving cloths, and is quite inexpensive.

Drawn-work is a very pretty decoration for linen and is as popular now as it was half a century ago. As "pick-up work," to utilize one's spare moments, it is profitable as well as pleasant, since many very pretty articles may thus be made without taking time needed for more serious duties. The fascinating employment is rather close and exacting, but the eyes are not likely to suffer unless one works at it much too steadily.

The truly well-bred woman neglects no detail of herself or of her surroundings, but is correct in everything, small matters as well as great. She is especially careful that no hint of bad taste shall be conveyed by her stationery or her mode of corresponding, for she knows that she expresses herself *through* as well as *on* her note-paper. Cream-white paper is much used and is shown in many

AND WEDDING PRESENTS.

FASHIONABLE STATIONERY.

THE WINTER HOLIDAY SOUVENIR, which we have prepared and will send to any reader on receipt of a 1d. or a two-cent stamp to prepay postage, will be found a veritable *storehouse of good things*. It contains not only numerous suggestions for gifts for the holiday season, but is a treasury of information on a thousand-and-one subjects that interest everybody, and furnishes also a calendar for 1895.

CANDY-MAKING AT HOME.—"The Correct Art of Candy-

varieties, but it must be remembered that a high gloss is as little liked on stationery as on linen. A kid finish showing a soft surface that is neither rough nor smooth is in high favor, and dead-white is, if anything, more popular than cream. Linen paper is the oftenest chosen.

Some writers prefer bond paper, which is thin and tough and is exactly adapted for those voluminous letters which women so dearly love to indite, but which are so unpleasantly bulky when written on ordinary paper. Tinted paper is shown in every hue and shape but good taste refuses all but the quietest colors. A soft shade of blue that is lighter than the blue-gray which was so long in fashion, is the first choice among tints, and silver-gray comes next. Various tones of green and purple are also seen, but they meet with small favor from women of refinement. Stamping and sealing should be done in the most inconspicuous manner possible, and paper that is perfumed, no matter how slightly, should be religiously avoided.

The season for chapped hands and faces has now arrived, and we ought to remember the advice given by a well known chemist regarding remedies for a cracked or roughened skin. This authority urges great care in applying cold cream, asserting that it should only be used when the face really demands an oiling. Some foolish women, to prevent possible chapping, anoint their faces every night in cold weather, not knowing that by so doing they place a clear complexion among the impossibilities. If the skin has been made hard and rough by frost or wind, the cream should be applied for a night or two; but if it is used too often, it will produce an oily complexion and create a tendency toward enlargement of the pores.

If the skin needs a tonic, cocoa butter or cocoanut oil thoroughly rubbed in at night after the face has been washed with warm water will be found quickly beneficial, but either of these must not be used too often, or it will not fail to produce that crop of fine hair which is the cause of so much annoyance to sensitive women.

A potent and persistent enemy of a delicate complexion is a rich, heavy lunch taken in the middle of the day by one who cannot enjoy the luxury of a nap afterward, but is compelled to resume labor the moment the noon recess is ended. It is the wisest plan to take for one's midday meal foods that are very nourishing without being trying to the digestive organs, such as a cup of chocolate and a roll, a good oyster stew, coffee and other light but refreshing substances. Spices, condiments, pickles, liquors and sweets are also hostile to a clear skin, as they produce excessive thirst, which is sure to disarrange the digestion and bring on eruptive disorders of the cuticle.

When the hands grow rough, my dears, a liniment or lotion composed of the following ingredients will be found very soothing:

$\frac{1}{4}$ ounce of liquor ammoniac.
 $\frac{1}{4}$ " " tincture of opium.
 $\frac{1}{4}$ " " spirits of turpentine.
6 drachms of olive oil.

Place all together in a bottle, and shake well before using. After washing and drying the hands, in the morning, at noon and in the evening, pour a tea-spoonful of the liniment into one hand, rub the fingers and palms together as though washing them, and do the same with the other hand.

Fruit acids will cure most skin diseases, and will keep the complexion clear when medicine has failed. Apples will relieve torpidity of the liver, a disarrangement that results in most undesirable sallowness of the face; plums and peaches contain a wine that will correct acidity of the stomach; grapes will stimulate digestion, the juice being, in fact, the very purest of wine; the shaddock, or grape-fruit as it is commonly called, is the best of tonics; oranges supply food, wine, and a medicine for the throat; and berries of any kind will cure cases of skin eruption. In the economy of the human body fruit chemicals exercise a cooling, refreshing and stimulating influence that is almost incalculably beneficial. A prominent physician recently asserted that the best skin and blood tonics were made from fruit acids.

FRUITS AS MEDICINES.

EDNA S. WITHERSPOON.

"Making at Home" is a well written pamphlet of twenty-four pages that should find a place in every household where lovers of wholesome candy and confections dwell. A glance at the book will inform the reader regarding some of the merits of this thoroughly practical work and will show that by its assistance old and young alike can easily make every variety of simple and elegant bonbons and candies at home, at a minimum of cost and without a doubt as to their wholesomeness, the processes described being those followed by the best confectioners. Price, 6d. or 15 cents.

WINTER DRESS FABRICS.



WARM, woolly and soft are the textiles provided for making the Winter gowns of fashionable woman-kind. Some of the new materials are well covered with flat ringlets, loops or soft knots, others are waved or crêpe-like and are either rugged or smooth, and others again

are overspread with a thin film of soft wool, through which the ground colors gleam vaguely and mistily. The first class includes the bouclé fabrics that have already received so much attention; the second the various crêpons, and the third the delightfully soft camel's-hair weaves, which are commended as much for their pretty coloring as for their great flexibility.

The varieties of bouclé goods are legion, and since the great majority of them are tasteful and artistic, the shopper will find no difficulty in making a satisfactory choice. No more wintry-looking fabric can be conceived than a checked wool novelty showing a heliotrope-and-black, dull-gold and black, bluet-and-black, or green-and-black ground flecked with soft black rings; and if this is deemed too shaggy for an entire gown, a plainer fabric of contrasting or corresponding hue may be used to fashion the front and back of the bodice, combinations being in high repute, and this particular disposal of goods being especially admired. Another novelty is woven in smaller checks that associate red, dark-green or some other color with black, and the surface is roughened by a sprinkling of very fine black knots. Then there are tartan plaids in rather dark tones that are rendered even more subdued by a honey-combing of glossy black bouclés that lie lightly and fluffily upon the variegated grounds.

A fleecy but unusually firm material known as *frisé* is a member of the bouclé family. On the right side it presents fine diagonal hair-lines and the minutest of balls, which are thrown up in the weave, but which seem to have resulted from rubbing the goods against the grain. The colors are solid and are limited to dark shades of blue, brown and red. Coats and skirts for the promenade may be made up *en suite* in this exceptionally stylish fabric.

A very dressy visiting costume was developed in a combination of black *moiré antique*, and navy-blue novelty goods bearing hollow squares in tan, with a rather prominent tan bouclé placed at the center of each square. The novelty fabric was used for the skirt, which is of the three-piece type and hangs with exquisite grace, sweeping out to moderate width at the foot. The short basque is made of the silk. Plaits laid in the back at the lower edge flare gracefully toward the shoulders; and the left front is smooth and is overlapped by the right front, which is drawn in folds by plaits made at the front edge, and extends in a point upon the left front. The sleeves are made of the novelty goods and are in *gigot* style, and the standing collar is covered with a folded stock of black *moiré* ribbon, at the back of which is arranged an imperial bow of the ribbon. Ribbon is folded about the lower edge of the basque, and at each side of the front falls a long ribbon *châtelaine* that is topped by a bow. The toque designed to supplement this stylish gown is of navy-blue velvet and is trimmed with black birds and tan *agrettes*. The tan glacé gloves are lined with thin, light-blue corded silk and are fastened with small enamelled clasps, and their overlapping edges are scalloped and bound with kid. This style of glove is a novelty. The silk protects the kid and keeps it from stretching out of shape, yields considerable warmth, and looks well when the gloves are removed. If preferred, plain wool goods could have been used as a combination fabric instead of the silk in the toilette just described.

On dark-brown, blue or green grounds are woven large and small *bourettes* to match, and here and there silken threads of lighter hue are worked through the goods, their effect being decidedly enlivening. Another of the bouclé fabrics, in which silk is the brightening factor, is known as "wild-boar cloth." The surface is traversed by verticle bouclé stripes in the ground color, and be-

tween the stripes are seen glimpses of fine silk lines in a contrasting shade.

A very fashionable material that is admirably adapted to the popular costumes with long coats is a diagonal cheviot in two colors bordered with black wool Astrakhan, which is in perfect accord with the present liking for bouclé effects. The goods are heavy, soft and unusually warm and present very pretty color unions. Another charming all-wool novelty displays a dark-red, bluet, wood-brown, vermilion, *réséda* or some other colored ground enriched with a vermillion, medallion or arabesque design in black that closely imitates soutache braiding. The arabesque pattern is woven *en bayadère*. These very attractive materials are especially desirable for association with other goods, and will develop handsome promenade or visiting toilettes. Very many conservative women are bestowing marked favor upon a tasteful novelty overspread with a lattice design in black that forms checks upon the grounds, which are in bluet, red, green and numerous other colors.

All crêpons save the goat's-hair varieties are of a rugged character, with well defined corrugations that make up various designs, the most prominent of which are checks, points, diamonds, circles and a zigzag and undulating lines. Very often the skirt and sleeves of the gown will be cut from crêpon of this kind, while the body of the waist will be fashioned from bright-hued silk or satin under accordion-plaited black chiffon, which, according to a prevailing idea, associates as pleasingly with heavy woollens as with silken fabrics.

Goat's-hair crêpon is as lustrous as silk and is woven in rippling waves that seem to undulate with every movement of the wearer. Underneath the crêpon surface is a tissue-like layer of material that gives the goods desirable firmness. Crêpons of this class are attractive in black as well as in solid and changeable colors.

Very modish toilettes may be made of the artistic camel's-hair weaves. One striking camel's-hair novelty is covered in wide vertical stripes with fine black fibres, and another has an old-rose ground marked with brown blocks, which are formed of hairs thrown or up from the surface. In another variety green, bronze, blue or brown shows dimly through a fine black film, which is broken by sunken dots in mixed colors, and an example of still another class has a steel-blue background that gleams effectively through the breaks in lengthwise lines of black chevrons which correspond in weave with the markings in the other patterns described.

Camel's-hairs that lack the silky layers are shown in bluet, *réséda* and other hues dotted with black; and there are English camel's-hair homespun, which are produced in solid, neutral colors and are as loosely woven as homespun and as soft as camel's-hair. Costumes for travelling, shopping and general wear will be made up in these goods according to severe and practical styles.

Some of the new Scotch cheviots are of unusually heavy texture. They are patterned in blocks and broken checks, and in mixed grounds strewn with dashes of some brilliant hue.

Whipcord for tailor-made suits has more pronounced cords than heretofore and is two-toned. The material is exceedingly dressy, and great care is taken in its development.

Perforated faced cloth in tan, brown and other shades is a decided novelty. Floral and other designs are cut out in the cloth, which the French call *drap découpé*, and the open edges are finished with button-hole stitches. Bright colored textiles are invariably laid under these cloths, which are used for entire gowns or only for parts of gowns.

Fancy velvets are in high favor for combination with dressy silks and woollens. Among the most notable of these handsome fabrics are shepherd's-checked velvets, which show the same color harmonies as the checked woollens; ombre-striped velvets that are extremely artistic; and blocked and chevron-striped velvets. A rich specimen of blocked velvet is laid off in blocks by vertical and horizontal lines of old-rose satin, and in the blocks appear green sunken, broken lines. In a chevron-striped pattern red satin chevrons are woven in black velvet, with charming effect. Dinner gowns of black *moiré antique* intended for matrons will often have sleeves of fancy velvet.

Some of the black *moiré antique* display fantastic water-markings that gleam with almost a metallic lustre, and others are streaked irregularly with wave-like lines and are, besides, figured with dots, flowers, ovals and a host of other small designs. When one of these silks are made up for a young woman, it is preferably united with a fancy silk, which is invariably used for the bodice, this style of development being very much in vogue at present for "best" gowns.

A rich combination toilette was developed in black *moiré façonné* showing oval spots in addition to the indefinite *moiré* markings, and glacé old-rose, and black *gros de Londres* figured with black

pointillés and small, detached green blossoms. The skirt, which is made of the *moiré*, is in circular bell shape. It is entirely smooth in front, and at the back the fulness is closely pressed in folds, which widen into fashionable *godets* toward the bottom. The bodice, cut from the fancy silk, is a blouse that is rendered close-fitting by a shapely lining. The blouse itself is seamless, and is closed at the back, where it is shirred twice at the top and twice at the bottom. Shirrings are similarly arranged in front, where the fulness droops in the usual way over a folded belt, which is adjusted in a spread bow at the back to correspond with the stock collar. The sleeves are voluminous elbow puffs mounted on coat-shaped linings, which are cut off below the puffs and finished with folded silk disposed in a bow at the inside of the arm. For gala wear, this style of waist may be made of plain or glacé taffeta, *gros de Londres* or grosgrain silk veiled with accordion-plaited chiffon, either black or white, as the occasion requires.

Another charming silk for a fancy bodice is a Louisine weave in old-rose over-wrought with white broken lines; another is a *réséda*

moiré antique displaying faint water-markings and wee points in self, and a vermicelli design in old-rose; and yet another has a satin-finished ground in a shade of golden-brown verging on yellow, and is figured with small black Empire wreaths filled with diminutive green and red blossoms.

Soft black satins adorned with Pompadour flowers in shaded yellow and other colors also make dainty waists, and the accompanying skirts may be fashioned from black *moiré antique* or from grosgrain, *gros de Londres* or satin, preferably in black.

In glacé satins the most delicate and artistic blendings of colors are displayed. One sample in turquoise-blue presents a golden sheen, which it receives from an intermingling of pale-yellow, and in the same way a yellow satin is given a roseate glow by the addition of rose threads, while a gleam of Nile-green is thrown upon a ciel-blue surface by a skilful blending of the two delicate tints. These satins are exquisite and make rich dinner, reception and ball gowns. A striking effect may be produced in a gown of glacé satin by using dark-hued velvet for the short puffed sleeves.

FASHIONABLE GARNITURES.

The *modiste* whose instincts are truly artistic follows the general outline of a popular fashion, but modifies the details, when necessary, to suit the type of the individual wearer; and this rule she observes in the adornment as well as in the shaping of gowns.

At present trimmings are used with a profusion that is little short of extravagant, and they are applied upon both skirts and waists, although the latter are made to bear the greater burden of decoration. Frequently a costume is enriched with two or more kinds of garniture, and if the mode of disposal is tasteful, the variety of ornamentation gives no hint of exaggeration. Thus, fur may be associated with black lace on a skirt, and the accompanying bodice may be adorned with fur, lace and either ribbon or jet, all of which trimmings are thoroughly congenial.

Filmy lace, and chiffon that is almost vapory in its lightness seem hardly fitted to appear upon a Winter dress, unless it is intended for evening wear; but Fashion has given her sanction to their use upon street gowns. Heavy outdoor fabrics take kindly to light, airy trimmings, although the latter are seen mainly on bodices. To be sure, black nets and laces flow from the skirts of street costumes, but chiffon and white or light-toned laces are seldom devoted to such use.

The batiste lace so widely favored during the Summer has reappeared, but in a somewhat altered guise. The original productions in this variety were made on fine cream or *écru* batiste and partook of the nature of embroideries, while the new ones have grounds of fine white or *écru* net, the designs, which are always very open, being wrought upon the sheerest batiste and applied to the net. Sometimes the net is cut out underneath, and then the garniture suggests the exquisite Carrickmacross laces that were fashionable long ago. Points are shown in batiste lace as in every other kind of trimming, and insertions are also provided. Similar effects are produced on black chiffon and *mousseline de soie*, the patterns being worked directly upon the tissues. The white laces are applied in various ways on the bodices of outdoor costumes, and the black ones are used on both skirts and waists.

Point d'Alençon lace is once more popular. It has a very fine net, and the lace-work is rich and heavy. A novel pattern presents deep points formed of graduated leaves, upon which are strewn tiny raised knots that greatly increase the beauty of the design. Yokes, deep collars and a variety of other stylish adjuncts may be made of this lace. The small raised knots are also seen in other laces, being a new feature of this class of decorations.

Point gaze lace has also been revived. The net is invariably fine and the patterns very dainty, and the lace is used exclusively on evening bodices or gowns.

Linen Renaissance lace in the natural beige hue is the only one of the light-toned sorts that is applied on the skirts of street dresses, and it is adaptable to all colors. Points, both separable and continuous, are formed in this rich lace, which may be known by its conventional floral patterns and the cord-like threads that always outline the designs.

Point Venise and point de Gène laces have gained a higher place than ever in the estimation of the fashionable world. They are offered in cream, white, *écru* and black and in innumerable designs. All-over-patterned point de Gène net is favored for covering blouses, sleeves and yokes. A pretty effect may be produced by arranging the net to extend to within yoke depth of the top of a

bodice, and to droop softly at the bottom; and a similar idea may be expressed with a finer linen net resembling a spider's web, upon which medallions of lace may be applied wherever the fancy suggests. In an admirable design that is seen in both black and light-toned point Venise lace strips an inch or more in width radiate at intervals from a band heading and are held together near the top and again near the ends with lace in a floral pattern.

Black silk point Venise lace in the pattern just described and fancy jet-bead fringe provide an admirable decoration for a visiting toilette of marine-blue *crépon* and chamois-colored smooth cloth. The skirt is made of the *crépon* and is shaped to hang in three *godet* folds at the back, while the front and sides fall smoothly, scanty gathers being arranged at the belt. The basque-waist has a seamless front and back, which are fashioned from cloth and fit with great precision. The lace overlies both the front and back, the band being placed at the bottom; and the *gigot* sleeves of *crépon* are also trimmed with lace, which is applied with the heading band encircling the arm's-eye and the pendant bands falling over the full portion of the sleeve. The neck is finished with a standing collar of *crépon*. Upon the lower edge of the waist at each side of the front is secured a bunch of fringe that falls from a star ornament of jet and decorates the skirt prettily. The hat worn with this charming toilette is a shape in blue velvet, with jet insertions in the brim, and is trimmed with black ostrich tips and a yellow aigrette; and the gloves are tan glacés closed with large smoked-pearl buttons.

Black laces, among which point de Gène and point Venise, both with and without net tops, are the most important, are produced in insertions, edges and points and in an infinite variety of patterns.

In many of the dressiest costumes the waist bodice and are covered with accordion-plaited chiffon, the fulness of which is apparently restrained by very slender lace points that are caught at the ends under the blouse-like portion of chiffon to contribute a drooping effect. Lace Vandykes are applied smoothly with the points upward upon the lower part of a bodice, to produce the appearance of a corselet; and on the skirt they are arranged to point downward from the belt.

Medallions of heavy point Venise lace are offered in both black and white, and are wrought in Vandykes, palm-leaves, crescents and numerous other pretty shapes. They may be effectively used upon plain-colored woollens and fancy silks, and much originality may be expressed in their disposal.

The cotton Swiss embroideries suggest lace, but are of much heavier texture. They are popular in ivory-white and butter color and are used in the same manner as laces, the preferred patterns being points, festoons and open conventional and floral designs.

Black silk passementeries are handsomer than ever. The newest are made of a fine silk soutache braid in conjunction with satin or silk cord and are obtainable in all the popular shapes; and in some instances the rich effect is enhanced by a sprinkling of small Milan balls. A very effective silk-and-satin cord passementerie represents a delicate fern-leaf.

Crocheted trimmings show precisely the same designs as the other silk garnitures, and among them festoons and Vandykes predominate. Some of the fine silk-cord passementeries look very like the crocheted trimmings and are equally effective, though less costly. The dressiest woollens may be decorated with the silk passen-

tones, any of which may be applied over a contrasting color if the pattern is sufficiently open to show it advantageously.

A luncheon or day-reception gown of colored faced cloth may be prettily trimmed with silk passementerie in any fanciful design that includes points. The points may be applied to the sleeves at the top, and in yoke fashion at the top of the bodice, which will vary likely be loose at the bottom; and the material may be cut away beneath. Such a decoration will have the effect of an embroidery wrought upon the goods, and will give the dress a very smart air. If a skirt trimming is desired, either a panel or a border may be arranged with the passementerie.

Deep collars and yokes of black silk passementerie that shape a succession of sharp points make dressy gown or wrap trimmings and are well liked for light mourning, although they are by no means limited to such use.

More and more fanciful grow the *cabochons* which are so liberally strewn upon the jet passementeries, and which so greatly intensify the brilliancy of these decorations without adding materially to their weight. Many pointed collars and yokes, with and without shoulder-straps, are made of very fine beads, small *cabochons*, and great, shining jet stones, which are flat and uncut, though highly polished, or else are raised and cut almost like gems. In the collars the points are of uniform depth, extending nearly to the bust; but in the yokes the point at the center often reaches to the waist-line, while the others extend to the bust. Pointed jet epaulettes resplendent with great *cabochons* are also among the latest garnitures.

Wide scroll, festoon and floral patterns in jet are fashionable as well as points, and very frequently they are separable and may be used as taste directs. Brilliant fringes composed of strands of fancy beads are variously disposed, but never in continuous rows.

The effect of jet fringe applied in conjunction with jet Vandykes of very open design is displayed in a toilette of *heliotrope moiré faconné* designed for wear at a Christmas Eve reception. The skirt is in circular bell style and has five *godet* folds at the back that dis-

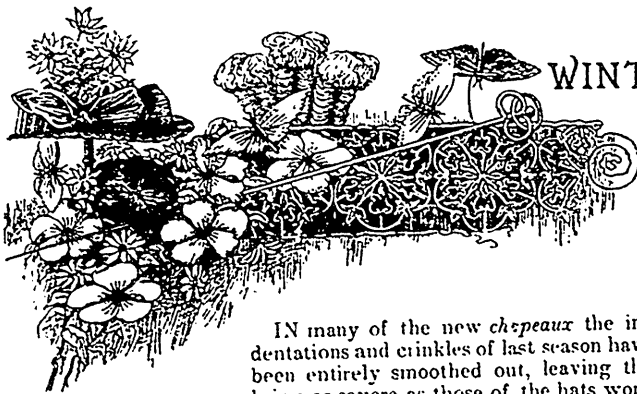
pose of the fulness most gracefully. At the left side of the skirt are applied a succession of Vandykes, and the lowest one, which is near the bottom, is tipped with fringe. The waist is short, and plait-laid at the bottom of the front and back spread upward in fan fashion. A section of fringe falls from the bust at each side, and between these fringe decorations are applied points like those on the skirt. A full stock overlaps the collar, and a full section of the material follows the lower edge, both the collar and the full section being finished with a rosette at the back. The sleeves are elbow puffs mounted on coat-shaped linings, which are faced with the goods below the puffs and trimmed with Vandykes. Fringe could have been arranged to fall from a Vandyke over each shoulder, and if the panel effect on the skirt be admired, fringe could be disposed to hang in *châtelaine* fashion upon the skirt from the lower edge of the waist at each side.

Blouses of accordion-plated chiffon over silk may be trimmed with glistening fringe, which may be arranged according to fancy so long as it is not applied in straight rows. Sash-ends of double-faced satin ribbon are tipped with fringe or Vandykes of jet when an ornamental finish is desired.

Narrow jet passementerie that measures an inch or a little more in width is secured on waists in numerous vertical rows that suggest some sort of glittering armor; and a corresponding effect is produced on skirts by covering the seams of the gores with the trimming, or, if there are no seams, by applying it in spaced vertical rows.

Ribbons were never used more freely than at the present time, and the favorite varieties for trimming gowns are double-faced satin and taffeta-faced velvet ribbons, which are deftly formed into rosettes, loops and bows of every conceivable sort. Ribbon collars are worn with both dressy and serviceable gowns, and a number of different collars may be provided for every bodice in the wardrobe.

Patterns for various collars of the fanciful, fluffy sort are obtainable, and very ordinary skill is required to develop these universally becoming accessories by their aid.



WINTER MILLINERY.

Such a bonnet would look well with a coat and muff of Persian lamb.

The other bonnet is shaped in brown felt. In front the brim sets closely to the head, and at the back it is reversed narrowly over the crown and secured with jet pins, the felt being pliable enough to make this arrangement easily possible. In front is an Alsatian bow of velvet in a decidedly golden shade of brown, the loops of which are tacked to the crown, and above the soft knot formed at the center of the bow rises a spread fan of riveted jet that is high enough to contrast pleasingly with the flat effect at each side. The bridle is of black velvet. A green velvet bow could be used in this way on a brown felt bonnet, with very pleasing results.

A wintry-looking bonnet for a young matron is made of chinchilla fur and fits the head as closely as a Puritan cap. Standing beyond the brim, and partially encircling the head like a fillet, is a band of riveted steel in the popular "walls of Troy" pattern. In front rests an Alsatian bow of turquoise-blue ribbon, at the center of which a knot of velvet is secured with a steel buckle, the delicate blue tint harmonizing delightfully with the gray of the fur. Black satin strings are secured at the back with a steel buckle. A handsome muff that would be very effective with this bonnet is formed of black velvet and trimmed with a great number of standing and falling loops of black satin ribbon and a large bunch of yellow chrysanthemums.

A stylish set for dressy promenade wear comprises a toque, muff and boa. The toque is of golden-brown velvet. A section of velvet folded about the brim is arranged in an Alsatian bow in front, but the usual knot in the center is replaced by folds that project a trifle beyond the brim. About the edge of the hat is a band of Alaska sable that is apparently held at the left side by a bunch of violets, the dainty blossoms being in perfect accord with fur trimmings. This toque is to be worn slightly back from the face to show the parting of the hair. The muff is also of velvet and is adorned with loops of sable and velvet, among which nestle violets. The boa is of Alaska sable and is to be adjusted about the neck in such a way that the ends will fall at the back instead of the front. At each side is a projecting loop of velvet, and at the left side rests a bunch of violets.

The "maggie" combination is effected in the decoration of a black felt Continental shape. White chiffon is softly wrinkled about the crown and is arranged in a large *chou* at the back, below

IN many of the new *chapeaux* the indentations and crinkles of last season have been entirely smoothed out, leaving the brims as severe as those of the hats worn by the early Puritans; and there is quite as large a class in which the volutes have resolved themselves into gentle curves that give the hats a very demure appearance.

A few towering crowns are shown, but they are more trying than equally high disposals of trimming.

Alsatian effects in decoration receive by far the largest share of admiration, and are produced with feathers as well as with loops of ribbon or velvet. Although these arrangements are really becoming only to round faces, they are nevertheless very generally affected, the more so because a clever milliner can render them either more or less pronounced, and thus adapt them to special types of woman-kind.

The Winter hat *par excellence* is laden with plumage, which in some instances curls in every direction, but is never startling or bizarre.

Bonnets so closely resemble toques that they are often worn by very young women. Elderly matrons are devoted to dignified styles of headgear, but are usually very exacting in the matter of trimming, since it is rather difficult to find a happy medium between the too sprightly and the too sober. A tasteful touch of cheerful coloring is sure to be becoming to women whose locks are streaked with silver, while a too sedate bonnet is equally certain to apparently increase her age by several years.

Jet is the enlivening medium in two stylish bonnets that were designed for middle-aged matrons' wear. One is made of black Persian lamb, with an added brim of riveted jet in the Greek-key design that rests upon the hair. In front are secured black Mercury wings, with a tiny fur head peeping from the center; and at each side are similar wings, while at the back fall black velvet strings.

which two ends of accordion-plaited chiffon fall quite long upon the hair. At the right side toward the back is lodged a cluster of black tips, with a black aigrette rising from the center. Many hats are now trimmed at the right side, and the departure is very acceptable. With a Continental hat may be most becomingly worn a full, loose veil of black chenille-dotted Tuxedo net that is to be lightly folded about the throat.

The narrow-back sailor is a general favorite. A very dressy one of brown velvet has a brim that is neither indented nor curved. The square crown is banded with folds of light-purple velvet, which contrasts very happily with the brown shape; and the folds are apparently held to the crown at each side by a Rhinestone ball-pin. Directly in front is a large, wise-looking owl with shaded brown wings that are gracefully outstretched, and at the back hang two kerchief ends of purple velvet.

One of the jauntiest hats designed for wear with tailor-finished gowns of cloth or cheviot is a small black walking shape with a close, rolled brim and a moderately high, indented crown. The brim is covered with black silk passementerie, and about the crown is folded olive-green velvet, which is half concealed by a softly fulled covering of black fish-net having large, round meshes. At the left side are secured several black *coq* pompons and fancy black quills, and two loops of black satin fall over the hair from the back of the hat. This trim little head-covering is to be worn a trifle to one side in a coquettish fashion that is only suited to youthful faces.

Rhinestones glisten brilliantly on many hats, being used to form buckles, pins, rich ornaments and even entire crowns. A handsome evening toque has a crown of Rhinestones and a brim of *cerise* velvet, and the velvet is arranged at each side in a cluster of bows, the loops of which rest snugly against the side and extend to the hair at the back. A Rhinestone ball-pin is thrust through the velvet in front, and at the right side the bows sustain a white aigrette. This glittering head-dress could be appropriately chosen by either a blonde or a brunette.

Another evening hat to which Rhinestones give a beautifying touch is made of soft chenille-and-felt braid in a dainty turquoise shade. The brim is slightly curved, the crown is pointed, and about the latter is twisted blue velvet. The velvet is arranged in a pair of standing loops at each side, a Rhinestone ball sparkles at the base of each pair of loops, and at each side of the back is a bunch of violets which give character to the charming confection, their stems being disposed to touch the hair when the hat is worn.

Hats covered with black velvet are among the choicest examples of the season's millinery. The crown of a notable black velvet hat is square and rather high, the brim is broad and straight in front and grows a trifle narrower toward the back, and heavy butter-colored point de Gène lace wrought in an open pattern is laid flatly upon the brim at the front and back. Black velvet is folded about the crown, caught in front with two glistening jet ornaments and formed at each side in two loops that extend backward. Two black tips that curl in opposite directions, and a black aigrette that stands between them are upheld by the loops at the right side. The hat rests on a black velvet *bandeau*, upon which is adjusted a single tip that curls backward over the coiffure.

A large shape with a high, narrow crown and a broad brim, rolled slightly at the left side is known as the "Gaiety Girl." A stylish example of this coquettish hat is covered with black satin antique, which so closely resembles silk beaver. It is supported by a *bandeau* of black velvet, upon which a black tip is adjusted at the left side toward the back to fall upon the hair. Against the crown at the left side are disposed four black plumes, that fall in every direction. In front is a long, curved buckle of Rhinestones-and-emeralds and at the right side another black plume curls round the crown. The jewelled buckle adds the needed touch of color. Neither very tall nor very short figures should effect such a style.

Pretty and youthful is a rather broad trimmed hat with a Tam O'Shanter crown of golden-brown velvet and a brim of buttered colored point Venice lace, bound at the edge with velvet, and curved just enough at the left side to show a *cerise* ribbon decoration on the brown velvet head-band. At the right side is a bunch of brown

tips, that are held in place with a buckle of mock topazes and rubies.

The idea of decorating hats with rows of machine-stitching is both novel and pleasing, and is effectively carried out in the design of a large hat of black velvet. The brim is broad and sufficiently curved to reveal a flat bow of yellow velvet that is secured by a Rhinestone ball-pin at the left side of the head-band set underneath. The crown is high, and both it and the brim are all over decorated with spaced encircling rows of stitching. At each side in front is a *chou* of web-like yellow lace, with a Rhinestone ball in the center; and at the left side are two black tips that turn in opposite directions from a tall, black aigrette. This hat is suited to a brunette because of the yellow bow that rests against the hair, but any other color could be introduced if it were desired for a blonde or demi-blonde.

An attractive carriage hat in which black and white are strikingly combined has a broad brim covered with black velvet, and a high crown formed of white felt braid and decorated with four large jet pins adjusted at intervals. At the left side are three black tips that curl in as many directions, and in their midst stands a black aigrette. The brim is rolled at the left side to show a flat bow of black-and-white satin tacked underneath to the head-band.

A rather exaggerated Alsatian effect is the most prominent feature of a trim, saucy-looking sailor of black silk beaver. The crown is encircled by folds of *cerise* miroir velvet, over the front of which is caught a Rhinestone buckle that curves like the crown. At each side of the front a black Mercury wing is perched on a rosette of black accordion-plaited chiffon, and black satin rosettes are placed at the back, one at each side of the center, providing an artistic completion.

The marquise shape, which suggests the Continental, though less severe in outline, is again prominently in vogue and looks well above a youthful face. A stylish example of this type has a crown of black silk beaver and a brim of bluet felt. In front are loops of black satin ribbon, and at each side is a *chou* of the ribbon that balances a bunch of bluet *coq* feathers.

Green and navy-blue are very agreeably associated in a stylishly shaped hat having a soft crown of green miroir velvet and a brim of navy-blue felt that is rolled quite closely toward the back after the manner of an Alpine hat. The brim is edged with jet gimp, and at the left side rest two parrots of variegated hae, while in front is a large jet ornament.

The combination of light-purple and golden-brown is again fashionable, and is shown to advantage on a brown narrow-back sailor-hat. About the crown is folded purple velvet, which is formed at the sides in loops that are pressed flatly against the crown; and on top of the crown in front is perched an ominous-looking black owl above which stands a black aigrette.

The close-fitting turban is always popular, and is to be preferred to a large hat when a rigidly fashioned gown is worn. One of the dressiest turbans lately noted is made of brown velvet. In front is arranged an Alsatian bow of brown velvet having two flat loops at each side and two short standing ones at the center; and a riveted steel pin is ingeniously thrust into the bow. Underneath the brim at each side of the back is secured a pointed arrangement, upon which is adjusted a rosette of *cerise* miroir velvet that gives life to the dark hat.

Another pretty turban, which is only suitable for evening wear, is formed of ciel-blue velvet that is shirred many times. A round, shirred crown-piece is disposed upon the pointed crown, and at the back are six small, fluffy white tips. This design could, of course, be duplicated in darker colors to accompany a street gown. Thus, a turban of bluet velvet could be adorned with black tips or black *coq* feathers.

Bluet is a very fashionable shade, but is only becoming to young women with pink-and-white complexions, while *cerise*, which is fully as popular, is favorable to both blondes and brunettes and is decidedly improving to a pallid face. The new golden-brown is a rather lively tone and is generally becoming, but the latest purple shade belongs as clearly to the blonde as does yellow to her dark-skinned sister.

THE WINTER HOLIDAY SOUVENIR, which we have prepared and will send to any of our readers on receipt of a two-cent stamp to prepay postage, will be found a veritable storehouse of good things. It contains not only numerous suggestions for gifts for the holiday season, but is a treasury of information on a thousand-and-one subjects that interest everybody, and furnishes also a calendar for 1895.

A TEXT-BOOK OF DRAWING AND PAINTING.—"Drawing and Painting" is the title of a book published by us that should be within easy reach of everyone who possesses or aims

at acquiring skill with the pencil or brush. It treats comprehensively, yet not too technically to suit the ordinary reader, of pencil-drawing and sketching, of painting with both oil and water colors on all sorts of materials, and of the uses of golds, enamels and bronzes. The chapters entitled "Oil Painting on Textiles," "Painting on Glass," "Painting on Plaques," "Screens," "Lustra Painting," "Kensington Painting," "Tapestry Painting," "Fancy Work for the Brush," and "China Painting" will be of especial interest to women; and every branch of the delineating art is entered into with a thoroughness that renders the book one of the most complete art works ever published. Price, 2s. or 50 cents.

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DRAWN-WORK.

CORNER OF DRAWN-WORK DOILY.

FIGURE No. 1.—This engraving represents a very pretty doily of fine linen lawn. It should be about eleven inches square, including

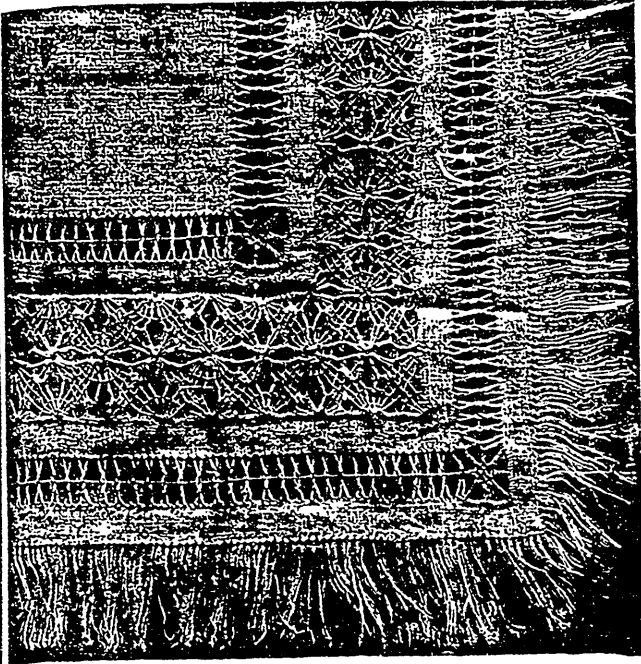


FIGURE No. 1.—CORNER OF DRAWN-WORK DOILY.

the fringe, when finished. Cut the square from the lawn and about an inch in from its edge draw two or three threads each way to mark the depth of the fringe, and knot-hemstitch the threads that are left so that they will form strands, as illustrated, when the fringe is ravelled.

engraving, forming a star-shaped figure in the corner. Next draw threads for the broad border, leaving a cluster of threads through the middle of the section and cutting away threads crossing in the opposite direction to form open squares (see figure 2). Button-hole the edges of the border as seen in the engraving and then wrap the strands into fine ropes with the knotting cotton and also fill in the spaces and darn the figures as seen at figure 2.

Then make the inner border which is the same as the outer one, remove the work from the frame and ravel out the fringe.

BORDER IN DRAWN-WORK.

FIGURE No. 3.—This handsome border may be used in completing household linen, aprons, little dresses or skirts, tidies, or any article which may be appropriately decorated with drawn work. The finish seen at either edge of the border may be used at both edges of it, if so desired. The engraving so plainly depicts the border that no detailed instructions for its development are necessary.

The border may be used in conjunction with other designs in forming a deep finish for a bureau or buffet scarf. Such a combination is pictured in our well-known book—The Art of Drawn-Work—which costs

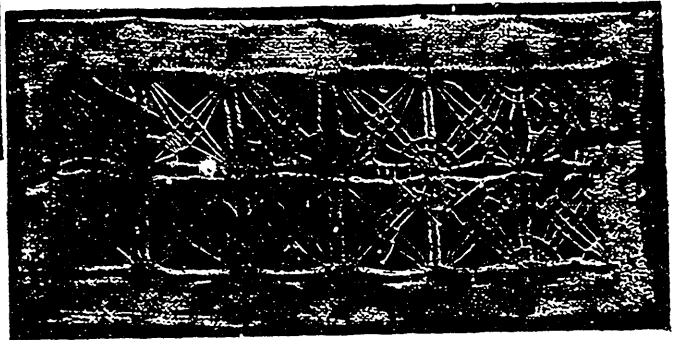


FIGURE No. 2.—DETAIL OF DRAWN-WORK DOILY.

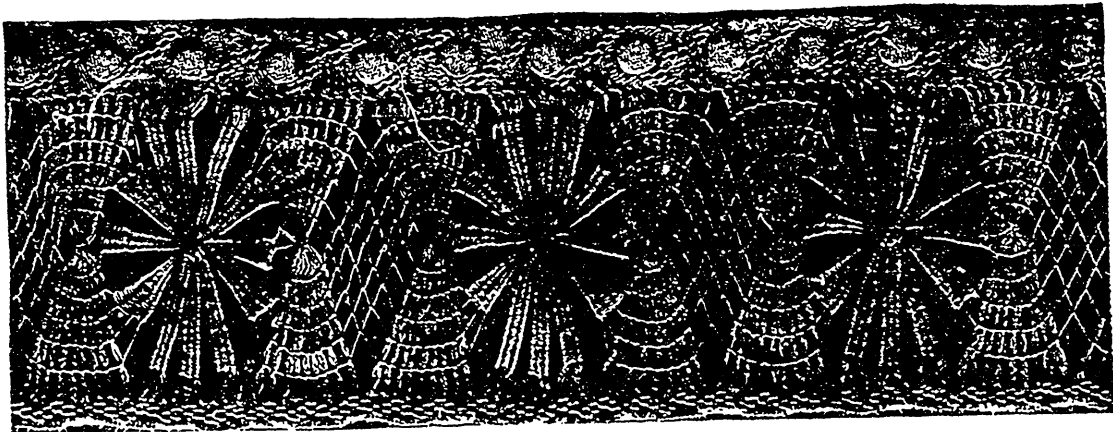


FIGURE No. 3.—BORDER IN DRAWN-WORK.

Next draw the threads for the first border (see picture). knot-hemstitch the edges to form strands and arrange the latter as seen in the

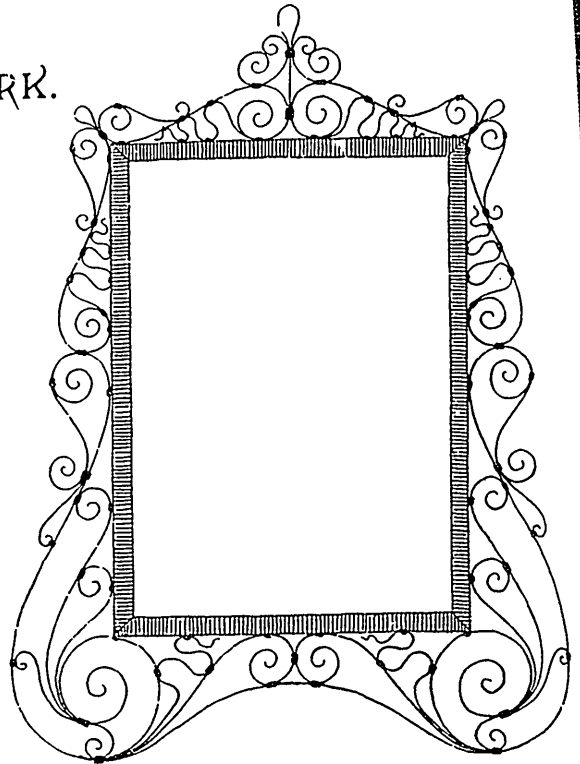
2s. or 50 cents. In adopting the border for the scarfs mentioned, white or unbleached linen, as preferred, may be used.

VENETIAN IRON WORK.

PART VI

Before proceeding with the instructions, we would refer to the appropriateness of objects in iron work for holiday gifts. They are easy to make, are inexpensive, and may be highly artistic; they are the work of the giver's own hands, and thus are sure to have a double value to their recipients; and, besides, it is possible for the maker to decide upon articles that will supply known needs of the friends who are to be remembered at Christmas time. All the patterns presented in this and foregoing papers are well adapted to the purpose, being as practical as they are pretty, but the ingenious iron-worker will doubtless strive to give a touch of originality to her holiday souvenirs.

We will now take up picture and photograph frames, for which an inexhaustible variety of designs may be found or devised. This department of the work is, perhaps, more interesting than any other to the average man or woman, since it provides a means of cheaply and artistically framing photographs, etchings and small colored pictures. A photograph frame having many original features is shown at Design No. 27 and it is well adapted for a picture of cabinet size. The mount for a cabinet photograph measures four inches and a quarter wide and six inches and a half high, but as the photograph does not entirely cover the mount, it is necessary to make the rabbit of the frame of such dimensions that it will show a portion of



DESIGN No. 27.



FIG. 56.

the photograph three inches and three-quarters wide by five inches and a half high—that is, the sight opening of the frame must be of the dimensions named.

Make the frame proper of a strip of thin iron three-eighths of an inch wide, and in the strip at suitable intervals cut angle notches, as shown at Figure No. 56, making the notches half through the width of the strip, so that the point of each angle will come exactly at the center. Then with a pair of flat-nosed pliers bend the strip in the form of an oblong, arranging each corner to appear like Figure No. 57. Join the ends of the frame at the bottom, allowing a lap of an inch or so of the strip, and making the joint by punching small holes in the iron with an awl and inserting copper tacks as rivets. With two pairs of flat-nosed pliers grasp the strip forming the frame, and bend it to form a right angle all round, as shown at Figure No. 58, locating the edges of each notch so they will arrange a mitre at one corner, also as pictured at Figure No. 58.

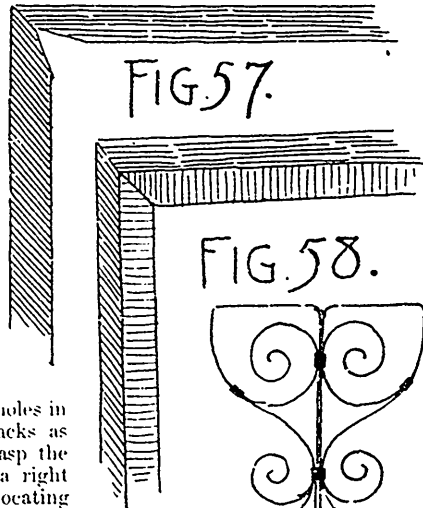


FIG. 59.

Lay this frame on a piece of smooth paper, trace its outline, and draw about it the scroll work, making the total height from the bottom of the side scrolls to the top of the center ornament nine inches and a half, and the width at the bottom at the broadest part of the side scrolls seven inches, and at about the middle of the frame about five inches and three-quarters. For the scrolls use iron strips not less than an eighth or more than three-sixteenths of an inch wide, and attach each scroll to the frame at the point of contact with a small copper tack passed through corresponding holes and riveted, or else by means of fine wire run through two holes at each joint and twisted securely.

After the frame has been carefully painted and is ready to receive the photograph, fit a piece of thin pine board in the rabbit to act as a back-board, cut a piece of thin, clear glass the same size, and trim off the mount so the picture will take exactly the proper position. Then put in the glass next the picture, and lastly the board, which should be fastened by means of thin steel wire nails driven through awl-holes in the iron and into the edge of the board. If liked, a coat or two of black paint may be applied to the wood, not only to improve its appearance, but also to keep it from warping, as thin wood is apt to do if exposed to dampness.

If the frame is to be hung upon a wall, a slender steel

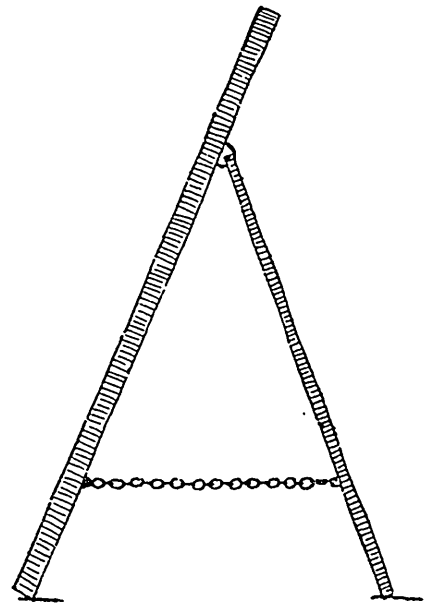
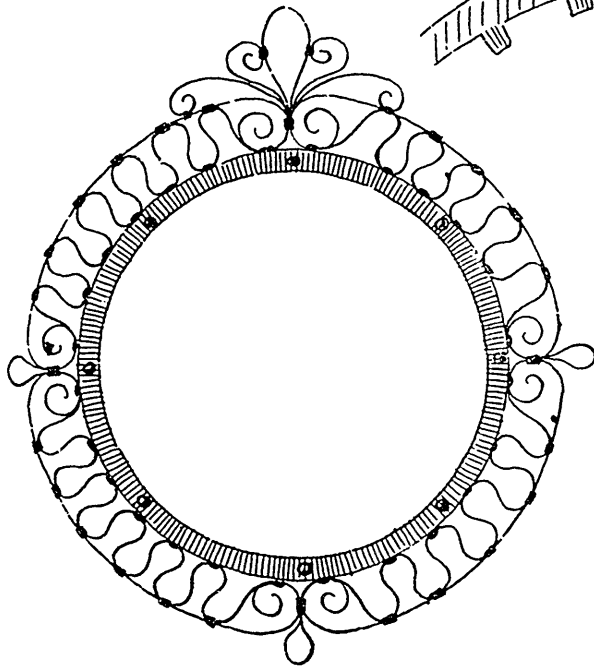


FIG. 60.

wire nail will be sufficient to sustain it, but if it is to stand upon a table, mantel or dresser, a grille support will be necessary to give the form of an easel. Figure No. 59 shows a design for a support of this description, which should be made of thin iron strips about an eighth of an inch wide. Having completed the support, secure its upper end with two small staples to the back-board of the frame near the top, and fasten the ends of a brass or iron chain respectively to the lower end of the support and the bottom of the back-board, making the chain of such a length that it will keep

the support from slipping too far back. A side view of this frame, support and chain is given at Figure No. 60, which shows the proper angle at which the frame should rest. The staples employed to fasten the support to the board should be of the lightest variety, known as blind staples, which are made of thin steel wire. The ends of the staples that protrude on the inner side of the board should be bent down and clinched to prevent the staples pulling out.

Design No. 28 offers a simple but artistic suggestion for a cir-



DESIGN NO. 28

cular frame that will be desirable for a head or a group of heads. The card will, of course, need to be trimmed so as to fit nicely within the rabbet of the frame. The angle or flange forming the rabbet should measure four inches in diameter at the outside, and should leave a slight opening three inches and a half in diameter; and the circle formed by the strips of metal outside the snake pattern (the extreme outer circle of the frame) should be five inches and an eighth in diameter. A circular frame is rather more difficult to make than a square or oblong one, but if the following instructions are carefully heeded, a satisfactory result may be secured with certainty.

To make a frame of the dimensions given, first draw with a pair of pencil compasses on a piece of thin sheet iron a circle four inches in diameter, and inside it another three inches and a half in diameter. Carefully cut along these circular lines, thus producing a circular strip a quarter of an inch wide; and then make another strip of exactly the same shape and size. Next cut a strip of iron three-eighths of an inch wide and about thirteen inches long, and with a pencil draw a straight line the entire length of the strip and an eighth of an inch from one edge. With the shears cut the strip as pictured at Figure No.

61, leaving teeth an eighth of an inch in depth and width at intervals of about half an inch.

Bend this strip in a true circle four inches in diameter, and rivet the ends together with a copper tack to form a hoop. Then with a pair of pincers bind the teeth toward the center, as indicated at Figure No. 62. Having bent all the teeth to be at right angles with the rest of the hoop, fit one of the round collars inside the hoop close up against the teeth, and place the other in a corresponding position on the outside. Thus the two collars will have the teeth between them and will hold the hoop securely. Punch about eight holes through the collars and teeth and rivet the three pieces of iron together with copper tacks. The result will be a circular right-angled rabbet of the size desired.

Lay this frame face downward on a piece of smooth paper, mark its outline and draw outside it the scroll pattern shown in the design. Then bend the scrolls in iron strips measuring an eighth or three-sixteenths of an inch, and secure them in position according



FIG. 61.

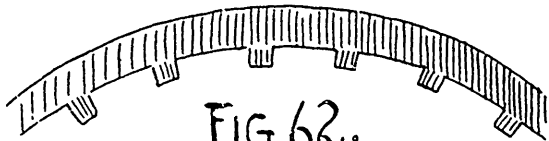
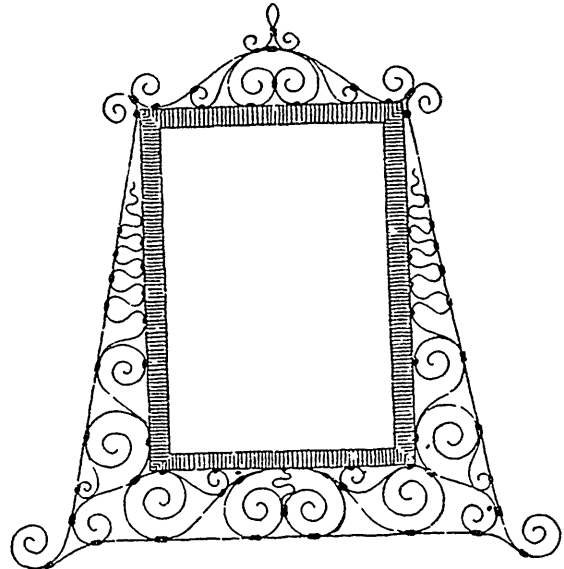


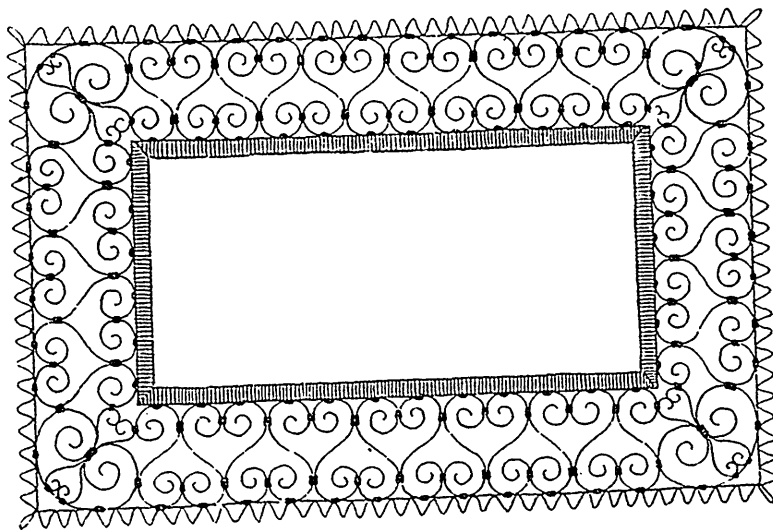
FIG. 62.



DESIGN NO. 29.

to the drawing. This frame may be suspended, or it may be provided with a support as described above, and stood upon a flat surface. The wide base of the support will keep the frame from rolling sideways.

At design No. 29 is shown a pattern for a pretty standard frame intended for a photograph of cabinet size. The manner of making is practically the same as that directed for Design No. 27, although the dimensions are different. The sight opening in the rabbet should be three inches wide by four inches long; and the total height of the frame, measuring from the bottom of the scroll feet to the top of the pinnacle, should be six inches and three-quarters; while the width across the bottom, including the scroll feet, should be seven inches and a half. The distance from the bottom of the frame to the rib beneath should be one inch,



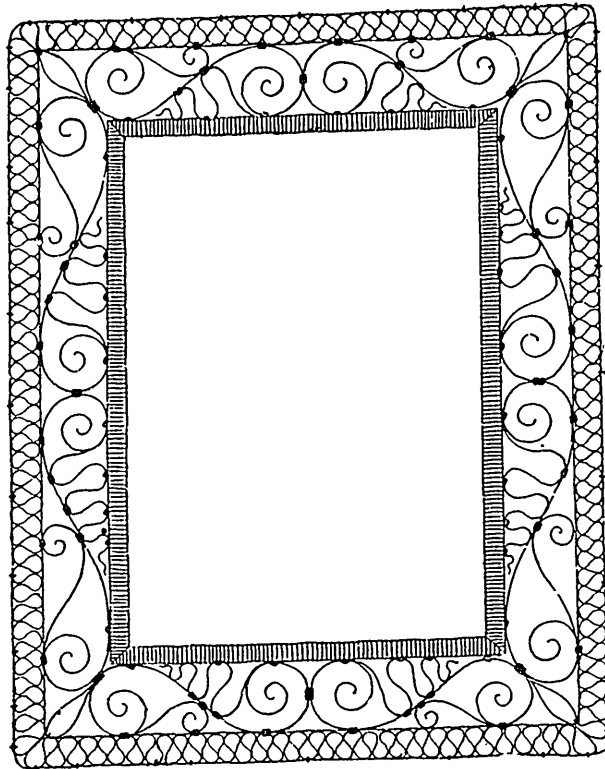
DESIGN NO. 30.

and that from the side of the frame at the bottom to the outer band should be seven-eighths of an inch. This outer band gradually approaches the frame until it touches it at the upper corner, above which it is bent in a scroll, as it also is at the bottom to form one foot. A back and support must be provided, so the frame will rest securely upon a table or mantel; and the entire structure must be painted black as usual.

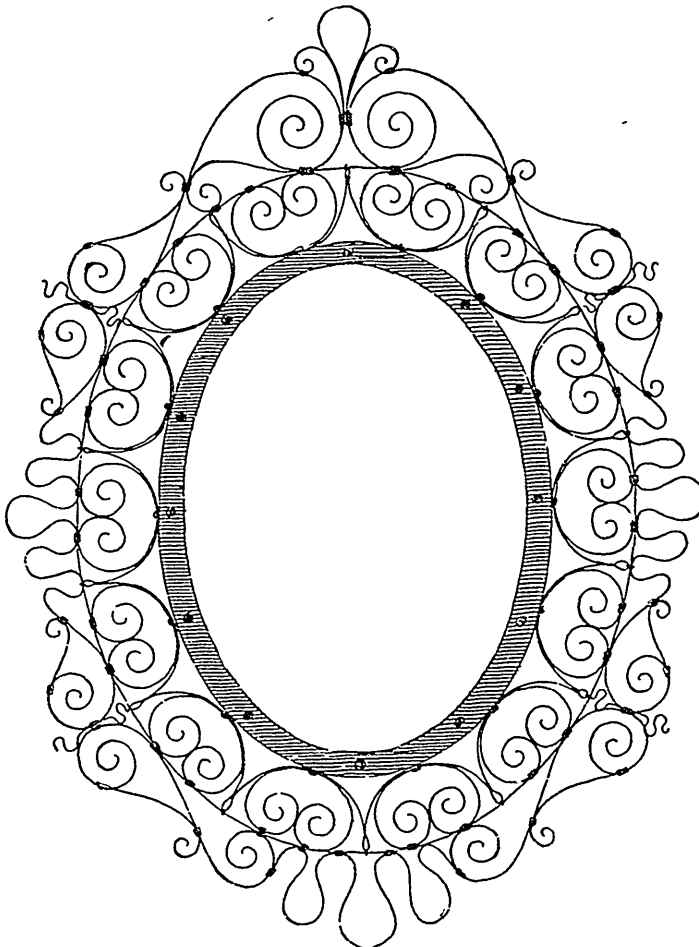
The long frame pictured at Design No. 30 may be used crosswise for a group of heads, or may be placed upright for a full-length figure. The total length of the frame should be nine inches and three-quarters, and the total breadth six inches and a half; and the inner frame or rabbet should measure six inches and a half in length and three inches and a half in breadth, with a slight opening measuring six inches by three. This design makes a very neat wall frame, and it may be enlarged to suit a small etching or colored print. The pattern at the sides and ends between the outer rib and the rabbet is made up of a series of S scrolls, each pair arranged back to back; and at each corner is a different design, for which a pattern should be drawn on paper.

While the black finish is very pretty and stylish for every kind of iron work, it does not follow that all objects, and especially all picture-frames, should be completed in this way. Colors are pleasing and effective, and the enamel paints in different light tints that can be purchased in many of the shops for household use will be found entirely satisfactory for the purpose. Light shades of pink, blue, green and tan are particularly desirable, and so are white and ivory. When any of these delicate tones is to be used, it is a good plan to first give the iron two coats of ordinary thin white paint, to fully conceal its black surface; for the enamel paint is rather light in body, and a number of coats would be necessary to properly cover the surface if it was used alone, whereas only one or two coats will be needed in addition to the ordinary paint.

Another pretty finish may be produced by gilding or silvering the scroll work and then applying a thin coat of pure spirit varnish to keep it from tarnishing. If the iron is to be gilded, it should first be given one or two thin coats of chrome-yellow; while if it is to be silvered, it should first be painted white or light pearl-gray. The paint will not only serve to hide the iron, but will



DESIGN No. 31.



DESIGN No. 32.

also provide a smooth surface for the gold or silver, both of which are sold at paint shops and by many druggists.

Design No. 31 represents another frame for a cabinet photograph of regulation size. The frame should be six inches and a half wide by eight inches and a quarter long, and the outside dimensions of the inner frame should be four inches and a quarter by six inches, while the slight opening should be half an inch smaller each way. The inner frame having been constructed as above directed, lay it on paper; mark its outline, and then draw the pattern, being particularly careful to have the inner scrolls accurately curved. Then bind and fasten the iron in the customary way.

A unique oval frame is represented at Design No. 32. It is constructed like all the others described, with the exception of the oval rabbet, which is made in the same manner as that for the circular frame pictured at Design No. 28. It will be necessary to cut two oval collars of iron, each five inches and three-eighths one way by three inches and seven-eighths the other, measuring at the longest and widest parts. An oval hoop as large as the outside measurement of the collars must be made, and cut in teeth at one side, as described in Design No. 28.

When the inner frame is completed, the outer scrolls must be drawn and bent as illustrated. The metal band running parallel to and outside of the inner frame, with scrolls both inside and outside of it, must measure seven inches and a quarter by five inches and three-quarters. The extreme height of the frame should be ten inches and a half, and the greatest width seven inches and a quarter. This frame is especially appropriate for a cabinet.

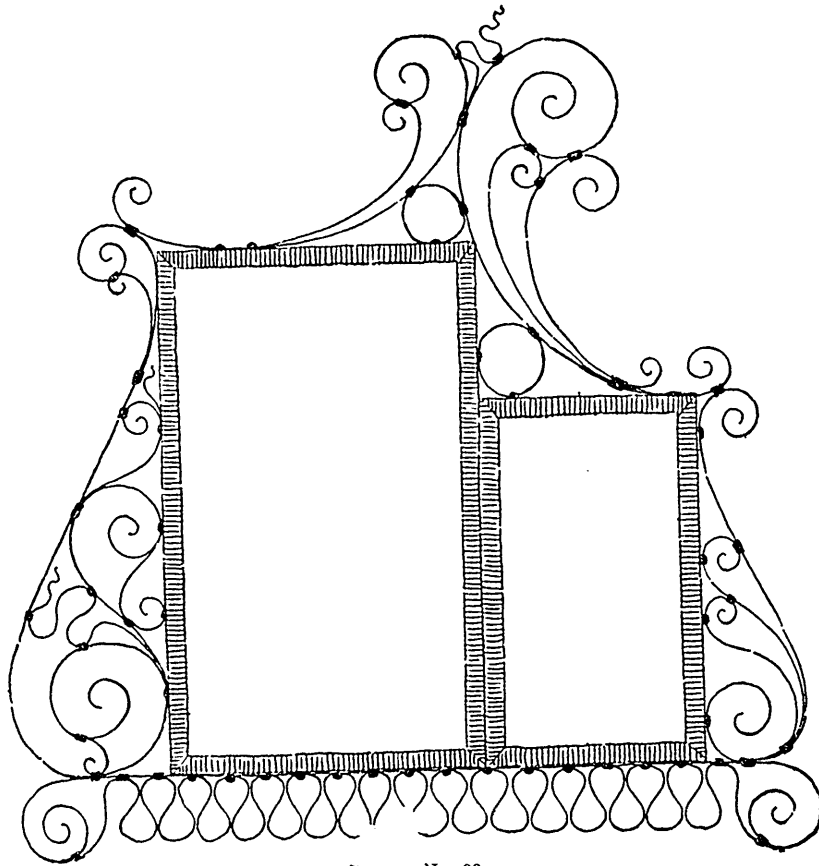
Many iron-work frames will look well if the grilles are backed with thin silk in some pretty color that will harmonize with the black finish of the iron. Such frames as those shown at Designs Nos. 28, 30 and 31 are admirably adapted to such treatment, but a backing could not be arranged to advantage on a frame like those displayed at Designs Nos. 27 and 32, as the outline would be so irregular that it would be a difficult matter to catch a fabric to the outer rib all around and arrange it so the raw edge would not fray out.

An original idea for a double frame is offered at Design

No. 33, which, in general effect, is suggestive of the rococo style of ornamentation. The two portions of the frame are designed to

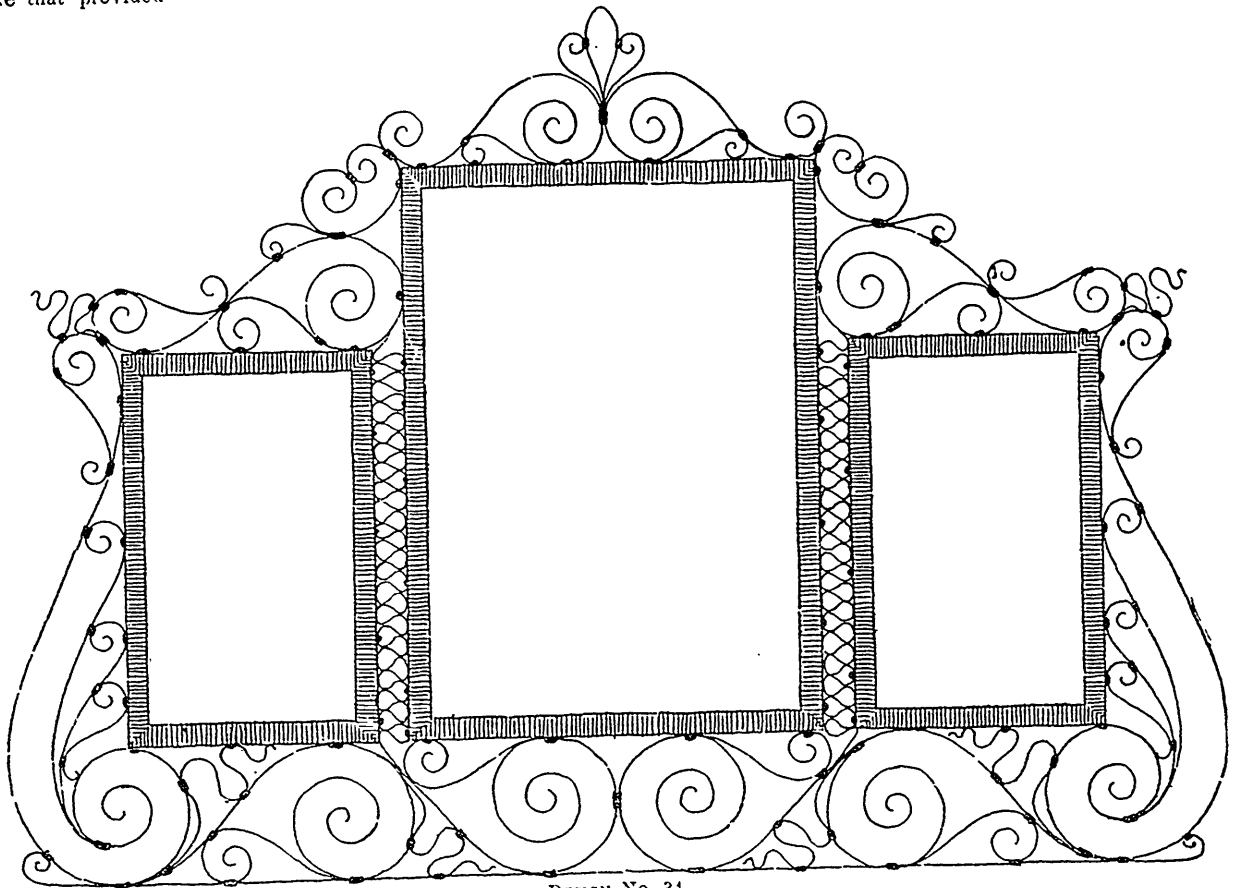
contain respectively a cabinet photograph and a *carte de visite*. The outside dimensions of the larger portion should be three inches and three-eighths by five inches and three-eighths, with the sight opening a scant half inch smaller each way; and the outside size of the smaller frame should be two inches and three-eighths by three inches and a half, with a sight opening of corresponding dimensions. The two portions must be securely fastened side by side, with their lower edges exactly on a line.

The total width of the frame from outside to outside of the scrolls should be eight inches and three-eighths, and the height to the end of the topmost scroll eight inches and three-quarters. In order to have the scrolls perfectly accurate it will be necessary to draw a full size pattern. The two frames must be provided with separate back-boards, and to the larger one must be attached a support like that provided



DESIGN No. 33.

The suggestion for a triple frame given at Design No. 34 is quite elaborate, and while the design is really no more intricate than any of the others, more time and pains will obviously be required to follow it satisfactorily. The central portion of the frame is intended to accommodate a cabinet picture, its outside size being four inches and a quarter by five inches and seven-eighths, and the sight opening being a little less than half an inch smaller both ways; and the frame at each side, being designed for a *carte de visite*, has an outside measurement of two inches and a half by three inches and seven-eighths. The small frames are separated from the larger one by snake-pattern grilles made of iron strips three-eighths of an inch wide, and the three are surrounded by a rather elaborate grille as illustrated. The total length of the completed frame, from outside to outside of the scrolls, is twelve inches and three-quar-



DESIGN No. 34.

at Design No. 27. If colored photographs are to be placed in the frame, the effect will be exquisite if the grill work is tinted a light shade of blue, a delicate apple-green or a soft warm salmon-pink.

ters, and the total height nine inches and an eighth. When the frame proper is completed, provide back-boards and glass, add a supporter and paint as desired.

J. HARRY ADAMS.

CROCHETING.—No. 45.

ABBREVIATIONS USED IN CROCHETING.

l.—Loop.	h. d. c.—Half-double crochet.
ch. st.—Chain stitch.	tr. c.—Treble crochet.
s. c.—Single crochet.	p.—Picot.
d. c.—Double crochet.	sl. st.—Slip stitch.

Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more from * (or last *), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

DOLLS' SET, CONSISTING OF SACK, MITTENS, TAM O'SHANTER CAP AND BOOTEES.

This set is made of red and white German knitting cotton. FIGURE No. 1.—To Make the Sack.—Begin at the neck and with the white make a chain of about 55 stitches, then turn.

First row.—Make 1 d. c. in the 5th stitch from the hook, skip one stitch, make 1 ch., 1 d. c. in the next one, and repeat across the chain until there are 23 more doubles; 4 ch., turn.

Second row.—Make 1 d. c. in the first space, * 2 d. c. with 1 ch. between in the next space, and repeat from * across the row, ending with 1 d. c. in the last space; 4 ch. turn.

Third row.—1 d. c. in the first space, then 2 d. c. with 1 ch. between in each of the next 3 spaces formed by the 1-ch., 4 d. c. with 1 ch. between the first and second, and second and third doubles; this forms the widening on the shoulder; now 2 d. c. with 1 ch. between in each of the next 2 spaces formed by the 1-ch., another widening like the last in the next space; this completes the first shoulder widening; 2 d. c. with 1 ch. between in each of the next 3 spaces formed by the 1-ch. (always working in the spaces formed by 1-ch.); a widening in the next space, same as on the shoulder; this is for the center of the back; 2 d. c. with 1-ch. between in each of the next 3 spaces, a widening in the next space, 2 d. c. with 1 ch. between in each of the next 2 spaces, another widening in the next space, 2 d. c. with 1 ch. between in each of the next 3 spaces, 1 d. c. in the last space, 4 ch., turn. In the next row you work the same as in the last row until you reach the widening; then make the widening in the first 1-ch. space,

then 4 groups of 2 d. c. with 1 ch. between, then another widening work in the same way to the first space in the widening at the center, widen, then 4 groups of d. c., with 1-ch. between, another widening, 4 more groups, widen, then 3 groups and 1 d. c. in the last space. Work 3 more rows in the same manner, then in the

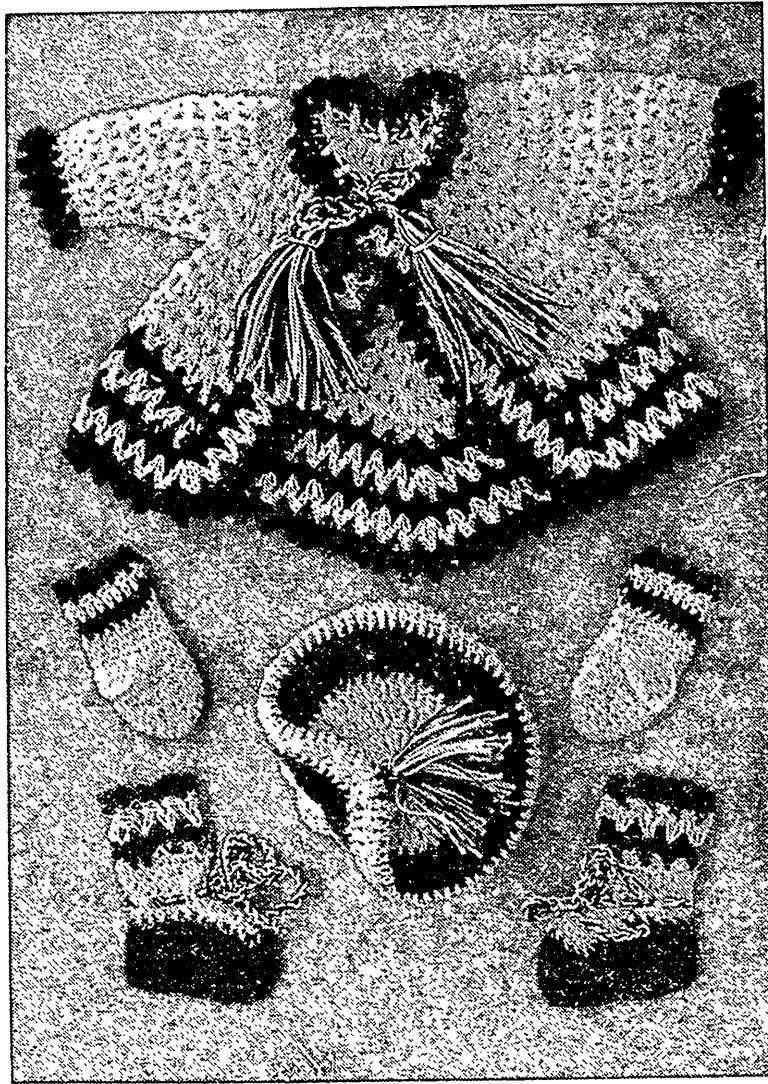


FIGURE No. 1.—DOLLS' SET, CONSISTING OF SACK, MITTENS, TAM O'SHANTER CAP AND BOOTEES.

and between each double crochet in the group make a picot instead of the 1-ch.; for the picot make 3 ch. and catch in the first one.

Finish the sleeves by working round and round, without any widening, until there are 6 more rows of the white; then make 1 row of s. c. to draw it in at the wrist, and finish with a row of

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red like the edge of the sack. Crochet a cord of the two colors and finish with tassels and run through the spaces at the neck.

To Make the Bootees.—Use the white and make a chain of 6 stitches, then work back and forth in s. c. for 5 rows. Now make a ch. of 11 stitches and work round and round the chain and across the front until there are 5 rows in the leg. Next join on the red and make 1 row of 2 d. c. with 1 ch. between, the same as in the sack, in about every other s. c., then 1 row of white like the last row, and finish with a picot edge thus: Make 1 s. c. in the 1-ch. space, a picot like those on the sack, 1 s. c. in the next space and repeat all around. For the foot, join on the red and work round and round, widening once in each row at the front until there are 6 rows of the red; then crochet the two edges together in slip stitch. Crochet a cord of the two colors and run through the single crochet just above the red.

To Make the Mittens.—Begin with the white at the point and make 3 ch.; join, and work round and round, widening in every stitch for about 3 rows; then widen in every other stitch for 2 rows, then 4 rows plain; now make a chain of 8 stitches, skip 8 in the portion just made, then work round and round in the same way, except on the chain instead of the stitches skipped, which makes the opening for the thumb. Make three rows above the opening, then with the red, one row of short d. c., then one row of white and finish the upper edge with the red the same as at the top of the socks.

For the thumb, crochet round and round the opening, making 5 rows in all and narrowing down to nothing.

To Make the Cap.
—Make, with the white, a chain of 6 or 8 stitches; join, and over this chain make 22 d. c. Make 2 more rows of d. c., widening in every other stitch in the first row then in every 3rd stitch in the next row or often enough to make the work perfectly flat; join the red and make 2 more rows of d. c., widening in every 3rd stitch in the first row, and in the second row widen in every 4th stitch. Join the white and work 1 row of short d. c. without widening; then in the next row narrow every 5th stitch; join the red again, and make 2 rows of half-double crochets, narrowing in every 3rd stitch. Join the white and finish with a scallop made thus: Make 5 d. c. in a stitch, skip one, 1 s. c.

in the next, skip one, 5 d. c. in the next and repeat all round. Finish the top with a tassel or pompon made of two colors. Any color yarn may be used in place of red; or the combination may be reversed, using white for the ornamental portions. Crocheting silk may be used instead of yarn for the darker portions.

FINGER-BOWL DOILY.

FIGURE No. 2.—The center wheel of this handsome doily is worked first, then eight pieces of linen each two inches square are button-hole stitched with a needle, or, as in this design, the work may be done with a very fine crochet needle in single crochet.

The latter is quickly done but great care must be exercised to avoid pulling out the corners. The squares are then joined as shown in the engraving and the open spaces filled in with daisies formed as follows: Five chain, join in a ring. Over the ring make twelve roll stitches. To make a roll stitch, work as follows: Thread over hook ten times (or as often as called for); insert the hook in the first chain-stitch made, thread-over, draw through the work, thread over, pull through the coil, thread over, draw through the one loop on the needle. The roll when complete is straight, with a string the length of the roll along its side. Repeat the details given for the next stitches. Join last roll to first one made.

For the center make chains of ten stitches and join.

First round.—24 s. c. in ring, join.

Second round.—3 ch., 2 d. c., 2 ch., 2 d. c. in the first s. c., * 2.

1. c., 2 ch., 2 d. c., in the third s. c., and repeat from * 6 times more; join.

Third round.—In each shell, work 7 d. c. with a s. c. between shells.

Fourth round.—* 4 ch., 8 d. c., in center of 7 d. c., 4 ch., sl st. in s. c., repeat 7 times more from*.

Fifth round.—Single crochet in every stitch

For a Leaf

—Chain 12 then as follows

First row.—1 ch for turning, 1 s. c. in each of 11 ch., and 3 s. c. in the 12th ch., 11 s. c. in the opposite side. This leaves two stitches at the end free.

Second row.—These leaves are worked in ribbed style. One ch., 1 s. c. in every st. but the last two at the end, and 3 s. c. in the middle of the 3 s. c. of previous row. Repeat this row until there are 13 rows. In making the last row always fasten to the center of a scallop before going up to the end, and also fasten each leaf to the last one made before breaking the thread.

BON-BON BAG.

FIGURE No. 3.—The bottom of the bag is in the shape of a yellow flower, the petals of which are cut from cardboard and covered with satin. The sides are sewed together for about 4 inches so as to allow the tops to flare a little or droop. The stem is made of wire wound with green silk and the leaves are of green satin. To crochet the bag portion, which may be of silk or any color desired, make a

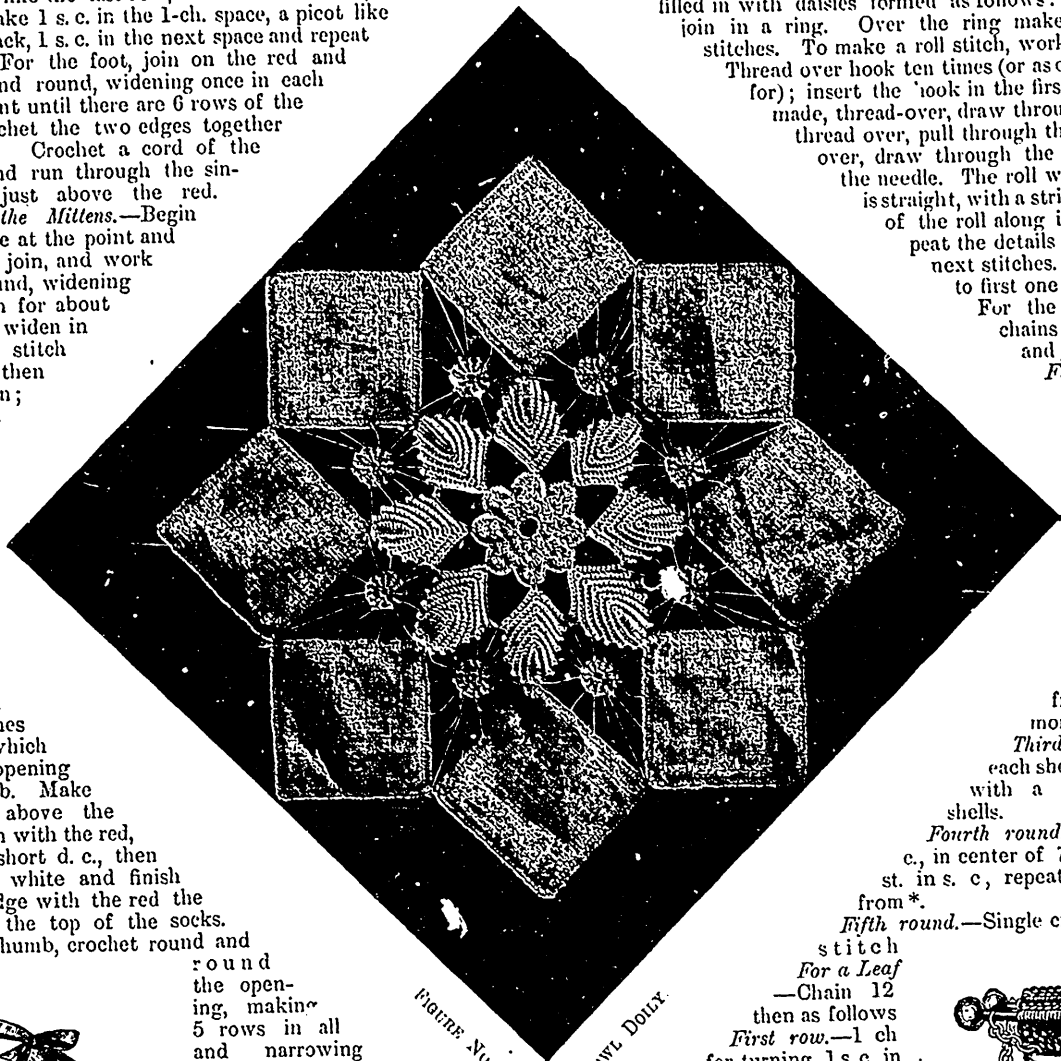


FIGURE No. 2.—FINGER-BOWL DOILY.



FIGURE No. 3.—BON-BON BAG.

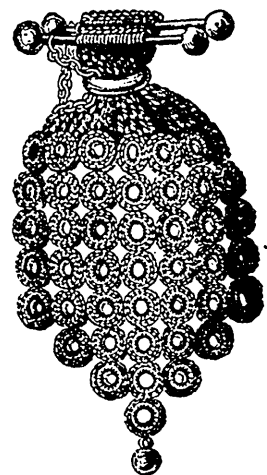


FIGURE No. 4.—CROCHETED CARD-TABLE PURSE.

chain of the length required to reach around the flower portion at the top of the sewed sides, and join in a ring. Then make 1 double in every other stitch with 1-chains between. In all the other rows work 1 double in every space with 1-chains between. Make shells of deep as desired, and then finish the top as follows: Make shells of 5 doubles each, catching them down by single crochets so that they will lie flat. Run ribbons in the top and tie them as seen in the picture. Belding's or any make of silk preferred may be used, and the bag may be made in shell stitch if desired.

CROCHET CARD-TABLE PURSE.

FIGURE No. 4.—This card-table purse is composed of 88 small metal rings covered in crochet with old-rose sadder's silk. Take 14 rings for the top row. Crochet 10 single crochets around the first half of each successive ring, then a slip stitch on the 1st single of the first ring. Going back along the other side, crochet 10 singles

around the second half of each ring, and a slip stitch on the 1st single. The wrong side of the crochet is the right side of the purse. Make 4 more rows with 14 rings each, connecting the rings of each row to those of the preceding row when working around the first half. For the pointed lower end make 1 row of 10 rings, then 1 row of 6, and lastly 2 rings for the point, where the rings are then tacked together with needle and thread. The top is then finished with 9 rows of work as follows:

First row.—A treble crochet between the first 2 rings in the top row, 2 ch., 1 d. c. at the middle of the next 10 singles around a ring, 2 ch.; repeat.

Second to Eighth rows.—4 ch. to begin, then 1 double around each 2 ch., and 2 ch. between.

Ninth row.—This row fastens on the clasp of the purse, which consists of a ring and two bars connected by a chain. 1 ch. to begin, then a single around every 2-ch., working around the bar. A metal ball finishes each point.

THE HOME.

SECOND PAPER.—FURNITURE.

Modern chairs, sofas, chiffonniers, etc., should be comfortable, dignified and graceful, but no fantastic, such as harps, hearts and the like, should, according to the rules of appropriateness, enter into their designs. There was an era when all really fine furniture had more or less understandable suggestions of nationality, history, mythology or family distinction skilfully carved in high or low relief upon its enduring wood, and good specimens of the wood-carver's art are still held in the highest esteem by artistic connoisseurs.

Even old mahogany seems a youthful upstart when compared with oak that has become nearly black with age and countless polishings; and it is, therefore, in best taste, when one has inherited or purchased a few such precious objects, to have all needful articles in the rooms where they are located as simple and inexpensive as is compatible with real excellence. Willow and wicker furniture, oak that shows no tawdry imitations of the stains of time, and, if one can afford it, real mahogany (not cherry stained to imitate it) will all look well with really ancient oak, either carved or plain, or with antique rosewood.

Do not select anything that is a pretence or imitation, even though it is made with skill and exactness. Insincerity may be expressed in a piece of furniture as well as in speech, and such a deception is seldom successful. In the poorer parts of our large cities, where rents are low and foreign work-folk are congregated in large numbers, furniture is carved very cheaply for dealers, who make large profits upon it by deluding purchasers who are not able to detect its faults of workmanship and palpable lack of originality. Such objects are no more to be compared with genuine antiques that were wrought when time was plenty, labor cheap and skilled, and bread abundant, than are machine-woven laces to be likened to hand-made real ones. Do not be beguiled into purchasing these inartistic imitations if you wish to gain or retain a reputation for judgment and good taste. Good furniture, however plain, is much more pleasing to look upon and has a much higher actual value.

One must have chairs and bedsteads enough to go round and, if possible, a few more with which to be hospitable; but beginners in home-making will do well to manage at first with as few articles of furniture as their actual needs will permit, unless they have abundant means to gratify their desires. Above all, let there be no shams at the start, for they would make a bad commencement and be ominous of future deceptions. It would be far better to cover rough boxes with moss-stuffed cushions and graceful valances than to have showy chairs and sofas with springs cheaply adjusted, and fillings of excelsior (shredded wood) covered with common cotton or wool plush. Such furniture makes a brave show until a spring cord breaks or the flimsy plush begins to fade, and then its inferiority is painfully apparent.

This plea for genuineness in fitting up a home is by no means intended as an objection to home-made ingenuities, but quite the contrary. Such articles are never deceptive, since they are not intended to appear as anything but what they are. They look home-made, and while they may not always be exactly artistic, they are certainly useful, comfortable and economical, and testify to the thrift, industry and ingenuity of the house mistress. They are triumphs over the limitations of a meagre income, and they are trustworthy promises of future prosperity, if one may measure

their suggestiveness by Poor Richard's proverb, "A penny saved is two pence earned."

Of course, in these days when the furnishing of the feminine mind is properly regarded as a moral, social and material necessity, no woman can afford to give all the leisure remaining after her daily round of essential obligations to tack-hammers and crêtonnes, but a part of it should be thus occupied if her circumstances demand the saving that may be thus effected. The fine sentiment that usually prompts such efforts and secures adequate results makes the work congenial, and the necessity for it ennobles every hour spent in constructing useful or reasonably ornamental articles. The training of a woman's mind provides skill for her hands, so our expert educators assure us. Women who say, "I don't know how" and rest their consciences on that confession, and, worse still, those who make the same admission proudly, as though it proved them patricians, are wholly out of touch with the spirit of the century. The truly well-bred woman admits her ignorance and her lack of skill, if admit them she must; but she does so with humiliation and regret, knowing that her shortcomings render her so much less valuable to her family and to her kind.

When beginning to furnish a home, always attend first to the kitchen, and then supply the linen closet. For the equipment of the latter suggestions will be made later on, but it may be mentioned here that it is becoming more and more generally customary for a kinswoman or very dear friend of the bride or groom to equip their kitchen as a wedding gift, and for another to provide them with household linen. Naturally, this custom calls forth much enthusiastic attention to novelties in each department, and especially in kitchen conveniences; and this zeal is usually beneficial.

Both the comfort and the health of a family depend largely upon the kitchen. The educated woman is well aware of this fact, and if she is conscientious, she will make herself at the outset complete mistress of all needful culinary intricacies, and will learn the chemical elements of the various foods, and the changes which they undergo when subjected to different degrees of heat and when cooked in vessels of various metals and other substances. She is not tempted by the copper saucepans and brass kettles of many sizes that were devoted to numerous uses by our ancestors, no matter how finely these pretty utensils may be made to glitter within their glass cases upon modern kitchen walls. She knows that the most careful polishing to free them from the influence of acids and other fouling substances is absolutely necessary before each time of using, if their contents are to be wholesome; because verdigris and coppers are certain to form on brass or copper that is not in constant use, and often deposits of these poisons that are so small as to be invisible are sufficient to cause sickness if not death. That the women of the last generation did maintain their brass and copper utensils in a state of purity was because scouring pleased them, and its result gratified their pride.

The wise house-furnisher whose means are limited prefers tinned ironware, and to be sure of its quality she purchases it from a reputable dealer. Inferior tinware always has lead in its composition, which will melt in a moderate heat and diffuse its fumes through the food, to prove a slow poison to persons with super-sensitive mucous membranes; and the same is true of common glazed metallic saucepans.

When the housewife can be a trifle luxurious in her selections,

she will be likely to procure cooking vessels made of aluminum, which neither rust nor corrode, are light, serviceable and pleasing to the eye and are not excessively costly. Indeed, so desirable are these utensils that to procure them many a woman will omit some of the ornamental objects upon which she has set her heart. Aluminum kitchen ware is not yet purchasable everywhere, but if it is asked for at any first-class house-furnishing shop and the purchaser will accept nothing in its place, doubtless the shop-keeper will obtain it for her. Of course, kettles and pans of this metal are not really needed for boiling and roasting meats, because simple iron ones are perfectly safe and wholesome; but it is advisable to procure them if possible.

It is well before making one's purchases to send for a list of the articles that are provided for use in the kitchen, and to first select the essentials and afterward, if the purse will allow, choose conveniences and implements for making foods more attractive, such as individual pans for raised rolls and long cakes, timbale moulds, rings for moulding rice and potatoes, and forms for aspic, tomato and other jellies that are to be served with meats and salads. It is not a good plan to purchase everything for the kitchen at one place, because, as a rule, every dealer in kitchen utensils is an agent for the sale of one or more special contrivances for cooking or preparing food. Thus, a certain shopkeeper may be the only one in his town or neighborhood who sells the patent covered roaster which has a ventilating slide for increasing or lessening the heat, and in which meat may be roasted perfectly without being basted and without losing either weight or flavor; while another dealer may have an exclusive agency for the new steam cooker, in which meats, fowls, vegetables and puddings may be cooked together without needing to be watched and without a chance of their flavors mingling or escaping.

Among the countless conveniences that have been provided by modern ingenuity may be mentioned patent baking-tins that have more than enough peculiar excellences to warrant the slight differences between their cost and that of ordinary tins; bread and cake knives that make no crumbs; egg-beaters that save both time and strength, not only in the frothing of eggs, but also in the whipping of cream and the preparation of mayonnaise; mixers of bread and cake, by means of which better results can be secured than by hand and with half the expenditure of labor and time; and ingenious kitchen cabinets designed to take the place of tables and arranged to contain an almost endless assortment of necessaries, such as flour, spices, herbs, knives, forks, spoons, towels, etc., all convenient for immediate use. Of kitchen tables there are several styles, and the merits of all should be considered before a selection is made.

Earthen jars, properly labelled, should be provided for eggs, butter, sugar and other needful cooking and table materials. Such receptacles are desirable, convenient and decidedly ornamental, giving the kitchen an air that is at once pleasing and practical. The kitchen crockery should be chosen with care, since it may be really artistic without being very expensive. Hand, glass and dish towels should be neatly hemmed, and should always be ironed after being washed. Six of each kind are none too many, even for a small family; and the drawer or closet-shelf set aside for them should be large enough to allow each variety to be arranged in a separate pile.

The plastering of the kitchen walls should have some protection, at least on the lower part, to keep it from being soiled or shattered. Perhaps the best mode of treatment is to glue on a dado of thin linoleum and finish its upper edge with a moulding that has a wide groove at the top, in which plates may be set and leaned safely against the wall. This dado may be easily cleansed with soap and water. The floor should be covered with a thicker variety of linoleum, which, being made of wood pulp and linseed oil, is perfectly wholesome and may be procured in many bright and graceful patterns.

Now as to bedrooms. Metal bedsteads are best, and they may be of brass, of brass and iron, or of iron tipped with brass. These three qualities differ considerably in price, but they are equal in wholesomeness and nearly so in attractiveness. It is really economical to procure the best mattresses, and a high grade of woven springs to support them, for a good hair mattress may be made over and over and will last a lifetime, and a superior spring will keep in order so much longer than an inferior one that its extra cost is fully warranted.

In purchasing pillows be sure that the feathers are beyond reproach. If they have the least smell of decomposing skin or flesh, reject them, as this odor indicates that they have not been thor-

oughly steamed and properly dried in the sun, or in a high artificial temperature. Pillows are not so large as heretofore, and sensible housekeepers now provide two medium-sized ones for each person instead of one large one, and omit the bolster. This plan is particularly desirable for a guest chamber, as it enables the guest whose preference in this respect is unknown to the hostess, to adjust his head high or low, according to habit.

The round bolster that is now so fashionable on fancifully dressed beds—"show beds"—is usually laid aside at night, and the handsome bed-cover is carefully folded and put away, as should even the ordinary top spread upon beds that are in daily use. A firmly woven counterpane is very pretty and proper upon a bed during the day, but it should never cover a sleeper, whose body throws off unwholesome exhalations that will not escape unless the bedclothes are of light weight and loose weave.

Do not cover the floor of a sleeping room with carpet. Matting is not especially objectionable, and is obtainable in many finely figured patterns that are decidedly attractive; but a bare floor is most healthful. A well laid floor of oak is to be preferred, but if it cannot be had, a floor formed of perfectly matched Georgia pine will be found entirely satisfactory and by no means expensive. All cracks and joints in the pine floor should be filled with wood cement, and three coats of boiled linseed oil should be laid on while the floor is new, after which it may be waxed, or varnished with shellac, although many prefer the oil finish. Before the oil is applied all nails should be sunk and the holes nicely filled, and the surface should be carefully levelled and sand-papered.

If a house has been inhabited by people who may not have been cleanly in their habits or perfectly healthy, scrub all the floors carefully with strong soda-water; and when this has thoroughly dried, apply with a brush a thin coat of coal tar that has been diluted or infused with one-fourth its weight of heavy coal oil. To insure absolute purity, the washing with soda-water should be followed, as soon as the boards are dry, by a thorough application of water to which corrosive sublimate has been added in the proportion of a little more than one drachm to each gallon of water. This serves as an antiseptic, and while it may not be necessary, it assures safety in doubtful cases. After the first coat of tar and oil has dried for two days, add another, and in two days more a third; the result will be a smooth, polished surface that will be impervious to parasites and entirely unfriendly to disease germs. Such a floor may easily be kept free from dust by means of a soft hair broom; and after it has been subjected to much usage it may be restored to its original attractiveness by rubbing it lightly with a mop or woollen cloth moistened with a few drops of petroleum. The odor of the petroleum will soon disappear, especially if the windows are kept constantly open; but, of course, no fire or light should be allowed in the room until it has been entirely cleared of the combustible fumes.

Rugs or pretty strips of carpet may be laid upon the bedroom floor during cold and cool weather, and in Summer they may be exchanged for straw mats, which are dainty-looking and may be obtained in many sizes, either square or oblong.

Window-seats made of softly cushioned and prettily covered boxes in which may be stowed a host of small articles not in constant use are as ornamental as they are comfortable, and are particularly desirable for bedrooms. The addition of a bright-hued pillow or two will greatly increase the attractiveness of such a convenience.

Never choose hanging curtains for bedroom windows, and never arrange them about a bed, for health's sake. Short sash-curtains of muslin or silk disposed in hour-glass fashion are very dainty, and are sufficient, provided muslin shades are added for use when the sun is too strong or seclusion is necessary. Close curtains that are run upon rods at the top and bottom are stylish and add much to the appearance of a bedroom. They are ruffled at their inner edges, while curtains that fail free from a rod at the top are sometimes ruffled at both their inner and lower edges. Two curtains are provided for each window unless the latter is extremely narrow. Curtains of dotted mull decorated with ruffles of plain muslin are much admired, and so are window draperies of esprit lace, with ruffles to match.

If a home is to be furnished for Summer use only, very pleasing effects may be obtained by choosing straw, rattan, bamboo, bent wood or willow chairs, sofas and lounges, ash or chestnut tables or dressing-cases, iron bedsteads or wire net cots, inexpensive bed and pillow coverings of denim, and silkoline curtains and other draperies.

A. BUCHANAN.

TO HOUSEKEEPERS.—Every one interested in canning, pickling and preserving should be sure to obtain our pamphlet, "Canning and Preserving," which is the most complete work of the kind published. In the canning department special attention has been given to the canning of vegetables, including corn, peas, beans,

asparagus, etc.; and the methods described are the latest and best known. All kinds of preserving are considered, and numerous new subjects have been introduced, such as fruit butters, brandied fruits, conserved fruits, syrups, spiced fruits, dried fruits, herbs and powders, home-made wines and flavored vinegars. Price, 6d. or 15 cents.

KINDERGARTEN PAPERS.—No. 4.

CHRISTMAS WORK.

"Oh, clap, clap the hands
And sing out with glee,
For Christmas is coming,
And merry are we."

metrical forms at least make the child more conscious of that which is out of proportion, and if he knows the law by which he can gain the result which has pleased him, will be not be apt to follow it occasionally, at least? If he once feels the delight

The Christmas work in the kindergarten follows naturally from the occupations, which are sewing, weaving, paper folding and cutting, pasting, pricking, etc.; and as it is intended to deal fully with the occupations in

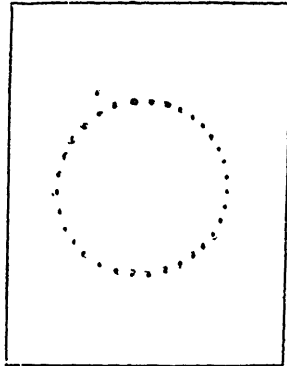


ILLUSTRATION No. 49.

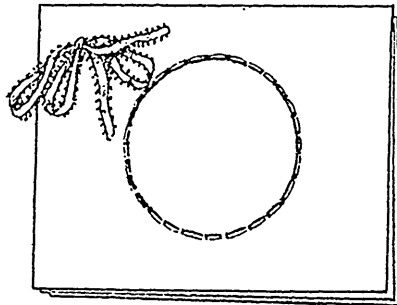


ILLUSTRATION No. 50.



ILLUSTRATION No. 55.

another paper, we will confine ourselves this month to a description of the articles that may be made in the occupation work and given away by the children at Christmas time.

In the kindergarten celebration of Christmas the pleasure of giving is emphasized, while the idea that presents are to be received is kept in the background. Each child works with enthusiasm, for is he not to give Mamma the joy of having something made by her darling's own little hands? And though the sewing knots and the weaving goes wrong with nearly every strand, he patiently rectifies the faults and perseveres to the end. Appropriate songs are learned, stories of the Christ-child are told, and the very atmosphere seems filled with the message, "It is more blessed to give than to receive." Thus, while the eye and hand are being trained, the love of the beautiful developed and ingenuity fostered, the whole moral nature is being unconsciously elevated.

Mrs. Alice H. Putnam says in one of her lectures: "The whole matter of moral training seems so tremendous, it seems so hard a thing to get at the individual conscience of each child, that every earnest person must at one time or another ask, 'Who is sufficient for these things?' What if the answer should be as of old, that they are hid from the wise and prudent and revealed unto babes? Is it too much to believe that certain lines of work in which we know children are always interested might be so managed as to embody some of these great lessons? Is it claiming too much for the element of color, for instance, to say that a right use of colors—not merely a power to recognize the colors of the prism, but such a use as will bring the child into the very closest contact with harmonized tints and shades, will have a refining tendency? Will it not help to soften that which is harsh, to modify coarse tastes, and will it not begin to fill the heart as it does the eye? Will not the actual making of sym-

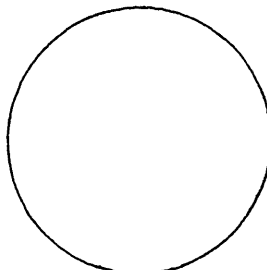


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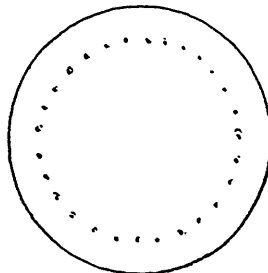


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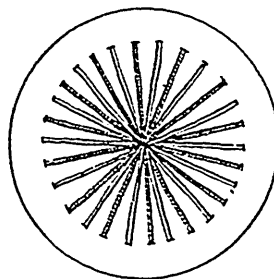


ILLUSTRATION No. 53.

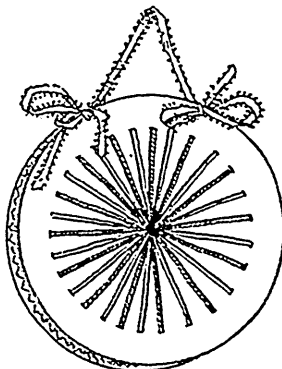


ILLUSTRATION No. 54.

which comes from giving that which he has himself created to another, will he not be the more ready to bring the same happiness again and again?"

One of the easiest occupations for Christmas work is that of sewing, and even its simplest products may be offered as gifts. The four-inch square of white paper upon which the little three-year-old's fingers have sewed a circle in red is not thrown away; two squares of blotting-paper are placed at the back, the three are fastened together at one corner by a ribbon bow, and the result is a gift which, though exceedingly simple, may express as much love and require as much effort as many a larger and more costly one. (Illustrations Nos. 49 and 50.)

A trifle more skill may be required in the making of a needle-case. Cut two circular sections of stiff Bristol-board, prick a hole at the center of each and corresponding holes near their edges, and sew with two colors alternately, producing a wheel effect. Cover the wrong sides with colored paper cut the same size and paste on. For the needles, provide two pieces of flannel, either white or in a delicate shade of pink or blue; pink the edges, place them between the cardboards, and fasten all together in two places with ribbon bows. Geometrical designs, and outline pictures of fruit, flowers and animals may be used in similar ways, and large and beautiful patterns, already stamped for pricking, can be purchased at kindergarten supply stores. (Illustrations Nos. 51 to 55.)

Weaving also yields many pretty articles for presents. One of the first that comes to mind is the calendar, for which mats of any size may be used. The ones illustrated are seven inches square, with one-eighth inch strips. A spring needle is made for the weaving. (Illustration No. 56.) The colors here used are maroon and

ILLUSTRATION No. 56.



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P r i

green, purple and yellow, and a reddish brown and yellow. The pattern for the calendar is as follows:

Over 3, under 3, for the first strand.
 " 1, " 1, " " second "
 " 3, " 3, " " third "

This completes a square, and the order should then be reversed, thus:

Under 3, over 3, for the fourth strand.
 " 1, " 1, " " fifth "
 " 3, " 3, " " sixth "

Then work as at first, and so alternate to the end. When the mat is finished and the edges pasted, fasten a small calendar in the center by means of brads, and tie the mat to a piece of stiff cardboard by two bows of ribbon, leaving a loop for hanging. (Illustrations Nos. 57 and 58.)

Woven mats make pretty sachet-holders. Weave a design of two and two in steps, as follows:

Over 2, under 2.
 Under 1, over 2, under 2.
 Under 2, over 2, under 2, to the left.
 Over 1, under 2.
 Over 2, under 2.
 Repeat the above, paste neat-

with the closed and open ends in alternation. To make the cushion or pad, pin a towel tightly about a large, flat book. Commence with one of the other strips at the right, and put it first over and then between those pinned to the cushion. Then begin at the left and weave similarly toward the right. (Illustration No. 63.)

The handkerchief case shown

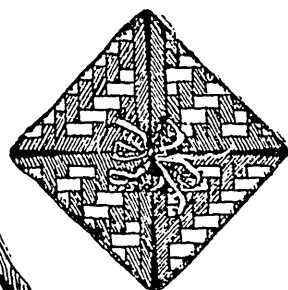


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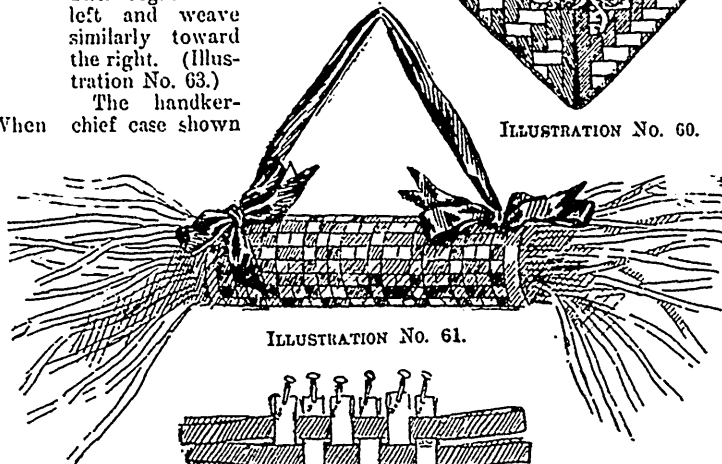


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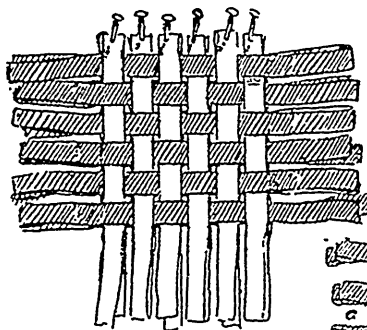


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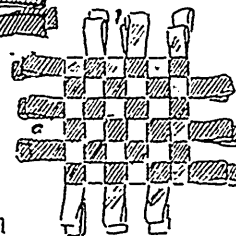


ILLUSTRATION No. 63.

at Illustrations Nos. 64 and 65 has twelve strips each way. Ends are slipped in on the inside and pasted near the edge of the mat. Two mats of the same size are made and are interlaced together with ribbon at one side, a bow being formed at each end; and one corner is turned back and fastened with a bow. The case is then complete.

An oblong mat may be woven and fastened tightly about a small drinking glass, and the ends may be arranged in small loops at the top and may be cut and curled at the bottom. Red and black dress braid will make convenient strips for a child to practise with. Paper-cutting furnishes a great deal of training and amusement for little folks, and the designs may be used



ILLUSTRATION No. 56.

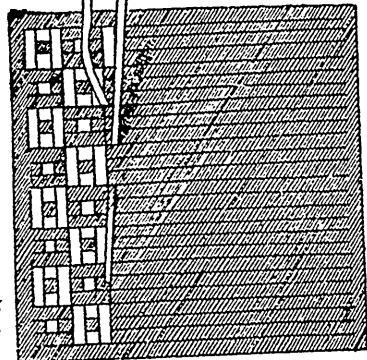


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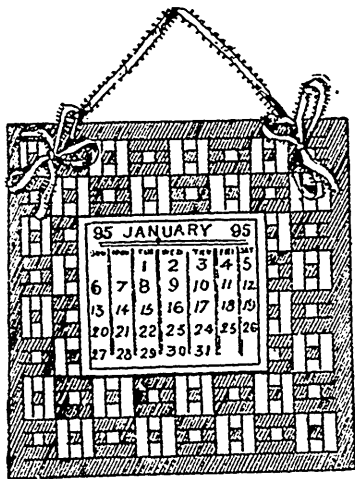


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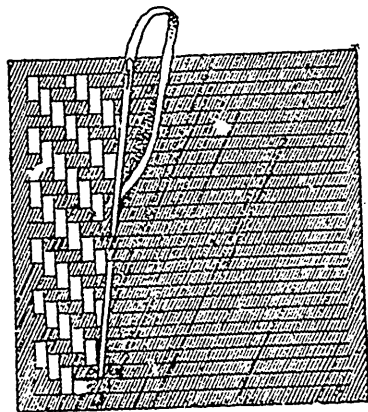


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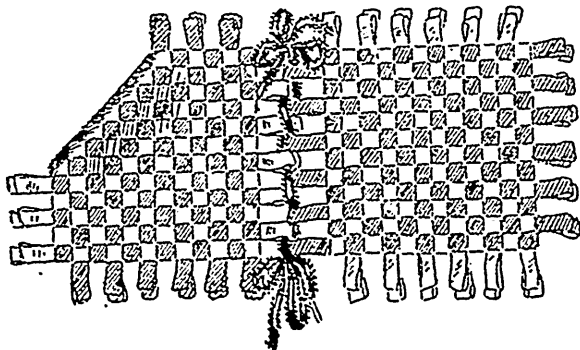


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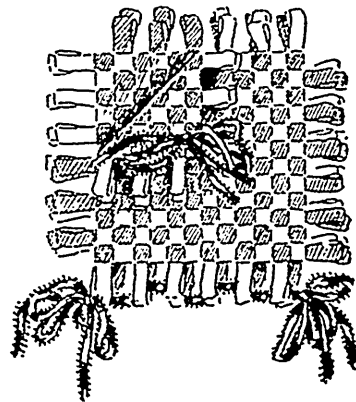


ILLUSTRATION No. 65.

ly, fill with cotton sprinkled with sachet-powder, and tie with ribbon. Or, use the pattern,

Over 2, under 1,
 Under 2, over 1,

and paste together like a roller; put inside a sheet of tissue paper slashed at the ends and extending beyond the mat, and fill with powdered cotton. Tie ribbon about the ends, and arrange a loop for suspension. (Illustrations Nos. 59 to 61.)

Half-inch strips of pretty papers are sold for free-hand weaving. These may be braided into mats for lamps, and their ends may be cut into narrower strips and curled. (Illustration No. 62.) The two colors used for illustration are red and white. Double the red strips and pin them close together to a large pad or cushion,

in various ways. The kindergarten papers for this purpose are four inches square (Illustration No. 66). For simple designs, fold a paper twice at the center (Illustration No. 67), making four squares

or "windows" as the children sometimes call them. Fold together first (Illustration No. 68), and then this half together (Illustration No. 69). Illustration No. 70 is closed corner; hold with closed corner down, and draw a line from corner to corner, right and left (Illustration No. 71). Fold the upper point down to the line (Illustration No. 72), cut on these lines

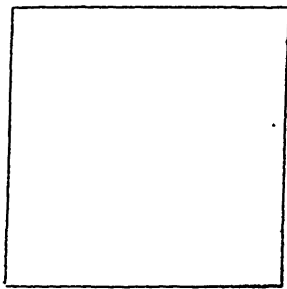


ILLUSTRATION No. 66.

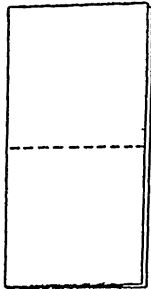


ILLUSTRATION No. 68.

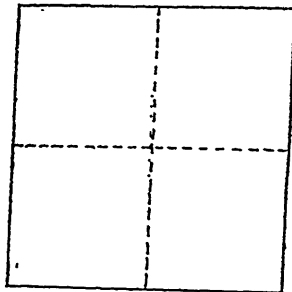


ILLUSTRATION No. 67.

(Illustration No. 73), and make the design (Illustration No. 74). Any number of designs will follow from the different cuts on the small square. More difficult ones may be readily devised. Fold the paper into halves both ways (Illustration No. 75), and then diagonally both ways (Illustration No. 76). Place the paper in diagonal folds longest line down (Illustration No. 77). Fold both ends up to top or apex (Illustrations Nos. 78 and 79). Turn with base down (Il-

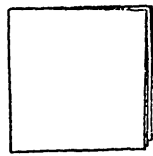


ILLUSTRATION No. 65.

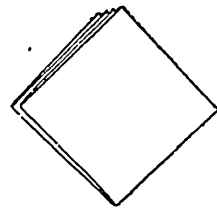


ILLUSTRATION No. 70.

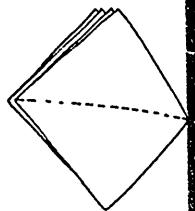


ILLUSTRATION No. 71.

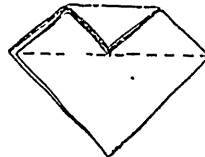


ILLUSTRATION No. 72.

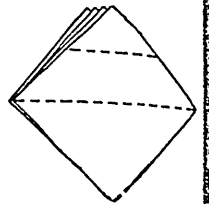


ILLUSTRATION No. 73.

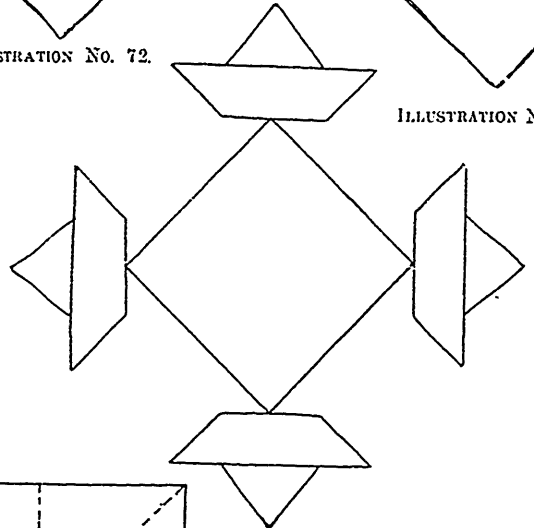


ILLUSTRATION No. 74.

ustration No. 80). Draw the part circles as shown at Illustration No. 81, cut on these lines, and arrange and paste the pattern. Place tissue paper at the back to be used for shaving, fasten with ribbon (Illustration No. 82), and form a loop for hanging. This gift the children like to make for their fathers.

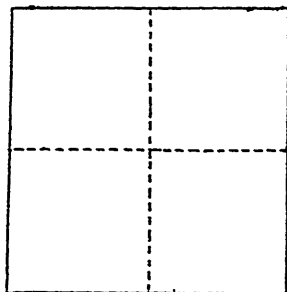


ILLUSTRATION No. 75.

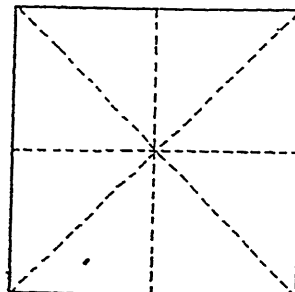


ILLUSTRATION No. 76.

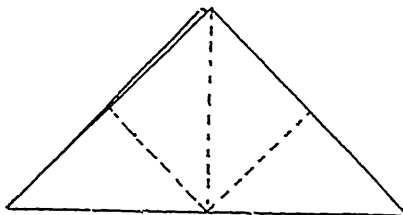


ILLUSTRATION No. 77.

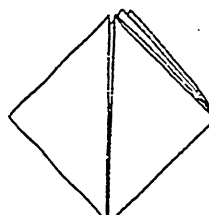


ILLUSTRATION No. 79.

Find the center of each side, and draw lines between these points, thus forming an equilateral triangle with five-inch sides inside the large triangle (Illustration No. 84). The inner triangle will form the bottom of the ornament, and the side triangles the sides. Now, to leave an opening at the top, fold the points almost down to the bottom (Illustration No. 85). Tie together with a bow of ribbon at each corner, form a suspension loop, and decorate the sides with a contrasting color. As a whole,

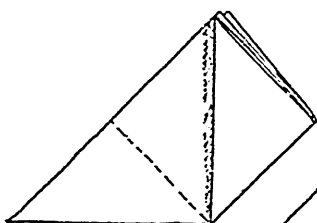


ILLUSTRATION No. 78.



ILLUSTRATION No. 80.



ILLUSTRATION No. 81.

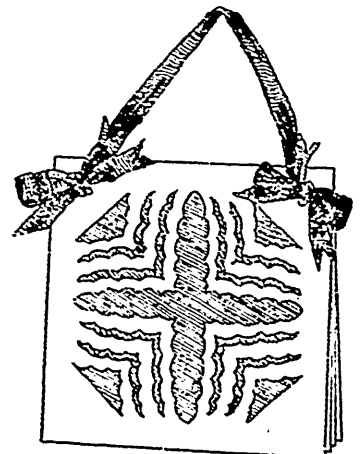


ILLUSTRATION No. 82.

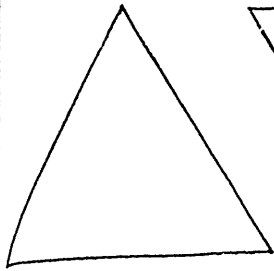


ILLUSTRATION No. 83.

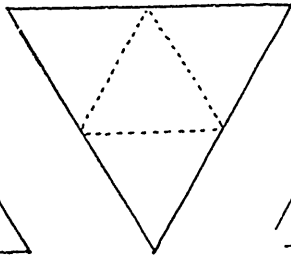


ILLUSTRATION No. 84.

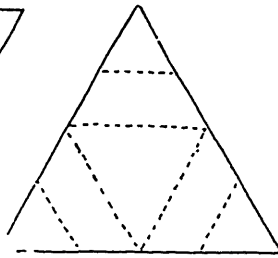


ILLUSTRATION No. 85.

this is an excellent problem in inventional geometry. An artistic holder was made of pale-pink Bristol-board with dark triangles (Illustration No. 86).

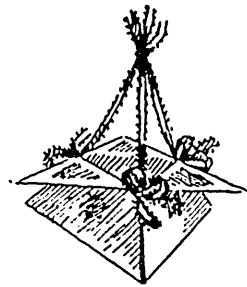


ILLUSTRATION No. 86.

—SARA MILLER KIRBY.

FLORAL WORK FOR DECEMBER.

VIOLETS.

It is probable that violets will always remain among the most important of Winter flowers, because there is little likelihood that a species will be found to surpass them in popularity. There is no blossom that makes more generous returns for a little care than the sweet violet. Its profusion of bloom and its exquisite fragrance are qualities that are sure to win regard, and the fact that it blooms at a time when few flowers can be had outside a hothouse or private conservatory gives it a double value, causing it to be more highly appreciated, perhaps, than any of the gay Summer beauties.

Any one who desires to rear sweet violets can easily secure a plenty of them throughout the Winter by supplying the few simple requirements of the plants, which will endure a great amount of severe cold with impunity. A hard freeze will only retard their blooming for a little while, for the moment a thaw sets in the modest little flowers will come forth with their colors undimmed and their delicate perfume undiminished.

To begin at the beginning of violet cultivation, cuttings should be taken from the runners of old plants in October, and planted in cold-frames to be kept during the winter. A piece of common cotton cloth the size of the bed should be tacked upon a wooden frame, to serve as a protection on the coldest nights; or forest leaves should be placed about the plants. The leaves make a warm covering, but they are apt to be blown away in stormy weather; it is, therefore, well to have the cloth-covered frame in readiness to place over the bed in case of an emergency.

As soon as the ground is dry enough to work in the Spring, the plants should be removed from the cold-frame and set one foot apart each way in a shady situation in the open ground. By Midsummer they will have started to grow freely, and from that time until the middle of September all runners should be pinched off, that the whole force of the roots may be used to form crowns for flowering, just as strawberry runners are pinched off to cause the plants to produce more and better fruit.

The violet plants are thus prepared for flowering by the end of September. If it is only desired to have them bloom for a short while, they may be left where they are in the open ground, and the cultivator will be rewarded by a generous supply of blossoms up to the time when the ground freezes hard.

If, however, the flowers are wanted during the dark days of Winter, the plants should be dug up about the end of September, with a ball of earth adhering to each, and should be carefully set one foot apart in five or six inches of rich soil in the cold-frame. They should be well watered and shaded for a few days, that they may quickly make strong young roots; and they should then receive all the ventilation possible, the cloth-covered frame being used on very cold nights, which usually begin in November. As the plants grow, carefully remove all yellow leaves and weeds, and blossoms will soon appear.

If a bed of violets cannot be had in the garden, boxes or baskets of them can be successfully grown in the house, and will be very attractive wherever placed. The chief point to be remembered is that they must be kept cool, as they will not flourish in a temperature of over fifty degrees at night. Moreover, the soil must be kept moist and the dust removed from the leaves.

When violets are grown all the year round in the open ground, the runners should be pinched off as regularly as when plants are intended for Winter flowering; and the plants should be taken up and reset in enriched soil at least once every two years. If the latter attention is not bestowed, the blossoms produced will be imperfectly formed and will have very short, ungraceful stems. All

weeds and grass should be removed from the beds, and every September fresh, rich soil should be placed around the plants.

The well known double light-purple violet known as the "Marie Louise" is of proved excellence, and no amateur should have any difficulty in rearing it. The "Swanley White," as its name indicates, is a double white species and is very beautiful; and the "Neapolitan," which is light-blue in color, is also a valuable kind. But the old English dark-blue single variety is, perhaps, the best of all for general cultivation, as it is perfectly hardy. The blossoms are not so large as those of the other sorts mentioned, but they are extremely fragrant and very daintily colored.

A new species called the "Hardy Double English Violet" has just been introduced. It is said to be so hardy that it can be left all Winter in the open ground with perfect safety.

DESIRABLE PLANTS FOR WINTER.

The *Jasminum grandiflorum*, or Catalonian jasmine, was referred to last month as an excellent plant for the Winter garden, and its many good qualities entitle it to more extended mention. It will flourish with little care, and will stand a greater degree of cold than even the most enduring geranium. It is, therefore, just the plant for the window, where it is impossible to maintain an even temperature. With proper care, this jasmine has been known to bloom from October to May. When a plant is trained to a fancy trellis fastened securely to the pot, and its swaying branches are covered with pretty white blossoms, it is so graceful, fragrant and dainty that, after having once learned its beauties, the window-gardener will never omit it from her collection.

The plant known in the floral catalogues as ar lisa is very beautiful for holiday decorations, as it bears lovely clusters of bright-red berries just at the time when they are most needed and admired. It is, besides, a very pretty growth at any season and is likely to become a general favorite.

NOTES FOR THE MONTH.

Leaves are the lungs of plants, and the amateur should bear this fact in mind during the Winter. In caring for a window garden it is of first importance to keep the foliage of all plants perfectly clean by means of thorough and systematic syringing or spraying.

A south window is best for geraniums, lantanas, heliotropes and all plants that like plenty of sunshine, while an eastern one is better for fuchsias, pansies and all other growths that require the sun in the early part of the day, but are not benefited by its more intense rays. Ferns, lycopodiums, English ivy and tradescantias can be grown successfully in a north window.

Ilyacinth blossoms will last longer if not exposed to the direct rays of the sun. Tulips will retain their freshness for a much greater period if the anthers are carefully nipped out after the flowers have been in bloom for several days. This treatment in no way mars the beauty of the blossoms.

Over-watering is a prolific cause of failure in the cultivation of plants during the Winter. The soil should be a happy medium as to moisture, not too dry, and certainly not too wet; and the method of producing this desirable condition may be best determined by practical experience and observation.

A. M. STUART.

SOME USES OF CRÊPE AND TISSUE PAPERS.— THIRTEENTH PAPER.

DRESSING DOLLS.

Paper dolls as a class possess many very desirable qualities. The small space they occupy when carefully packed, the slight charge for postage on them when they are to be sent some distance, and the amount of fun that can be extracted from a paper "Ethel Dorinda" or "Mehitabel," are some of the points that often induce women who make their holiday remembrances with their own nimble fingers to decide upon dainty paper dolls for those juvenile friends whose gifts must be transmitted through the Christmas bag of the Post-Office Department.

the face turned in the same direction as that shown at figure No. 216, as otherwise the hat given further on would not fit it.

On the back of the foundation paste two strips of paper as at figure No. 216 A, and under them slip the upper end of the standard. The latter is made by securely pasting to a square of

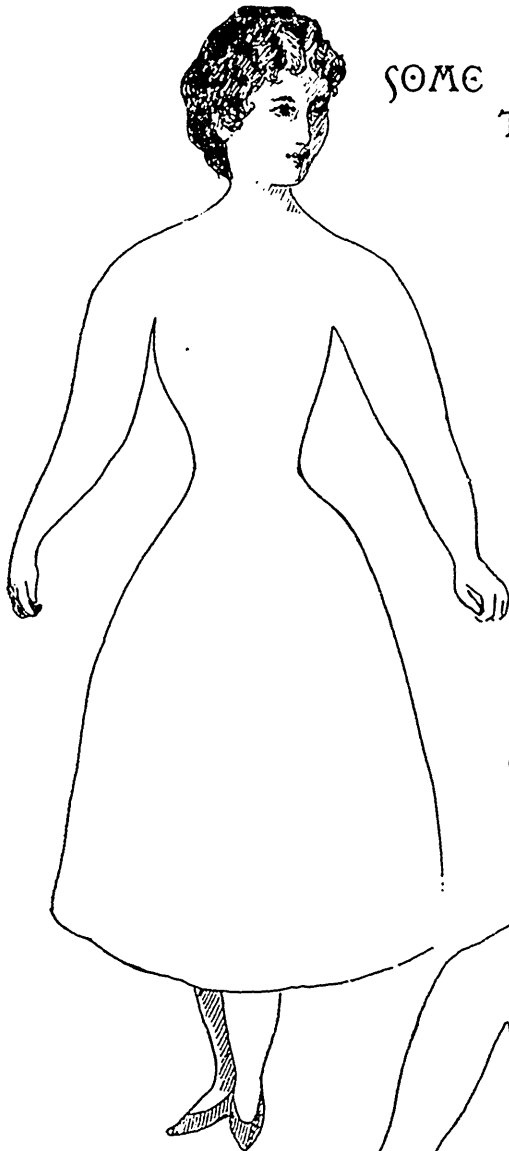


FIGURE No. 216.

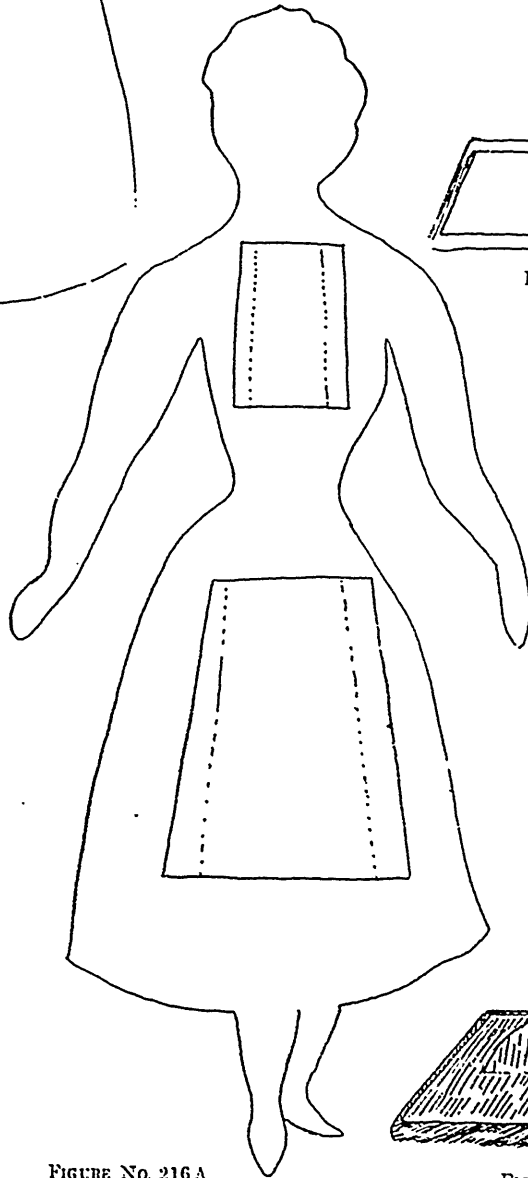


FIGURE No. 216 A

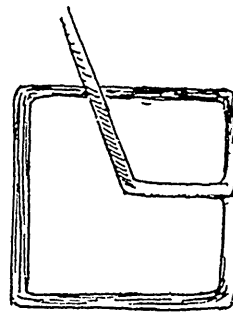


FIGURE No. 217 C.

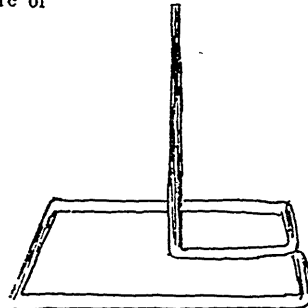


FIGURE No. 217 D.

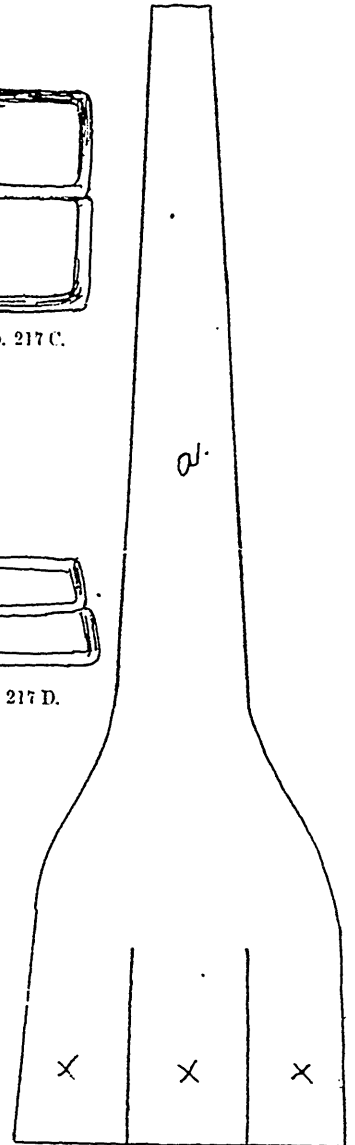


FIGURE No. 217 A.

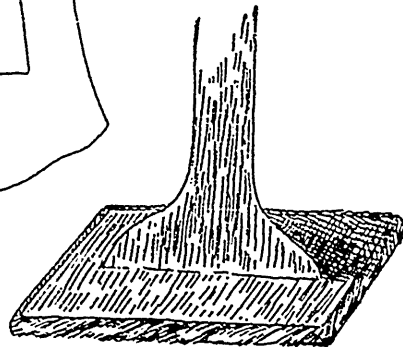


FIGURE No. 217 B.

heavy paste-board a section of lighter board cut after figure No. 217 A; the tabs marked X are to be bent at right angles with the upright piece, a, those at the sides being turned in one direction and the middle one in the opposite direction. After gluing the tabs

In making a paper doll use cardboard or Bristol-board for the foundation, so the arms and feet cannot be bent or broken off. A suitable form for a doll is given at figure No. 216, the outline of which may easily be copied on tracing paper and then transferred to the Bristol-board. The face will be most effective if nicely painted with water-colors, but if the worker is not sufficiently skilful, one of the pretty colored heads sold in stationery shops may be pasted on. Be careful to select a head with

to the square, cover the entire lower part of the standard with crêpe paper in any desired

should reach only to the neck and should be continued to the ankle, and the lower edge should be properly curved. On this form the dress is to be constructed, and if it is to be sewed, a quality of cardboard or bristol-board must be selected that will not break when sewed. Measure the distance from the waist-line to the lower edge of the skirt, cut a piece of crêpe paper a quarter of an inch longer than the white foundation, and, after stretching the lower edge to obtain the fluted effect so often described, gather the paper



FIGURE No. 218.

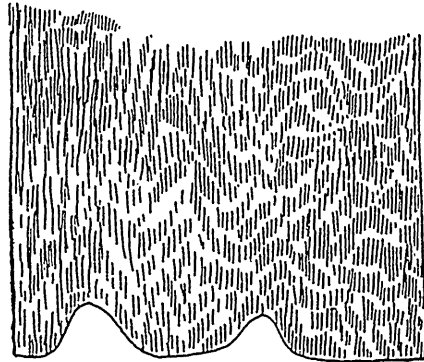


FIGURE No. 219.

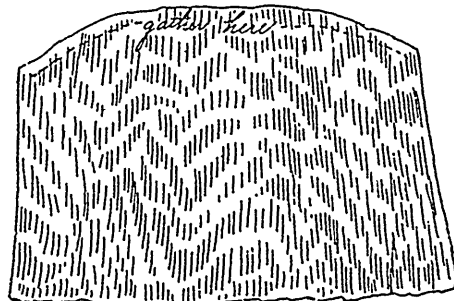


FIGURE No. 220.

and attach it with as few stitches as possible. Cut a section as at figure No. 219, ruffle the curved lower edge as in the case of the under-skirt, and then gather this over-skirt and attach it in its proper place as indicated at figure No. 218. The side edges of both skirts should be passed around the side edges of the foundation to produce the appearance of actual drapery, and the effect pictured at figure No. 218 should be carefully imitated.

Form the waist or upper part of the dress of a piece of crêpe paper two inches square, gathering it at one side and fastening it around the waist over the upper edges of the skirt and over-skirt. Cover the joining with a sash made of a strip of crêpe paper two inches wide and about six inches long; stretch the paper to its fullest extent to make it soft and pliant, pass it entirely about the doll at the waist-line, and tie it in a single knot at the left side in front. Cut

the ends pointed, and fold the sash slightly, to produce the soft, drooping appearance noted in a knotted sash-ribbon.

To make the sleeves, cut pieces of paper like figure No. 220. Gather each piece at the top along the dotted lines, and attach it to the foundation at or a little below the shoulder. Before confining the lower edge, stretch the sleeve through the middle so it will puff more softly; then plait the lower edge as indicated at figure No. 221, secure it about three-quarters of an inch from the lower end of the sleeve foundation, and complete the sleeve by passing a plain piece of crêpe paper about the exposed part of the foundation and fastening it at the back. The puff of the sleeve must extend about the side edges of the white foundation to present an entirely realistic appearance.

For the broad ruffle around the neck use a strip of crêpe paper an inch and a half wide and six inches long. Ruffle the lower edge as directed for the skirt, and gather the other edge to fit the neck. The foundation at the top of the neck should be hollowed out, so that when the dress is on the doll the collar will appear to encircle the neck. Form the collar of a strip of paper folded and applied as at figure No. 222, letting it cover the upper edge of the ruffle. This dress can be varied by adding a

shade, and outline the square with a cord of twisted paper, as shown at figure No. 217 B.

If a very strong standard is wanted, purchase at a hardware store a small quantity of iron wire about an eighth of an inch in diameter, and bend it with a pair of pincers to resemble figure No. 217 C, carrying one end to the center of the square, continuing it straight upward, and cutting it off about half an inch below the top of the doll's head, so the hat will slip on easily.

Figure No. 217 D gives another view of the wire stand.

The question of dress is, of course, a very important one, and the suggestions offered at figure No. 218 will be found very helpful. This figure shows a dainty morning gown made of pale-pink crêpe paper over a foundation of heavy white paper, which may easily be shaped by following the outline of the doll at figure No. 216. The foundation

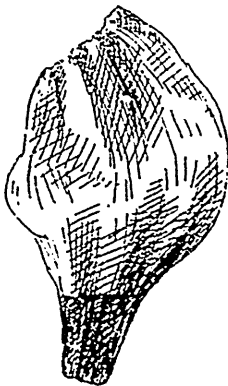


FIGURE No. 221.



FIGURE No. 222.



FIGURE No. 223.

second ruffle at the neck, by sewing ruffles to the lower edges of the skirt and over-skirt, or by using colored paper for the sash and collar and white for the remainder of the dress.

Figure No. 223 shows a very stylish afternoon or street costume. The skirt portion is laid in a single box-plait over the left hip, and on one side of this plait is a very slight plait, while on the other are arranged a few scanty gathers or folds. The "spring" at the bottom of the skirt is produced by slightly stretching the lower edge.

The body portion of the dress consists of a plain piece of crêpe paper that is not even gathered at the waist-line, and the sash is a band of the paper passed about the foundation

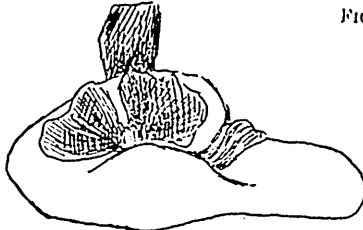


FIGURE No. 226.



FIGURE No. 225.

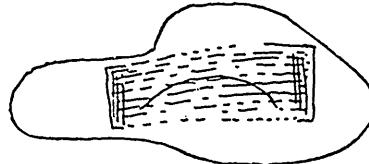


FIGURE No. 227.

and pulled in tightly to reveal the curved outline of the figure. The ruffles on the sleeves are cut like figure No. 224 and are gathered and sewed on exactly as similar adjuncts would be applied on a cloth gown, each ruffle being turned over to conceal the joining seam and fall upon the sleeve. The sleeve is cut the shape of figure No. 220, but is a trifle longer so it will reach to the end of the sleeve foundation; and it is arranged and attached exactly like the sleeve of the dress described above. The collar, also, is shaped like that of the other costume, and the bow and band are formed of a strip of paper cut the way of the crinkles, and are entirely arranged before being secured in place as pictured.

The hat is cut the shape of figure No. 225, and the trimming is shown at figure No. 226. A tall loop of paper matching the gown is secured at the back, a bow consisting of two loops of similar paper is secured in front, and a soft fold to correspond is carried over the brim from the back and through the opening for the head, which is cut at the curved line with a sharp knife. The head passes partly through this opening, and the hat is held in place by a strip of paper that is pasted at the ends only, as shown at figure No. 227.

Figure No. 228 illustrates a morning costume. The skirt is so plain that very little explanation is necessary. The one pictured is half an

inch shorter than the dresses already described, but if a longer gown is desired, the depth may be easily increased. The costume

is designed in Empire style and is made over a foundation, which differs from those used above in the length of the waist. The skirt extends half an inch above the waist-line, and the upper edge is properly gathered, while the lower edge is slightly stretched to present the fashionable "sprung" effect. The skirt is finished with a full ruffle that is carried about the side edges of the foundation.

The yoke-like waist is cut from plain crêpe paper, and the sleeve consists of two ruffles that are slightly curved at the top, one being twice as long as the other. Two rows of coarse, bright-hued embroidery silk are run through the paper at the edge of each ruffle, providing a border that adds greatly to the attractiveness of the gown. A girle of crêpe paper is passed



FIGURE No. 228.

about the gown and arranged in an upright bow of short loops and ends at the left side, concealing the meeting of the skirt and waist.

OUR WINTER HOLIDAY SOUVENIR, 1894-'95, is an *Almanac of Good Things* particularly useful to the Housewife and worthy of preservation in every family. Sent free by mail on receipt of 1d. or 2 cents in stamps to prepay postage.

CANNING AND PRESERVING.—"The Perfect Art of Canning and Preserving," as issued by us, is a convenient pamphlet which we can commend to our readers and to housekeepers generally as a complete and reliable instructor and book of reference in the branch of cookery of which it treats. Among the new subjects introduced are Fruit Butters; Brandied Fruits; Conserved Fruits; Syrups; Spiced Fruits; Dried Fruits, Herbs and Powders; Home-Made Wines; and Flavored Vinegars. In the canning department special attention has been paid to the canning of vegetables, including corn, peas, beans, asparagus, etc. The author has taken particular pains to render all her directions

clear and concise, so that anyone can understand them; and her recipes may be relied upon as being the simplest and most satisfactory of their kind. The price of the pamphlet is 6d. or 15 cents.

A WOMAN'S PAMPHLET.—The value of pure toilet and flavoring extracts can scarcely be overestimated, yet every woman knows that purity is the quality which is most conspicuously lacking in the majority of such articles offered in the shops. To enable those who doubt the reliability of manufactured perfumes and cooking extracts to make them easily and cheaply at home, we have published a valuable little pamphlet entitled "Extracts and Beverages," in which are presented full instructions for preparing delicious syrups, refreshing beverages, colognes, extracts, etc. All the recipes and directions are of such a nature that they can be followed by any one, with the aid of the implements and utensils which may be found in the average home. Price, 6d. or 15 cents.

THE BOWERS' CHRISTMAS TREE.

"I suppose we will spend Christmas quietly at home this year," remarked Mrs. Irving as she poured out the coffee one morning shortly before the holidays.

"Yes, it is likely we will," answered her husband, Judge James Irving, a fine-looking man of middle age, who glanced up from his paper at her words. "But, stay, I don't know about that either," he added, laying the paper down as if suddenly recollecting something. "I am glad you mentioned the matter, my dear. I have an invitation that came in yesterday's mail from Mr. and Mrs. Bower, asking us to an entertainment at their home on Christmas eve; and I had quite forgotten it. The card said something about a Christmas tree, I believe," he continued, feeling in his pockets for the elusive mis-sive. "Ah, here it is."

"A Christmas tree!" echoed Mrs. Irving, "I should think we were getting too far along in years to be considered eligible as guests at a Christmas-tree entertainment. However, it is very pleasant to feel that Santa Claus has not entirely forgotten us. Let me see what the invitation has to say."

The card which her husband handed her across the table read as follows:

Mr. and Mrs. William Bower ask you to come to their Christmas tree on Monday evening, December 24th, at 8 o'clock.

The Oaks, December 18th, 1894.

"Mrs. Bower evidently has some pleasant surprise in store for us," remarked Mrs. Irving as she laid the invitation beside her plate. "She always manages both to surprise and to please her guests whenever she gives an entertainment, and I do not think the present case will be an exception to the rule, judging from the wording of the invitation."

"Perhaps we are expected to renew the days of our youth, and each one is to be made 'a child again, just for to-night,'" quoted the judge. "We must go by all means."

"To be sure," acquiesced his wife. "I will write at once, accepting the invitation."

Mr. Bower was a gentleman of about forty, a prominent lawyer in the town, and he and his cultured wife lived in a beautiful home in one of the suburbs. On Christmas eve welcoming rays of light from fire and candle gleamed from the many windows of the house and made broadening paths across the snow-covered lawn, as numerous vehicles deposited their merry occupants beneath the *porte cochère*. There were reverends, doctors, lawyers, merchants, professors and other decorous citizens of the place, with their wives, and all were clearly on pleasure bent.

The house was beautifully trimmed for the Christmas festivities, holly and mistletoe being appropriately conspicuous among the decorations. Garlands of green leaves flecked with white and crimson berries festooned the stairway and walls and hung between the wide doorways, while generous bunches of holly, mistletoe and pine were placed over the pictures and windows, enframed the mirrors and made gay the chandeliers.

Wooden lanterns and frames, twined with cedar and holding wax candles in tins, were hung here and there throughout the halls and parlors, while the mantel-shelves were banked with evergreens, among which gleamed white and colored wax candles in silver and glass candelabra.

After all the company had arrived, several beautiful Christmas anthems were very acceptably rendered by a quartette of the guests, and then at a blast upon a toy trumpet the sliding doors between the parlors were opened, revealing in the rear room a beautiful and stately Christmas tree that reached to the ceiling and was profusely adorned with strings of popcorn, lighted candles and glittering ornaments of glass and tinsel, while the branches were burdened with numerous toys, ranging from jumping-jacks and tin trumpets to popguns and dolls.

While the assemblage were admiring this brilliant scene, a thick-set, jolly-looking little fellow representing Santa Claus made his appearance from behind the tree. He wore a suit of flowered crêtonne trimmed with fur, a great fur cap, and boots topped with fur. With a welcoming smile and bow, he came forward and expressed his joy at finding so many dear little boys and girls gathered to meet him on the festive Christmas eve. He praised their clean faces, smooth hair, and neat apparel, and said that a careful examination of his books had shown that none of the dear little boys present had been guilty during the past twelve months of playing truant from school, or going fishing or swimming without permis-

sion, that the dear little girls had been more than usually obedient and industrious and that now all were about to receive their just reward.

Then an assistant began to cut the presents from the tree and hand them to Santa Claus, and that august personage called out the names written upon them and, with some witty remark, passed each one to the guest for whom it was intended, who came forward with a great show of bashfulness to receive it. Soon the company were in an uproar of merriment, for the gifts had been bestowed after careful consideration, and in many instances bursts of laughter were elicited as some sedate, middle-aged man or matron responded to the name of "Master Willie" Grey or "Pomroy" Robinson, or "Miss Susie" MacFarlan or "Jennie" Thornton, as the case might be, and advanced to receive an "A B C" book, a whistle or a doll, together with some facetious sally from the jolly donor.

There were sets of toy dishes, barking dogs and mewing cats, French harps, rattles, monkeys on poles, revolving chimes, humming tops, balls, large glass marbles, paint-boxes, toy watches, gymnasts, and various cotton and flannel animals, chief among which was a remarkably life-like elephant. This last fell to the lot of "Master Jimmie" Irving, who remarked as he received it that it was not the first time he had been caught with a white elephant on his hands.

Soon the parlor was a bedlam of conglomerate sounds. Erstwhile dignified men blew whistles and horns, beat drums and performed on jews-harps and harmonicas, while matronly dames compared dolls or read from gaudy juvenile picture-books. This merriment was finally interrupted by an invitation to supper.

The supper room, also, was in holiday attire. Holly wreaths were fastened upon the walls and curtains and suspended from the ceiling over the table, and from them hung bunches of raw cotton sprinkled with diamond dust, which closely resembled snow and contrasted beautifully with the dark hangings and the warm, reddish tinge of the walls. The mantel-piece was banked with raw cotton and artistically decorated with branches of holly, and a handsome mirror above was twined with holly interspersed with cotton.

The decorations of the long supper-table were in entire harmony with the surroundings. A broad band of cotton batting sprinkled with diamond dust extended the length of the table, and was edged with a wide border of holly leaves and berries. On this "expanse of glittering snow" was seen a gaily painted sleigh bearing a small Santa Claus and drawn by tiny reindeer harnessed tandem. This appropriate equipage, which had been hired from a toy shop for the occasion, was heaped with exquisite roses, some of which had fallen out upon the snow, evidently dropped by Santa Claus in his rapid journey from the North Pole. At the end of the supper the roses were distributed among the guests as fragrant souvenirs of the pleasant occasion.

The supper was beautifully served and represented the four seasons. The first course was composed of chicken salad on lettuce leaves, mushroom patties and asparagus croquettes; and two or three violets, odorous harbingers of Spring, were scattered on each plate.

The second course embraced sweetbreads and peas, sardine sandwiches, olives and beaten biscuit, with a few rose petals strewn upon each plate, as though deposited there by a passing breath of Summer.

For the third course there were oyster timbales, chopped celery, and small wooden trays of grapes, the bunches of fruit being laid on pressed Autumn leaves.

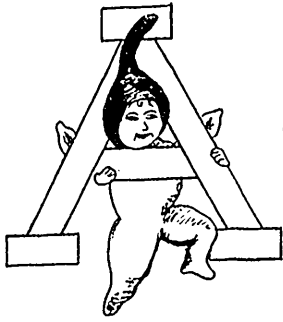
Vanilla ice-cream, moulded in the form of polar bears, assorted cakes and delicious coffee comprised the fourth course, which was accompanied by sprigs of mistletoe and holly.

As Judge Irving and his wife rode home after the entertainment, the latter said that she thought she had laughed away at least ten years of her age during the evening, and the judge also confessed to feeling considerably younger.

On the following day the Christmas tree, with its pretty ornamentation and a plentiful crop of fruit, was sent to an orphan school, while most of the presents found their way to little boys and girls who were not on Santa's visiting list; so that the pleasure conferred by Mr. and Mrs. Bower was of a twofold nature and helped to spread still further the echoes of that beautiful, heaven-born anthem:

"Peace on earth, good will to men."

H. C. W.



USEFUL CHRISTMAS GIFTS.

Christmas time a wave of loving generosity surges through the hearts of all humanity, and manifests itself in the giving of alms to the needy and in the offering of gifts to near ones and dear ones, whether they be kinsfolk or friends. Unfortunately, the purse is not always equal to satisfying the owner's tastes and desires, so

that the economy that is habitual throughout the rest of the year must be practised at Christmas as well; but with the right-minded it matters not if a gift is simple so long as the sentiment that prompted its bestowal was kindly and true. Indeed that person who estimates the material value of his Christmas presents and cares naught for the messages of esteem and affection which they bear, has wholly missed the spirit of Him whose birth the day commemorates.

A gift that is of one's own creating naturally receives more thought than one that is purchased in a completed state, and for that reason, if for no other, it is likely to give the greater pleasure to the recipient, who, if he or she is true-hearted, will appreciate the fact that every detail of the article has been charged with kindness by the skillful fingers of the donor. Before launching forth upon her Christmas work, every woman should lay her plans carefully and give due consideration to the selection of her presents, which should by all means be appropriate. To bestow a costly and elaborate gift upon one who is accustomed to simplicity both in the appointments of the home and in the adornment of the person, would show a great lack of taste and judgment on the part of the giver.

An object that unites the useful with the ornamental is most likely to be acceptable as a Christmas present, because it has a two-fold value and gives the recipient a daily reminder of the donor's regard. It is, of course, no easy matter to choose all one's gifts from such a desirable class, and the suggestions offered below will be found helpful by those who are lacking in ideas but are anxious to have their gifts practical as well as pretty. No great skill with the needle is required to construct the various articles illustrated, for all of which patterns may be obtained that can be followed without difficulty.

Some friend who is fond of sleighing, and whose rides over the glistening snow are frequent during the long northern Winter, will surely rejoice when her Christmas box arrives and she finds in it a cosy foot-muff. She has longed for such a comfort many a time, and this opportune present will convince her more than ever that "All things come to him who waits." Her toes will never ache with cold now, even though the mercury should fall below the zero mark, and her sleigh rides will be more enjoyable than ever. The ample muff pictured is made of dark-brown Russia-leather and is lined with dyed black raccoon fur, which is also used to decorate the top. The front is trimmed with black silk cord, which is arranged in a trefoil and decorated with a tassel at each lower corner. A less expensive foot-muff could be made of chamois and lined with eider-down



flannel, which is very fleecy and warm. An interlining of wadding could be added, and any fashionable fur could be used for trimming. The pattern of this muff is No. 7824, price 5d. or 10 cents.

The young housekeeper who takes great pride in her table appointments will be more than grateful for a tea-cosy. Afternoon tea is her delight, but the cheering cup must be piping hot or its flavor will be lost. A pretty cosy, that may be easily

slipped over the teapot and will add greatly to the attractive appearance of the table, was made of old-rose China silk, and velvet a few shades darker, by pattern No. 714, price 5d. or 10 cents. The

sides are embroidered in a pretty design with Japanese gold thread couched on, and through the embroidery are strewn glittering colored cabochons that imitate jewels and produce a charming effect. The embroidered portions are framed with smoothly applied bands of velvet, and a handle of heavy gold cord is attached at the top. A plainer cosy could be made of flowered China silk, trimming being omitted.

Then there is the girl friend who accompanies her songs on the dulcet-toned mandolin, and who told you weeks ago that her mandolin cover was worn almost threadbare and that she would soon have to make a new one. You can anticipate her need by sending her a dainty cover for the instrument on Christmas morning. Olive-green felt is the material chosen for the cover represented, which was cut by pattern No. 718, price 5d. or 10 cents. The mode of

construction is very simple, but the directions accompanying the pattern must be exactly followed, and the sewing must, of course, be neat and strong. A leather strap is added for a handle, the monogram is prettily embroidered at one side with gold cord, and a button-hole and gilt button are provided for closing. Dark-red, blue or brown felt or smooth cloth would be equally suitable for a mandolin cover, and the monogram or initials could be wrought with silk in a contrasting color.

Brother's present hobby is his banjo, and a neat cover for the much-prized instrument would be very welcome to him, as he often wishes to take it with him on short journeys. Marine-blue is a tint to which he is partial, and felt in that shade would make up well by pattern No. 717, price 5d. or 10 cents. Shape the cover to fit with perfect smoothness over the banjo, close it at the bottom with button-holes and small gilt buttons, and embroider a monogram at one side with gold thread or colored silk.

An eminently practical gift for a married friend who delights in her housekeeping duties is a duster to be used on a broom for dusting walls or pictures. It is very simple and inexpensive, but an elaborate present would only cause embarrassment for one who was unable to reciprocate in kind. The duster shown in the engraving is made of white Canton flannel, which is appropriate because of its softness; and the pattern used is No. 703, price 5d. or 10 cents. The duster fits the broom smoothly, and the closing is made

at one side with a series of short straps of red worsted tape (which keeps its color better than cotton), the straps being tied in little bows that are quite ornamental. At the bottom is added a box-plaited ruffle of the material that provides ample surface for dusting. Any soft cotton goods could be used for the duster, white and cream being better than colors, because they launder more satisfactorily.

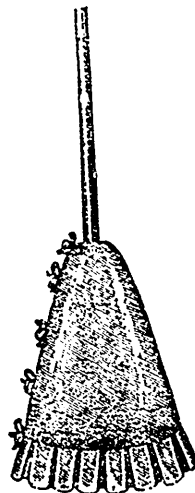
A hose-and-shoe bag would please some neat body who always puts everything in its place and has a place for everything. Surely such a one is numbered among your friends, and you may safely decide upon this article for her Christmas remembrance. Linen in its natural tan color was used for the bag illustrated, which was cut by pattern No. 3680, price 5d. or 10 cents. A large bag is made, and in a casing formed underneath some distance from the top are run cotton cords that are brought together at the top for



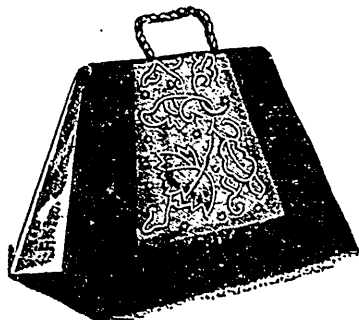
718



717



703



714

suspension, and tipped with tassels. A frill is formed at the top, where the tag is closed; and the bottom of the bag corresponds with the top and is ornamented with a tassel-tipped cord. Above the frilled lower end are applied four deep pockets, which are drawn to present a frill finish at the top and are feather-stitched lengthwise to the bag, a cord ornament with tassels being applied at the top of each row of stitching. The bag is to be used for holding hosiery and the pockets for shoes. Crêtonne or some other pretty cotton goods could be used, if preferred to the plain linen. The bag may be hung inside a closet door or in an inconspicuous part of the bedroom.



3680

A handsome house-cap like that pictured will give more satisfaction to a bachelor relative whose locks are scanty than anything else you can think of, and will cause him to feel that the sex he has ever shunned is after all thoughtful and kind. This cap was made of black velvet by pattern No. 1914, price 7d. or 15 cents. Both the crown and side are embroidered in a rich floral pattern with shaded blue silks. Silk could be made up in the same way and similarly embroidered; and a plain cap of dark red or blue silk would doubtless be preferred by some tastes.



1914

For a special man friend whose social duties are many, and who frequently dons evening dress, a chest-shield would be an excellent choice. This simple contrivance preserves the shirt bosom in all its immaculateness, and also gives the wearer much-needed protection. A handsome shield is made of white satiu lined with white silk and interlined with a layer of wadding, and is quilted in diamond shape. The standing collar, which corresponds with the remainder of the shield, is closed at the back and has square ends that do not quite meet in front. If desired, a monogram could be embroidered on the shield with white or colored silk; and black silk could be used for the shield and white for the lining. The pattern, which is No. 4859, price 7d. or 15 cents, includes a shield that is closed in front and made without a collar, a shield closed in front and finished with a collar and a shield closed at the back and made with a collar. The preference of the recipient may be regarded in choosing among the three styles.



4859



4859



4859

A house-jacket for father would be eminently practical and would be a constant reminder of your thoughtfulness. The accompanying engravings show a dressy jacket made of black velveteen and dark-red quilted satin by pattern No. 3179, price 1s. 6d. or 35 cents. The back is inclined to the figure, the fronts are reversed by a shawl collar and are rounded away below, and a quilted satin facing is added to the collar and the reversed portions of the fronts. On the left front is a welt of the quilted satin, which is also used for pocket-



3179



3179



3179

laps on both fronts and for round cuffs upon the coat-shaped sleeves. A closing is made with black silk frogs and olive buttons below the reversed portions.

If a dressing gown were preferred, it could be made of flannel by pattern No. 2393, price 1s. 6d. or 35 cents. This gown falls to the feet and is made with a shawl collar and deep pockets, and a tassel-tipped cord is worn about the waist.

Mother could be very pleasantly remembered with a stocking-bag, for the family darning is large, and such a receptacle would be just the thing to hold the materials and worn stockings. Pattern No. 2999, price 5d. or 10 cents, was used in the construction of a pretty stocking-bag of crêtonne showing red flowers on an olive-green ground.



2393



2393

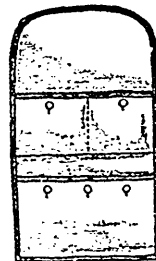
The sides are cut from pasteboard and covered with the goods, and to them is gathered the bag portion, which is provided with pockets on the inside for the various implements used in darning. Brass rings are added at intervals at the top, and through them is drawn a suspension cord that is tied in a bow at the top. At one side, under a covered pasteboard flap, are secured several leaves of white flannel with pinked edges, for holding needles. Plain cotton goods could be used, if preferred to crêtonne; but the latter material is prettier and very serviceable.



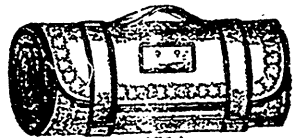
2999

Sister is about to take a journey, and for her your choice could be a travelling case that would be useful for this and many subsequent trips. Develop it in brown Holland by pattern No. 4514, price 5d. or 10 cents. The shape is oblong when

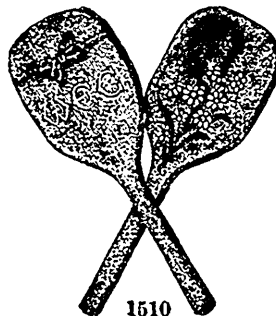
the case is open, the lower corners being square and the upper ones round; and on the inside are stitched a deep pocket at the bottom and two smaller ones above, all of which are closed with buttons and button-holes and are bound, as are also the edges of the case, with dark-green worsted braid. A braid-bound handle is added on the outside, and below it in front is applied a small pocket that is bound and closed with two buttons. Braid-bound straps encircle the case, being each closed with a button-hole and button; and about the edges of the case a neat design is embroidered with shaded green silk. Many trifles may be packed in such a case, which is easy to carry and quite ornamental in appearance.



4514



4514



1510

Giving a tennis-racket cover might seem rather premature, but the school-girl cousin who is so enthusiastic about the game would welcome such a present, even if she could not use it for some months to come. The cover presented as a model was made of red cloth by pattern No. 1510, price 5d. or 10 cents. On one side a floral design is embroidered with silks in natural colors, and on the other side are wrought the recipient's initials in silk matching the flowers. The flap is feather-stitched along the

to the collar and the reversed portions of the fronts. On the left front is a welt of the quilted satin, which is also used for pocket-

colors, and on the other side are wrought the recipient's initials in silk matching the flowers. The flap is feather-stitched along the

edge with green silk and is closed with green ribbon tied in a small bow. Cloth or felt in any inconspicuous color is adaptable to such covers.

An invalid or convalescent relative or friend would take much comfort in a pair of bedroom slippers. Eider-down flannel is exactly suited for slippers of this kind, being warm and soft; and a pretty light-blue tint is very effective, although a darker color would, perhaps, be more serviceable. The pattern used in shaping is No. 753, price 5d. or 10 cents. Each slipper is made with a seam along the instep, and has a sole that is leather on the outside and fleecy wool on the inside. Slipper soles may be obtained from any shoe dealer. The top is trimmed with a box-plated quilling of blue satin ribbon, and a bow of ribbon is fastened in front. The pattern also includes a bed slipper, which extends higher and is fastened round the ankle with a draw ribbon. Flannel may be used for these slippers.



753



753

The young mother of a dear little babe whose clothes have just been shortened will be delighted with a pair of dainty slippers for her darling. Make them of fine tan glass kid by pattern No. 4965, price 5d. or 10 cents, and line them with pink silk. Decorate the top with button-hole stitching done with pink silk, and the front with fancy stitching; run a pink ribbon in and out through slashes made near the top, and tie its ends in a bow in front. White kid could be used with blue trimming.

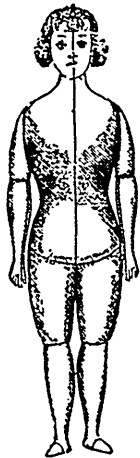


4965



4965

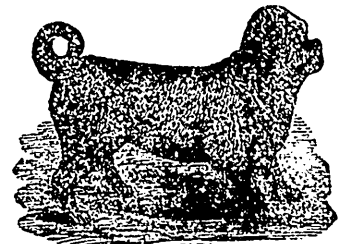
And now for the little folks' presents. A doll for one—and what little girl ever refused a doll? A jointed rag doll made by pattern No. 169, price 7d. or 15 cents, would, if well constructed, be as popular a member of the doll family as a much more costly one. The doll depicted is jointed, and is made of white muslin and stuffed with cotton. The face is painted and a curly blonde wig is added, having been procured at a toy store. The doll could be dressed as an infant, a school-girl or a young lady, as desired, pretty styles being obtainable for dolls of all ages.



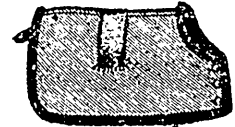
169

For other small friends, it is an easy matter to make animals that will look life-like and cause no end of fun for the children, who may give them as hard usage as they please. A pug dog for a little man who is fond of the canine race may be made of black wool frisé, a material with a fleecy surface, by pattern No. 672, price 7d. or 15 cents. The shape may be stuffed with wadding, black beads or shoe buttons may be sewed upon the face for eyes, and

a yellow ribbon may be tied about the neck. A white dog may be made of white eider-down flannel. A blanket should accompany the dog, and may be cut from red flannel according to pattern No. 4858, price 7d. or 15 cents. This blanket is shaped to fit the body, is bound with black braid and is furnished with a strap, which is slipped through slashes at the sides and closed at the ends with a button and button-hole, the strap being slipped over the dog's body to secure the blanket.



672



4858

A pure white rabbit, or "bunnie," as the children call it, will take the fancy of any little girl who likes pets. Use Canton flannel for the rabbit and cotton for stuffing, doing the cutting by pattern No. 7261, price 5d. or 10 cents. eyes, and arrange a bunch of



7261

Sew light-red beads upon the head for whiskers. Gray Canton flannel could be used, if preferred to white.

A monkey dressed just like those that accompany organ-grinders will prove a fruitful source of merriment to any young child. Pattern No. 1886, price 7d. or 15 cents, provides for making both a monkey and his costume, and a suitable development is depicted in the illustration. Gray Canton flannel was used for the monkey, with cotton for stuffing and small black beads or buttons for eyes. The coat worn by Mr. Jocko is of red flannel trimmed with a lace lay-down collar, yellow cord at the wrists, and similar cord fastened about the waist. The trousers match the coat. The cap is crocheted with yellow worsted, and at the center is a tuft of the wool. This stuffed monkey is really very grotesque.



1886

The "Brownie" initial at the head of this article is one of a series that are to be found in the October, November and December DELINEATORS. The popularity of these queer little elfin figures is unprecedented, and if they are used in decorating any of the articles mentioned above for which embroidery has been suggested, the result will certainly be most gratifying.

Ample time should be allowed for making the various Christmas presents, for if a person were hurried, she could not possibly be properly prepared, and careless work would scarcely accord with the sentiment which the giver wishes to convey.

MOTHER AND SON.

CHAPTER I.—MOTHER'S BOY.

From the time when his blue eyes first opened on the world and his weak cry first fell upon her ears, she claimed him as "mother's own boy." She lay gazing placidly at him by the hour as those early days went by, and every moment that passed drew the bond between them tighter.

No one, perhaps, but a mother could have seen anything beautiful in the tiny creature, who could do little more when awake than blink his eyes aimlessly and distort his face into all kinds of queer shapes under the combined influences of light and noise. True, he stretched out his pink limbs in the most betwitching attitudes, but this did not entirely make up for the little bald head, the red face, the weak eyes and the shapeless nose, except in the mother's eyes. Raphael never painted a cherub half so beautiful as this boy was to

her. She not only thought him the prettiest baby in the world, but she saw great possibilities in him. When he was asleep, breathing peacefully on her breast, with his tiny hands, like crumpled rose-leaves, lying softly against her cheek, she forgot the weariness of the months that were past, the anguish of his advent—in fact, remembered nothing but his helpless, innocent babyhood; and at the thought she clasped him closer to her and built charming air-castles for his future.

His coming was most auspicious. The mother had exhausted the delights of society, and had found them to be hollow mockeries. Only a few congenial souls whom she could trust made up her list of friends. The sneers, the gossip, the malice and uncharitableness of the world made her sick at heart, and she was driven back to

er most kindly companions, her books. Thus she became well prepared for the glorious crown of motherhood, for she read everything she could find touching upon the subject, and thought of it long and earnestly, determined to gain an adequate conception of the approaching dignity.

Her husband was fully convinced that the home is woman's special domain, and was willing that his wife should rule as the highest power in his domestic circle. Therefore, he did not interfere with her in the management of the boy any more than he did in the government of the house, and this made it easy for her to carry out all the theories she had formulated. Under her judicious care the little fellow passed safely through the dangers and diseases of infancy, and soon reached the charming stage of childhood, the impressionable age, when every thought and feeling can be influenced by the mother.

And what a boy he was! Tender and affectionate where the mother was concerned, but manly in every way; brave, yet generous to an opponent; and so honest and truthful that his every statement could be relied upon. From his earliest childhood his word was respected by his companions, who declared with boyish emphasis, "If Jack says a thing, you can stick to it through thick and thin." Before he could speak plainly, his mother inculcated in him a love of truth and a strict adherence to it, and his candor always won for him the admiration and love of his young playmates, although many of them were guilty of an occasional stumble in the path of truthfulness.

In many of his actions he was rough and boisterous, but he never forgot that he was a gentleman. He liked to go on long jaunts into the woods and remain for hours playing in the fresh black earth beneath the trees; and when he returned home, with his hands and face streaked with dust and perspiration and his clothes soiled and, perhaps, torn, his mother would at first feel it her duty to reprove him. But when he caught sight of her he would run and kiss her hand with pretty courtesy, at the same time extending a branch of some dainty, growing shrub, or a bunch of wild flowers, withered, doubtless, but none the less beautiful in her eyes, since she knew them to be heart-offerings; and she could then only smile and advise him to take a bath and don fresh attire.

She had taught him that respect for all womankind was part of the code of honor of true gentlemen, so at all times he was anxious for her comfort, and showed her every attention in his power. When meals were announced, he invariably took her hand, and, leading her to her place at the table, drew out her chair and seated her. He was usually very nice in his table manners, for his mother had always encouraged him to give careful heed to the rules of good breeding; but sometimes, when he came in, tired and hungry after long hours of play, he was apt to forget the daintiness which he had acquired. At such times, his father, departing from his usual custom of non-interference, would, as John expressed it, "call him up with a jerk." Then the boy would laugh until the dimples chased each other over his cheeks, and with an humble air would ask to be excused, completing his penitence and the forgiveness of his parents by calling out as he left the room for his next round of games, "Good-bye, mother—God bless you"; and her answering, "God bless you, my son," followed him all through his play hours. This beautiful custom of invoking Heaven's blessing was very sincerely followed by both of them, and each felt that God was indeed keeping the other while they were separated.

The mother believed that her boy should be allowed a choice of innocent amusements, and one of his most ardent sports was baseball. He belonged to a team composed of boys of about his own age, and he spent much time explaining the intricacies of the game to his mother. She always listened to him patiently, as she did not wish him to think that her interest in any of his amusements ever flagged. He talked about "fouls," "grounders" and "short-stops," and was delighted when she seemed to enjoy hearing of these mysteries, the more so because he knew some mothers who had not the patience to listen to their boys' enthusiastic accounts of their pastimes. She, also, had noticed this fault in other mothers, and had long ago determined to avoid it. She was too good a student of human nature not to realize that if she did not listen to him, he would soon find some one who would; and she was sure that no one could give him such good and dispassionate counsel as herself. She knew that many a boy had gone astray for the want of a wise adviser, and she decided that, so far as lay in her power, she would be a companion to her son; then, when danger threatened him, she would see it when one less perfectly in touch with him would be blind to it.

She had never been much interested in baseball, but she was

too good a mother not to listen if her son wished to talk of it. True, it was rather trying sometimes to put aside a book in which she was deeply interested, to hear the news regarding the last game his nine played against another team; but there have been martyrs in this world besides those who have gone to the stake, and that mother who puts aside her own feelings and interests for the welfare of those she loves has much of the martyr spirit. Humanity will be confidential, it seems to be a demand of our nature; and if we do not find a confidant at home, we naturally seek one elsewhere. For this reason, this wise mother always knew who was in the pitcher's box, who was the short-stop and who were the fielders; in fact, she was as conversant with the good and bad points of the different players as if she was deeply absorbed in the game, and her reward was the knowledge that in everything she shared her son's confidence.

The mother was aware when the great interest in base ball began to wane and tennis absorbed the greater part of her son's attention. There happened to be several courts near his home that were kept up by the young society men of the town, and the boy and his young comrades secured all the worn-out balls as perquisites for carrying water to the players. Having no rackets, the boys ingeniously cut substitutes from shingles, trimming the handles smoothly; and no enthusiastic tennis-player well provided with new balls and expensive rackets ever enjoyed a game more than did these youngsters with the crude appliances which they were compelled to use. After all, it is not what we possess in this world that makes us happy, but what we can content ourselves with. Too many of us are grown-up children, longing for what is seemingly beyond our reach. We fret ourselves into a fever of excitement, and deplore the fate which seems so cruel to us. We look at Mrs. Lofty's carriage and horses and fine establishment, and sigh to think such luxuries are beyond us; but if in after years these things come to us also, we wonder why they do not give the pleasure we expected of them. It is the old human longing for complete earthly happiness, which can never be satisfied after childhood has passed. We should be thankful that it can be realized anywhere and at any time in life.

So the boy took life as he found it, and enjoyed to the fullest extent all the pleasures which came his way. There were hours of childish sorrow, it is true, but the buoyancy of his nature soon dispelled every care, and he played, and laughed, and wept, as all children should, and did not sigh long for the unattainable. There were long, happy hours spent with his mother, when at the close of the day she read to him until the twilight deepened into dusk; and then, with his hand in hers, she asked him how he had spent the day. Little by little she drew from him a good account of his duties and pleasures, and she dropped a word here and there as occasion seemed to require, because she knew that the instruction and advice which he received at such times would be powerful factors in the development of his character. He spoke unreservedly to her, and his confidences were always respected, a fact which did more than anything else to encourage them.

She allowed him to indulge in harmless sports without restriction, and she was careful not to hamper his actions by too many rules. Obedience, truth and honor she firmly demanded, but beyond these requirements she allowed him to follow the bent of his inclinations as far as possible. Naturally he felt for her a love that was at once respectful and adoring, and although he often came in from play with his clothes soiled and his face and hands far from clean, he would invariably make himself tidy before sitting in her presence. Such little things proved his deep respect for her and his appreciation of her good opinion, and she was well aware of this and never failed to show that she was pleased with his appearance.

It was noticeable how many stray cats and homeless dogs found their way to this home. The mother had no predilection for them, but evidently the boy had. The poor, starved creatures crawled into his lap, and appeared to know instinctively that he was their friend; and he never failed them in their distress. They were immediately carried to the kitchen and fed until they were too full to do more than lie in the sun and sleep. The boy's heart was so tender that he loved all living things, and the mother rejoiced to see it. Consideration for the brute creation goes far toward redeeming an otherwise unattractive nature, and when it is joined to one so sweet and tender, and withal so manly and independent, as this boy's was, the result is certain to be most lovable. In all things the mother allowed her boy to follow his own inclinations as far as possible, striving only to point out cause and effect when he seemed inclined to make a mistake. Mother and son they were in all that those terms imply; and, above all, they were good friends.

MAUDE C. MURRAY.

MEASURING TAPES.—No dressmaker can afford to be without a tape-measure that is at once accurate and legible, for upon it, as much as upon any other implement she uses, depends the success of the

garments she makes. On another page we publish an advertisement of tape-measures which are manufactured expressly for us, and which we guarantee superior in every particular.

THE ART OF KNITTING.—No. 42.

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.
p.—Purl, or as it is often called, seam.
pl.—Plain knitting.
n.—Narrow.
k 2 to.—Knit 2 together. Same as n.
th o or o.—Throw the thread over the needle.
Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put-over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.
To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next star. As an example: * K 2, p 1, th o, and repeat twice more from * (or last *) means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice after knitting it the first time, making it three times in all before proceeding with the next part of the direction.

FANCY WRISTER.

FIGURE No. 1.—This wrister is made of silk. Cast on enough stitches to make the desired width, and knit with 2 needles.

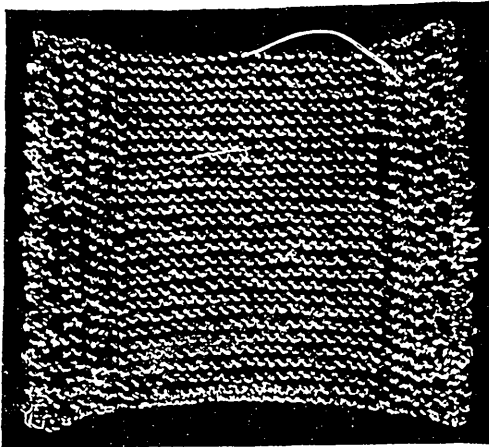


FIGURE No. 1.—FANCY WRISTER.

First row.—K 4, o twice, p 2 to., k all but the last 6; then o twice, p 2 to., k 2, o twice, k 2.
Second row.—K 3, p 1, k 2, o twice, p 2 to., k all but 6, o twice, p 2 to., k 2, o twice, k 2.
Third row.—K 3, p 1, k 2, o twice, p 2 to., k all but 8, o twice, p 2 to., k 6.
Fourth row.—Bind off 2 stitches, k 3, o twice, p 2 to., k all but 6 stitches, o twice, p 2 to., k 2, o twice, k 2; and repeat from 2nd row until the work is large enough to fit the wrist snugly, then bind off and sew together.

KNITTED BALL.

FIGURE No. 2.—Cast on 30 stitches and knit across plain. Turn and knit all but last 7 stitches; leave them on the needle, pass the yarn between the needles, turn and knit back, leaving the last 7 stitches at that end; turn back and knit all but 6; turn again and knit all but 6; then knitting as before, leave 5 at each end, then 4, then 3, then 2, then 1; then knit all.

Be careful to make no mistake and you will then begin each gore at the same end. Knit 9 gores, slip and bind loosely the last gore, and sew the two edges together after filling the ball with cotton.

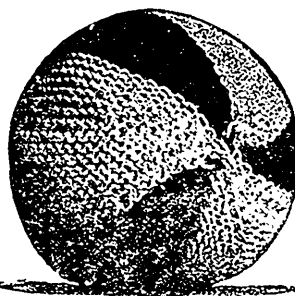


FIGURE No. 2.—KNITTED BALL.

SPIDER-WEB DESIGN FOR DOUBLE MITTEN.

FIGURE No. 3.—Yarn of two colors, red and white, is used. Cast on any number of stitches divisible by 8 and knit around plain with red.

First round.—Knit 3 red, 5 white; repeat all around.
Second round.—1 w, 1 r, * 1 w, 1 r, 3 w, 1 r, 1 w, 1 r; repeat from *.
Third round.—1 w, 1 r, * 2 w, 1 r, 1 w, 1 r, 2 w, 1 r; repeat from *.

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.

Fourth round.—1 w, 1 r, * 3 w, 1 r, 3 w, 1 r; repeat from *.

Fifth round.—Like third.

Sixth round.—Like second.

Seventh round.—Like first.

Eighth round.—Knit plain with red.

These directions are simply for the pattern without regard to the shape of the mitten to be knitted.

KNITTED INITIALS.

In the following directions, **w** will stand for "white" and **d** for "dark." The directions given are for knitting in an initial when working round and round. If the article to be marked is knitted back and forth, then every other row must be purled instead of knitted, and the directions for the row must be read backwards or from the end of the row toward the beginning.

These initials may be knitted into stockings, socks, mittens or any article that is made with knitting-needles, and for which an initial is required as a mark of identification.

FIGURE No. 4.—U.—(16 stitches wide.)

First row.—4 w, 7 d, 1 w, 1 d, 3 w.

Second row.—3 w, 1 d, 5 w, 4 d, 3 w.

Third row.—3 w, 1 d, 6 w, 3 d, 3 w.

Fourth, Fifth and Sixth rows.—Like third.

Seventh row.—1 w, 1 d, 1 w, 1 d, 2 w, 2 d, 2 w, 3 d, 1 w, 1 d, 1 w.

Eighth row.—1 d, 1 w, 2 d, 1 w, 1 d, 2 w, 1 d, 1 w, 4 d, 1 w, 1 d.

Ninth row.—1 w, 1 d, 1 w, 1 d, 2 w, 2 d, 2 w, 3 d, 1 w, 1 d, 1 w.

Tenth row.—3 w, 1 d, 6 w, 3 d, 3 w.

Eleventh and Twelfth rows.—Like tenth.

Thirteenth row.—1 w, 1 d, 1 w, 1 d, 1 w, 1 d, 2 w, 1 d, 1 w, 3 d, 1 w, 1 d, 1 w.

Fourteenth row.—1 d, 2 w, 1 d, 6 w, 3 d, 2 w, 1 d.

Fifteenth row.—1 w, 2 d, 1 w, 2 d, 2 w, 3 d, 1 w, 3 d, 1 w.

FIGURE No. 5.—V.—(16 stitches wide.)

First row.—5 w, 3 d, 1 w, 3 d, 4 w.

Second row.—4 w, 1 d, 2 w, 1 d, 2 w, 3 d, 3 w.

Third row.—5 w, 1 d, 1 w, 3 d; 1 w, 1 d, 4 w.

Fourth row.—6 w, 1 d, 1 w, 3 d, 5 w.

Fifth and Sixth rows.—Like fourth.

Seventh row.—6 w, 2 d, 2 w, 3 d, 4 w.

Eighth row.—5 w, 2 d, 1 w, 1 d, 1 w, 2 d, 4 w.

Ninth row.—3 w, 1 d, 1 w, 1 d, 4 w, 2 d, 1 w, 1 d, 2 w.

Tenth row.—4 w, 1 d, 2 w, 1 d, 2 w, 3 d, 3 w.

Eleventh row.—4 w, 1 d, 5 w, 3 d, 3 w.

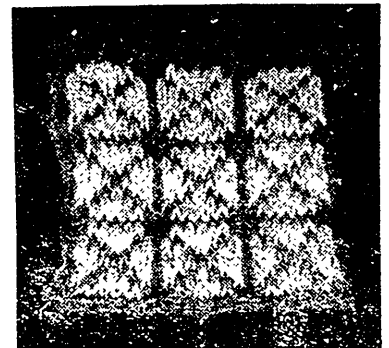


FIGURE No. 3.—SPIDER-WEB DESIGN FOR DOUBLE MITTEN.

Pages Missing

On the upper edge work alternately 1 slip-stitch in each ring where it is closed; ch. 4 or 5, and in working the ch., catch the connecting threads between each 2 rings. Now work a row of 2 d. c. in each of 2 stitches, * 1 ch., miss 1 stitch, 1 d. c. in each of next 2 stitches, repeat from * all across.

TATTED EDGING.

FIGURE No. 3.—Begin by making a ring of 6 d. s., 3 p. each separated by 6 d. s., then 6 d. s. and close. * Leave a quarter of an inch of thread, then make another ring like the last, but join it to the side picot of last ring after making the first 6 d. s.; repeat twice more from *; then make the bottom ring thus: Close to the last ring, make 6 d. s., join to side picot of last ring, 4 d. s., then 5 p. each separated by 2 d. s., 4 d. s., 1 p., 6 d. s. and close. Work rings like the first 4 for the other side, but between each tie to the thread between the rings (see picture); leave $\frac{1}{4}$ of an inch of thread and begin the next scallop, make the same as the first one, but join it to the last at the middle p. (see picture).

For the Heading.—Catch in the first picot on top; crochet * 3 ch., then in the deep space make treble crochets thus: th o twice, pick up a loop under the first tying, th o, work off 2 stitches, then 2 more, then 1 d. c. through the lower part of treble, but only work off half of it; then make another d. c. in the same place and work

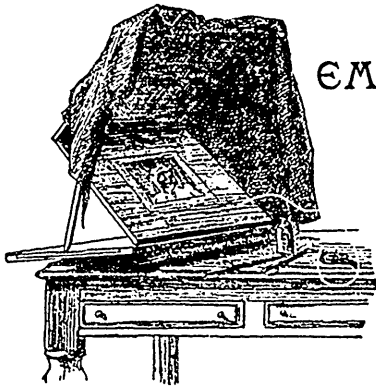
off, working through the last 3 stitches at once; 3 ch., 1 s. c. in the next p., and repeat from *.

Next row.—D. c. with 2 ch. between in every 3rd stitch (see picture).

Next row.—D. c. with 2 ch. between in every space.

TATTED EDGING.

FIGURE No. 4.—This edging is shown made of thread, although it is very pretty made of silk. The edging is made with two threads. Use the shuttle first and make a ring of 2 d. s., then 8 picots each separated by 2 d. s., and draw up; this makes the center of the clover leaf. Next with the two threads make a chain of 2 d. s., then 8 picots each separated by 2 d. s., then 2 d. s. join to 3rd picot in center ring; make another chain like the last, skip 2 picots, join to the next one, then another chain and join where the first chain started from; then make another chain, turn the work and make a ring thus: 2 d. s., 1 picot, 2 d. s., 1 p., 2 d. s., join to 3rd p. in the chain around the center ring, 2 d. s., then 5 p. each separated by 2 d. s.; then 2 d. s. and close. Now with the 2 threads make another chain and repeat from the beginning, joining the next chain in the clover leaf to the third picot of the ring between the upper chains where the 3rd picot in the chain would come.



EMPLOYMENTS FOR WOMEN.—No. 8.

PHOTOGRAPHIC NEGATIVE-RETOUCHING.

PERHAPS nothing has undergone a more radical change with the passing of the years than opinion concerning the employment of women, and the result has been that the field for feminine endeavor has so largely widened that the question which suggests itself is no longer, "What may

a woman do?" but, "What may not a woman do?"

A woman may engage in any work for which her physical powers fit her, provided she is otherwise qualified to maintain her position in the place which she elects to occupy. To do this, her knowledge must cover a wider range than that observed at a first glance, let her occupation be as simple as it may. There is no place to-day which mediocrity can satisfactorily fill. Work must be done exceptionally well in order to hold its own. Only the skill acquired through steady, persistent, careful training will do now; and this is especially true when applied to the retouching of photographic negatives, a branch of artistic work to which a number of women devote themselves each year with varying success.

We have all seen photographs taken thirty years ago, many of them being preserved in old albums or in frames that are usually relegated to the garret or, when the pictures are those of especially dear relatives or friends, to out-of-the-way rooms or corners where they will not receive much attention. Let us compare some of these old photographs with examples of recent production. As we look at the former we exclaim, "Can it be possible that we were ever satisfied with such representations of ourselves as these?" The faces are white and flat, with staring eyes, with hard lines where wrinkles existed, with black spots where freckles or other blemishes occurred, with even the hollows of the cheeks reproduced as caverns of darkness. Next we take up a group of modern photographs, and what a difference is to be noted. What tender gradations are seen from brightest lights to deepest shades. Every dimple and every rounded form is so faithfully and so delicately rendered that the beholder has a satisfaction almost amounting to a perception of the tints and shades of the living face. There are no unsightly black spots, no hard lines. Of course, wrinkles and other marks of age are shown if they exist in the original, but the light seems to play in the wrinkles, and they no longer appear unsightly, but rather as part of the dignity and wisdom of ripening years.

And negative-retouching has caused this wonderful advance in the art of which it forms a most important part. About the year 1867 it was rumored that Mr. Kurtz, a photographer of New York City, had introduced a wonderful process by which

the defects of the human countenance could, when photographed, be so modified as to "make old people young and homely people handsome." Sitters flocked to his studio, and all were delighted with the results of his work. Photographers called on him, too; and as he was a generous-hearted man and a true artist, he withheld no information, but explained and demonstrated to all inquirers. The art of negative-retouching quickly spread throughout the country, and at the present day there is no photograph gallery, however obscure, in which it is not practised. Not a few large galleries require several negative-retouchers, many give steady employment to one, and some have the work done outside, although whenever a business is prosperous enough to warrant it, the photographer prefers to have the retouching done under his own supervision.

To rightly understand the work, one must know something about the photographic negative. All colors do not photograph in their true values, those approaching yellow appearing darker, and the blue tints appearing lighter than they really are. As we see our friends, their faces lighted up with the interest of the moment, we are not fully conscious of defects of color. The light that surrounds them harmonizes all hues and softens all imperfections; and, moreover, we see them through the atmosphere of our affection, which, as we all know, is a magic beautifier.

But when a person is placed before the lens of the photographic camera and posed for a likeness, things are different. That pitiless eye spares no shortcomings; and as a decided contrast of light and shade is necessary in order to secure an effective picture, the result is often marred by a harshness which does not exist in life. A drawing together of the eyebrows, which in reality only indicates earnest thought, is reproduced in the picture as a heavy frown. A slight sinking of the cheek becomes a deep hollow. The lines at the corners of the mouth and at each side of the nose appear deeply cut and much longer than they really are. Every freckle, every little scar is pictured as a black spot, every wrinkle as a hard line. The depressions which mark the sockets of the eyes are exaggerated, and the lines in the throat and under the chin are likely to be absolutely repulsive. If we could see ourselves as the unretouched negative often depicts us, we would without doubt be entirely discouraged.

A first look through a negative (for one must look through and not at it) is bewildering. Wherever a shadow is to be in the picture, the negative is more or less transparent, so the light will pass more or less freely through it; and on the other hand, where the lights of the picture are to be, the negative is dense. All the blemishes can readily be discerned, being represented by lines and spots more transparent than the rest of the surface, and can be easily softened or filled up. The retoucher sits at a table before a box-like frame that slants slightly backward. This frame has a projecting piece at the top to shade the eyes, and a piece of black cloth is laid over the top and allowed to fall on either hand to cut

off the side-light. The negative is placed in this frame in such a way that light is reflected through it from a white surface or a mirror placed below the opening over which the negative rests. Pencils of different grades of hardness are used in the work, with here and there a touch of a brush charged with a little color.

This all sounds simple enough. Many would-be retouchers, on having the work explained to them, exclaim, "Is that all!" and immediately begin, resolved that in a month or two they will be ready to "take a position." This is a good resolve to make, for the hope of speedy results is sure to animate flagging powers; but do not begin with the idea that the process is purely mechanical, or that it is especially easy to learn. It takes long and patient practice, and continuous and intelligent thought.

Strong, clear eyesight is imperatively necessary. The light is reflected through the negative, and for that reason the eyes are constantly looking toward it. Moreover the work is fine, the defects being often extremely minute, so that close attention must be given. The strain upon the eyes, however, though very apparent at first, gradually grows less as the sight becomes regulated to the necessary focus; and in time retouching is found to be no more injurious than sewing, watch-making, enamel-painting, embroidery, or any one of a dozen other pursuits which women follow. One needs to keep this fact in mind when starting out in the employment, and to remember that there is nothing worth doing which does not present difficulties at the outset. Weak or imperfect eyesight can often be regulated by wearing glasses; but it is absolutely essential that a negative-retoucher should see clearly, and for this reason one advanced in years should never enter the business.

A retoucher should also have some artistic skill, the more of it the better. Doubtless, many of the men and women at present engaged in this way have had absolutely no training in drawing. Not a few of them have never so much as copied a head, and their lack in this direction is plainly apparent in their work. Their one idea is to round out and smooth down all inequalities in the faces which come under their pencil. They obliterate all wrinkles and take out all strong lines and characteristic marks, and the result of their purely mechanical labor often is that the finished picture looks like the semblance of a person who has been stuffed. Some ability in drawing the human head must be acquired if success is to be attained.

The occupation calls for constant mental effort. Every touch of the pencil must be made with intention; the retoucher must know the *why* as well as the *how* for every stroke put upon the glass. The work is fascinating to one who performs it intelligently. In some respects it is all alike, yet the sameness is combined with a pleasing variety, especially to the student of character, who learns to read the faces by their expression, and makes mental comments upon them, friendly or severe as the case may be.

Some persons acquire the art more readily than others, owing to a natural aptness or to previous preparation. A good many take it up after working for a time in some other capacity in a photographic gallery, and observing the results of the different processes there employed in the making of pictures. Such persons understand more rapidly just what end should be sought by the retoucher, and so get on better and faster than those to whom the entire business is new.

Negative-retouching requires delicate handling and a light but firm touch, and it therefore seems peculiarly well suited to women, although it is wholly a matter of opinion whether men or women are most successful. There are many of both sexes engaged in the business, and while some photographers will not employ women at all, others prefer them, and a great number are wholly indifferent on the subject.

There is apparently no reason why a woman should not succeed in earning a livelihood by negative-retouching. True, there are, as in all other professions, a great many laborers already in the field; and also, as in other callings, success is governed by the law of "the survival of the fittest." Let us consider what qualifications constitute "the fittest" in this art. We will pre-suppose some artistic ability and training. After this come a proper consideration of and respect for the difficulties of the work, and a determination to surmount them as they occur. Then, to determination we must add patience, and to patience a lively interest. One must be willing to work at first without apparent results.

These will come slowly. In the beginning the spots will obstinately refuse to be filled up, or they will allow themselves to be filled up too much. In either case, there is nothing to do but to rub the work out and begin again.

Ordinarily, the learner can see improvement in three months' time; and at the end of six months, she should work with fair success, although she will probably not be able to do equally well at all times. In fact, one of the greatest discouragements encountered by a beginner is the inability to keep constantly up to a standard. This unevenness of work is usually noticed after about six months, and this is the time when many who have made a good start fall out of the ranks and give up the attempt. If they would only persevere for eight months or a year, all difficulties would then be mastered.

A word of warning here. If at the end of three months there is absolutely no improvement, it is hardly worth while to go on. Disappointment has come to many of those who, suddenly thrown upon their own resources, look about them with anxious eyes for a means of support. They hear of negative-retouching. It is refined work; it can be done at home; the expense for material is small; it requires no talent; it can be learned in a few months—indeed, many have learned in a few weeks; and, last and best of all, it is easy to get enough of it to do, and it is very remunerative. Vain expectations! In most cases these unhappy ones struggle and strive, oppressed with the sense of haste, only to give it up at last as an impossibility.

But let us suppose that the battle has been won and that it only remains to go out and seek the reward so long striven for, a place among bread-winners. This to some persons is the most difficult part of the undertaking. It requires business enterprise, and an amount of indifference to rebuffs which many do not possess. We are often misled by the encouragement of our own hopes, but we must not expect to capture the first place applied for. Unless one has "friends in the business," it is better not to go to one of the fashionable establishments to begin with. Good work is now done in nearly all the galleries, and photographers are strict in requiring perfection. A friend who is a negative-retoucher or other worker in a gallery can sometimes help one to an engagement, but the position can only be made secure by one's own merits. Here and there is a photographer kind-hearted enough to let a beginner have a corner somewhere in his studio until she gains confidence to work by herself.

Some ask for "piece-work" to do while learning, thinking thus to gain experience. This is a mistake, for one poor piece of work may ruin one's chances. Impatience never gained a victory yet, and undue haste means failure. Next to ability, experience is of importance; therefore small beginnings are not to be disdained, but all work, whatever it is, must be done as well as possible. It is easy to deteriorate, and deterioration follows inevitably in the track of carelessness. The great point is to gain a foothold, and this being done, progress is assured. Many fail to obtain employment because they will not leave the large cities, whereas some of the best openings may be found in small towns and country places.

Be not easily daunted by criticism, but accept it quietly and answer it good-temperedly. The good old motto, "Try, try again," will, if taken to heart and acted upon, insure success in this as in other occupations.

The opinions of a number of our best photographers have been obtained regarding the fitness and value of negative-retouching as an employment for women. More than two-thirds of them speak well of women's work in this line and employ both women and men without discrimination. One employs only men, not on account of an adverse opinion of women's work, but because he is accustomed to men and likes them. Another refuses women because he thinks they are not particular enough with their work. He admits, however, that there are two good women retouchers in the country. A very popular photographer said: "We employ women when they do their work well, just as we employ men. The trouble is that so many go into it without any knowledge of drawing. There are too many *fairly good*, and not enough who can fill the place at the 'top of the ladder.' In this profession, as in every other, it is the skilled workman who 'holds the fort'."

HELEN A. DALFY.

THE SMALL CATALOGUE OF FASHIONS FOR WINTER, 1894-'95.—This publication is now ready for delivery. It is a very handy book of reference for those who have clothing of any kind to prepare, being a pamphlet of 40 pages, with cover, replete with illustrations in miniature of the current styles. If you cannot obtain a copy at the nearest agency for the sale of our Patterns, send your order for it to us, with a two-cent stamp to prepay postage, and we will mail it to your address.

THE BUTTERICK PUBLISHING Co. [LIMITED].

TO PARENTS OF SMALL CHILDREN.—Under the title of "Pastimes for Children" we have published an attractive little pamphlet treating of all manner of entertaining and instructive amusements for children, among which may be mentioned games of all kinds, slate drawing, the making of toys and toy animals, the dressing of dolls, puzzles, riddles, etc., etc. The book is very handsome in appearance, being bound in ornamental but durable paper; and it is copiously illustrated with attractive and appropriate engravings. Price, 1s. or 25 cents.

MODERN LACE-MAKING.

It has become so much the fashion to worship all things ancient, that most lovers of fine lace would prefer to have it a century old; and yet there never was a time when laces were more beautiful, more artistic, and more unique in design than just at the present day;

simple in arrangement and withal very effective. The bars, wheels and crosses used in filling in the spaces may be worked from the engraving presented, but if difficulty is experienced in making finer filling-in stitches, instructions for and illustrations of them may be found in our pamphlet on Modern Lace-Making, price 2s. or 50 cents.

Of course, this design may be developed in fine or coarse braids, according to the taste of the maker, or the purpose for which the square is intended. Cream-white and écu braids are mostly used in carrying out this design. The center, as mentioned before, is made of linen, but India silk, pongee or any fabric appropriate for the center of such an article could be substituted for the linen. When the latter or silk is selected, an inch-wide (or wider) hemstitched hem is used to complete the edge of the square and to form a neat foundation for the lace.

CORNER AND BORDER IN BATTENBURG LACE.

FIGURE NO. 2.—The design illustrated by this engraving is suitable for a border to a square or oblong center-piece when used as an insertion or in connection with an edging made of the same braid. It may be made of écu or cream-tinted braid, or of pure white braid. The selection of the braid is purely a matter of personal choice. Many designs for edgings suitable for a border have from time to time been given in the DELINEATOR, and many appear in our book on Modern Lace-Making, which costs 2s. or 50 cents. Or, if none of the borders mentioned meet with approval, a professional

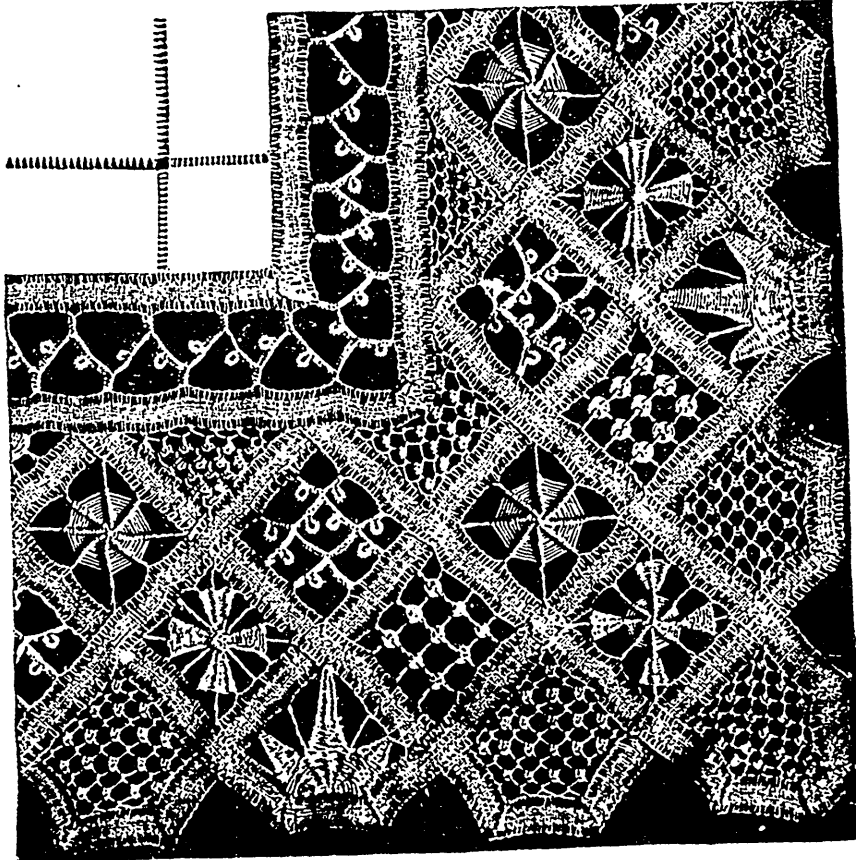


FIGURE NO. 1.—CENTER-PIECE WITH BORDER OF BATTENBURG LACE.

for modern laces preserve the best features of the laces that have gone before them, and have added so many new inspirations that except for the sentiment, the romance or the history connecting this scrap with a title, that with a famous beauty, and another with some cathedral's sacred treasure, the palm would certainly be given to the gauze-like production of the poor flax-thread spinner of the present day.

Not all people know the difference between lace which is made with the needle, and pillow lace which is made with the bobbins—but much of the beautiful lace of the present day is made with the needle, and its beauty stands a favorable comparison with the more costly pillow lace.

CENTER-PIECE WITH BORDER OF BATTENBURG LACE.

FIGURE NO. 1.—The corner of a very handsome center-piece is here illustrated. The center is of linen and the border of modern lace of the Battenburg variety. Completed, the piece is twenty-five inches square. The design is

lace-maker will furnish an edging design for a moderate price, which will perfectly match the insertion or border.

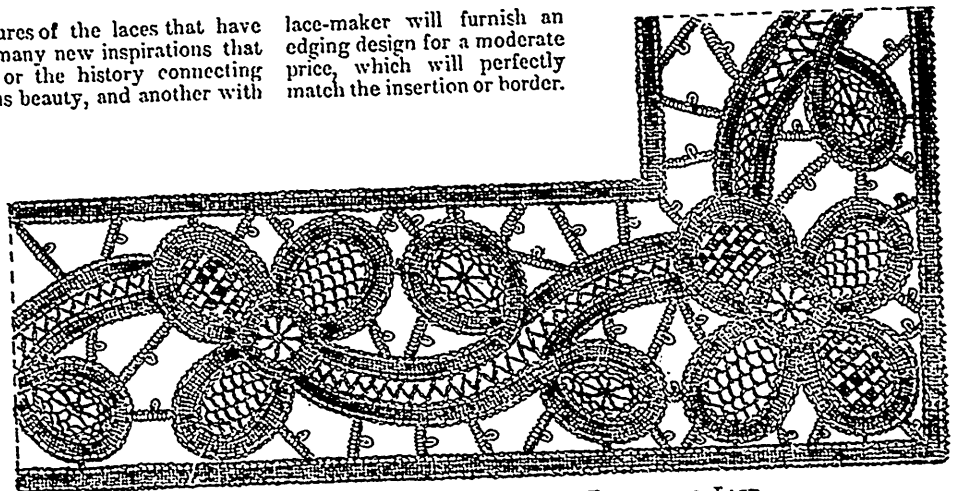


FIGURE NO. 2.—CORNER AND BORDER IN BATTENBURG LACE.

For the information contained in this article, thanks are due Miss Sara Hadley, lace-maker, 923 Broadway, New York City.



CHRISTMAS IN AUNT HALY'S CABIN.

"M HONGRY; whar us gwine git sump'n sho' nouf t'eat?"

The questioner swallowed a last bit of ginger-bread and arose from the crowded bench in front of Mr. Kelly's store, where the greatest number of colored country folks had congregated. A high blue felt hat was tilted forward over her bangs—arranged in infinitesimal plats with bushy ends—and at the same time allowed a good view of her back hair, which had been divided off into squares and so tightly wrapped with red cord that each little cue stood out stiffly, after a fashion that is very popular, because such treat-

ment is believed to result in a much desired lengthening and straightening of the kinky wool. The maiden smoothed her variegated costume coquettishly and turned to her companion, a youth in jeans, with a head covering ingeniously fashioned by neatly sewing a circular top into a section of trousers leg.

"Gwine git sump'n t'eat at a rusty-rant, uv cose," declared the latter individual, leading the way toward Aunt Ceely Goff's eating-house.

"Dat whut make me say whut I does," observed a dusky listener, watching the pair. "Cain't nobody upen 'low a nigger got to be rale holler 'fo' he tech vittles, caze ef hit lef' wid him, he gwine stuff hissef 'twile he leetle mo'n bus'."

"Trouf, too, Sis Tempy," agreed an old man with a venerable white poll; "en furdur mo', de young race, dese days, ain't wuth 'how come dey in dis world!'"

"O, shucks, Unker Poliam," interrupted a fat colored woman mildly, "you hatter ricklec dis here's Chris'mus, en ev'ybody boun' to take dey swing den."

"Come to stady 'bout dat, dar two folks I ain' hear tell er takin' no swing ner buyin' no Chris'mus, nuther; en dey Brer Primus en Sis Haly. Enny you all seen um?" inquired Unker Poliam, addressing the crowd at large.

"Lawd, no!" declared Sis Tempy, taking her snuff brush from behind her ear, and reaching into a capacious pocket for the little tin snuff-box. "Las' time I laid eyes on Brer Primus he wuz all ricketed up wid takin' turkentime fer de rheumatiz, en I upen 'lowed, right den, 'Brer Primus, you done collapted now—you better let turkentime lone, er you'll be double collapted!'"

"En dat place er dern," commented another of the group, "hit de numbes'-lookin' place in creashun; na' er clarken, ner pig, ner nothin' to make it homesome. Dey po' es Jol's turkey, yit dey hol' deyself gyearted up same like dey wuz quality niggers."

"Dat don' fool nobody," asserted Unker Poliam, taking his corn-cob pipe from his lips to re-arrange its glowing contents with a callous forefinger. "Hit don' inquire no turble lot er sence to spresify dat dey done reach de cend er dey row, sho's you born; en I knows pintedly dat dey has not got de necessary cash to lif' dat moggige, de which gwine sell 'em out fust day er Jinewerry."

"Bless Gawd!" interjected Sis Tempy, gazing down the street. "Talk 'bout de coon, en dar you gwine fine de tracks. Ef you'er ain't Brer Primus en Sis Haly wid all de granchillen piled up in dey convenience, samer en millions in a watermillion wagon!"

The conveyance sighted advanced with squeaks and groans, as if bewailing its own approaching dissolution or that of the work-worn mustang which Unker Primus found no difficulty in halting on the

outskirts of a crowd of vehicles that blocked the thoroughfare. Aunt Haly, proudly resolved to hide her misfortunes from prying acquaintances, briskly alighted, and, wending her way among the stubborn looking mules, ancient nags and heavy-yoked oxen, was soon engaged in greeting the side-walk assemblage with all the broad *bonhomie* and quaint cheeriness of the true Southern negro.

"Howdy, Brer Poliam?" called she to the patriarch, who by reason of his age and ecclesiastical prominence merited first notice. "How you comin' on?"

"Wull, Sis Haly," answered he, "I thank Gawd I'm so 's to be here. I ain' nuber been right smart sence I taken wid dat cow-bunker on my naik, yistiddy wuz a mont' ago. How yo' folks, Sis Haly?"

"Sorter slow, Brer Poliam, sorter slow."

"Lawd, dat you, Sis Haly," interposed Sis Tempy, as she waddled up to shake hands heartily with the new comer.

"Dat who I 'lows hit is, chile; leas'tways I ain' heard teller no change er pusson sence I lef' home," declared Aunt Haly with a gay laugh.

Unker Primus came in for his share of welcome after he had hitched the pony and helped out the children, and then the family party marched into the store—first, Aunt Haly in an antique alpaca and a long mantle that was greenish with age and very bald as to its fur trimmings; next, Unker Primus buttoned up to the chin in a rough overcoat, the original fastenings of which had been replaced by little oak sticks secured with twine; and last but not

least conspicuous, the four children in motley garb, their eyes and mouths wide open with delighted wonder at the fascinating display of Christmas goods.

But in all the bewildering array nothing received Aunt Haly's approval. This "wa'n't fitten for a dawg," that "wa'n't ekel de money axl," and much more to the same intent; for, if the truth must be told, the trip to town was but a ruse, designed to afford the children the nominal pleasure of inspecting gifts and Christmas cheer which the old couple's de-

pleted exchequer could not provide. Consequently, there followed no stowing away of mysterious brown bundles under the wagon seat, as had been the custom at previous Christmas times; yet so exuberant is youthful hope that even this fact failed to check the little darkies' happy anticipations of the holiday. "Cose Sandy Claws come to ev'ybody house," they assured one another, "en dey ain't no 'scuse fer skippin' ourn, caze de chimbly raghty big en handy es a hoss-rack for hitchin' dem deers er hisn' onto."

Great, then, was the dismay when Aunt Haly announced next day that such expectations were vain. She was seated on the doorstep in workaday homespun and plaid "headhan'kercher," and her hands, shining with the brass rings which she wore as preventives of cramp, industriously twined holly and cedar into wreaths. These were for decking the graves of her "white folks," according to a vule custom prevailing in many families and now maintained by this quondam retainer.

"Yes, chillen," she confessed as she wrought, "granny mighty sorry, but hit jes' like I tell you, Sandy Claws don' th'ow off no time foolin' 'longer dirt-po' folks like we all, ner nobody else don', nuther; I done had de spe'nnee er dat. En us wussen dirt-po'—dey ain't no coffee, dey ain't no meat, dey ain't skacely nuthin' 'tall to eat in de house; en Gawd knows dey ain't na'er dollar ready ginst dat moggige jue de fust day er Jinewerry, de which gwine turn us outen jis house er ourn."

The old woman turned sorrowfully toward the rude cabin, built with such hopeful toil, and set with the humble treasures of a lifetime. Faded lithographs, magazine cuts and instalment-bought chromos decorated the walls; a loud-voiced clock towered above several very precious china pieces on a shelf, and a small table up-



THE CROWDED BENCH.

held the large family bible, the spiritual comfort of which probably emanated from its mere presence, since none of the household could read. A four-post bedstead, furnished with a puffy feather "tick" and adorned with a bright-hued patchwork quilt occupied half the room, and beyond, through an open doorway, was visible a stout pine table, a lofty shelf sustaining a water bucket and drinking-gourd, an ironing-board, a spinning-wheel, and, in the yawning fireplace, a pot and three-legged skillet, hobnobbing among the ashes.



JINSY AND PALMYRE.

"'Tain't much, Gawd knows," acknowledged Aunt Haly pathetically, "but hit's all ourn, whut us done sweat en wrassele for, en look like hit jes' tear out de nachel heart-strings to gin hit up. Lawd! Lawd!" And big tears fell among the crimson holly berries, as Aunt Haly gathered up her wreaths and started for the lonely burial plot.

After a while the children, who had remained at home, decided to build a fire. "Ginst gran'paw come from lookin' atter he traps; den granny mout make some coffee, bein's es how dis here Chris'mus Eve," Palmyre, the second girl, suggested.

"I'm sustonished at you, Pellmy, well es you done heard granny say us ain't got no coffee 'tall," corrected Jinsy, the eldest.

"Wull, den, a hoe-cake," said Palmyre, retrenching; "dat's fillin', anyhow, en I'm des holler es a gode, I sho' is!"

By this time Jinsy, Palmyre (phonetically, "Pellmy") and their brother Tom, nicknamed "Bud Chug" as a contraction of "sugar," had sprawled before the hearth, where the newly lighted pine-knot blaze threw weird glints upon their pudgy, good-natured features; but Patsy, the youngest, sat silently in the shadow.

"Whut you study'n 'bout now, Patsy?" asked Jinsy. "You de cu'ouses' human being in creashun, anyhow!"

"I ain't no human being, I'm des folkses like you all is," cried Patsy, indignantly rejecting her sister's term as one of suspected opprobrium.

"Dat's de same thing," explained Jinsy; "but whut is you study'n 'bout, dar in de dark? You look like you done fell off de roos', chile."

"I des turnin' over in my mine whut granny done 'low 'bout Sandy Claws," confessed Patsy, rubbing a tear from her eye with a grimy fist, "en I des study'n ef all un us wuz to git toge'r en pray, seem like de Lawd mout sen' ole Sandy Claws to we all house atter he done wint de round. Unk' Sampson, over to Fog Level, 'low folkses allus got to 'pend on de' Lawd. He say dat how-come de buzzard ain' pestered 'bout nothin' like tur' beastsesses is, eaze he allus lookin' to Gawd," declared the little creature with all a child's simple faith.

"Umph, how at?" inquired the more skeptical Jinsy.

"He say, de buzzard en de hock 'ureed to jine pardners for vittles. De hock mighty brash, en flewed back'erds and for'ards, wid his eye sot for a squ'l or a chicken, whil-t de buzzard, he des -ail round sorter sleepy, wid his eyes half shot, like he ain' keerin' to bother hisse'f 'bout nothin'. De hock up'n 'low, 'Brer Buzzard, look like you ain' hustlin' yo'se'f 'bout dis business.' 'Don' hatter, Brer Hock,' says de buzzard. 'Vittles don' never bees no botherment to me, for I pen's on de Lawd, I does.' 'Dat mout do for you, de hock say, 'but I looks to myse'f for all I gits,' en wid dat de hock tuck'n drap down into Mr. Man's chicken yard. en grab holt er one de fattes' Dominicker pullets. Den de man runned out wid a gun en kilt de hock. Atter while, here come de buzzard. En time he seed de hock layin' dar in de fence cornder, he tuck'n ht, en he hop up to de cyar-kiss, en he 'low, 'Po' Brer Hock, you'd better 'pended on de Lawd, like I does'; en he 'gun eatin' wid dat."

"Nigger, you sho' is got sence like a mule," declared Palmyre admiringly, upon the story's conclusion.

"Cose us kin 'pen on de Lawd, but us don' know how to lif' no prayer."

"I does," cried Patsy eagerly; and plumping upon her knees, she began, "Lawd, sen' Sandy Claws to—"

"You ain' got to go bodaciously into prayer like dat," interrupted Bud Chug authoritatively. This young person, with an aim for future ministerial honors, had devoted much thought to such matters, and had stored his memory with choice cullings from the negro pastor's perorations.

"You commences, 'Mussyful Father en glorable Gawd, us po' sinners is 'sembled here dis' night to ax en explore yo' probearingness for our backslidin' en onchristianness.' Dat de way Brer Brown make a start over to Mt. Zion,"

So instructed, Patsy began anew, and progressed smoothly until she entered the field of individual wants. "Send Pellmy," she prayed, "a new calker coat—"

"Shucks!" broke in Bud Chug, "you cain' come at de Lawd so familiar-like, I done tole you. You oughter say, 'Gressious Gawd, turn yo' incountenance onto dis po' sinner, Pellmy, whut's in de low grounds er sorrow.'"

Along this line the prayer continued down to the final clause, when Patsy, having set forth the family needs to her perfect satisfaction, suddenly ended.

"Dat a turble onrespectful way to cend," remonstrated Bud Chug severely. "Ax for

whatsome'dever you wants, mighty perlite, en den drap off wid plain 'Amen'! You hatter slope long sorter easy, like Brer Brown does. Des say, 'En now, homni-presents Father, us have ax yo' attention to dese humble words of ourn, dough us ain' crackin' ourselves up to 'serve nothin' of thee. 'cept'n' thoo de blood of de Lamb.' Dat kin' of cend sorter like hit ought to be."



"DES STUDY'N."



LIFTING PRAYER.

Meantime, Aunt Haly had left the big road, and had climbed over the irregular fence at a certain panel, where a smooth, worn appearance of the rails bore witness to frequent passings at this point. She followed a weed-croked path through a neglected park, set here and there with pedestals, which had upheld stone goddesses and ornamental figures in the old days of plantation affluence; and through the gray moss that shrouded the oaks she could see the Ionic columns of a forlorn mansion, long since given over to the tenancy of bats and owls. Further away, beyond the old "quarter" play-ground, lay the little cemetery, and as Aunt Haly drew near, a startled rabbit ran from the sassafias bushes right across her path. Now, as a graveyard rabbit is universally deemed a "hant," whose mere passing entails bad luck, Aunt Haly, to avert the ill, hastily marked a cross upon the ground and spat upon its center. But when she lifted her glance toward the graves, a cry of terror escaped her at the sight of a tall, silent figure with folded arms and pensively drooped head.

"Jesus alive!" exclaimed she, "de very spit en image of ole Marster, dem little curls layin' round de aiger de naik, de Carter favor, en all. Good Gawd ermighty!"

Then, noticing that the supposed "spirit" wore a modern tweed suit instead of the traditional ghostly habiliment of a winding sheet, and, moreover, presented a kindly cast of countenance, the old woman mustered up courage to demand, "Who dat?" whereupon the stranger turned, and the former nurse recognized "ole marster's" only son, who had run away from home in his youth and had since been accounted as one dead.

"O—miss' baby chile—mammy little boy! Thank Gawd for dis, I done laid my eyes on his dear face once mo'," cried she, dropping the wreaths to throw her loving arms around the stalwart frame that she had guarded so tenderly through its helpless infancy.

"So you are not dead, after all, mammy?" said this dignified gentleman, Mr. Brook Carter, affectionately stroking Aunt Haly's shoulder. "They told me all the old negroes had either died or moved away."

"They did, honey," she answered. "You see, miss' wuz dead, en look like marse tucken gin up atter you runned away to prodjick longer machines, stiddier bein' a gentleman like yo' foresesters wuz befo' you, es marse would have it. Atter he died de plantation pass to other hands, den freedom come, en de niggers got toled off fast wid one fool tale en den ernuther. Er whole passel on us tucken migrashe to Arkansy, whar de noration gin out dat dey wuz forty acre er land en a mule, layin' round loose fer eny nigger dat come along. Shoo, chile, studdier dat, dey wa'n't skaceley vittles to go round, so me en Primus tucken scuffled back home."

Then Mr. Carter was told about the tiny portion of the old plantation that the pair had bought "on time," about the legacy of orphaned grandchildren, and about the crop failures and the steady pursuit of ill-luck, now about to culminate. "Hit do 'pear like de debil got a grudge 'ginst us," Aunt Haly went on, "for us is in a tight, sho'—no money, nuthin to eat, en dat moggige whut gwine sell us out!" At this lamentable thought the old creature threw her apron over her head and wept bitterly.

"There, there, mammy," said Mr. Carter, kindly, "don't cry, don't cry. I can help you easily. I have been successful beyond my hopes; my last invention brought me more than the old plantation is worth under these changed conditions. Yet I believe even poor father would acknowledge I am still a gentleman. I had intended to engage a care-taker for these graves, but as you have tended them so well without recompense, let me in return pay for your little farm, and add another strip to include this old graveyard and at the same time give you greater field room. I shall see to the taxes, and if ever you are in trouble, mammy, send to me at this address." With these words the speaker gave Aunt Haly his card.

"Oh, and that reminds me," he went on, suddenly remembering the season. "This is Christmas; here, take this money and give yourself and the youngsters a feast like those of other days."

Aunt Haly, overwhelmed with the munificence of a sum greater than any she had ever owned, showered blessings upon the giver's head, and when he had mounted his horse and ridden away, she fell upon her knees and uttered a prayer of thanksgiving to the Lord, who, as the colored Christian believes, interests himself in the trivial details of daily life as much as in greater things.

Daylight was quite gone when the good old soul returned to the cabin, and through the darkness a wide band of ruddy firelight streamed from the open doorway, where Unker Primus sat, patiently waiting.

"Wull, wife," he drawled, "you wuz so long er comin' dat I giv de chill-n dey hoccake en sout em to bed. I didn' had de heart to turn em from hangin' dey stockings for de Sandy Claws whar ain' gwine git here," and the speaker pointed to an array of coarse and much-mended hosiery.

"Shuh, babe," cautioned Aunt Haly, using her superlative term of endearment, "don' make no fuss to wake 'em. Us got to go to town dis night!"

Then she poured into her astonished husband's ears the tidings of good fortune. Forthwith he harnessed the pony, while Aunt Haly banked the fire and locked the sleeping children in the house, as is the unwise custom in negro families when the elders leave home at night; and the old couple hastened to town, building *en route* modest air-castles upon the foundation

of their unexpected wealth. In their comfortable imaginations, Dame Partlet's busy brood already enlivened the bleak back-yard, several spotted "razor-backs" grunted in the hog-sty, and there was a brindle cow, which the children would drive up of an evening, with a mellow tinkle of the bell accompanying Bud Chug's far-sounding plantation yodel. Nay, even a sturdy mule seemed not an impossibility!

The stores were still crowded with shoppers when the two reached town, and though everybody seemed in the greatest hurry conceivable, sovereign good humor prevailed, and a delightful air of mingled mystery, holiday preparation and excitement enwrapped the whole community. Tempting smells of hot doughnuts, spice-cakes, ginger loaves and "kitchen" candies stole out from the confectioner's, and from the toy shop issued the tinkling tunes of a music-box, much to the joy of numerous little darkies who were pressing their queer, flat noses flatter still against the window panes. Within most of the shop windows sat, jolly figures of the Christmas saint presided, even the shoe shop exhibiting a rotund *payier maché* Santa Claus, who stood under a sparkling Christmas tree loaded with gifts that were to be bestowed gratis upon all purchasers of children's shoes.

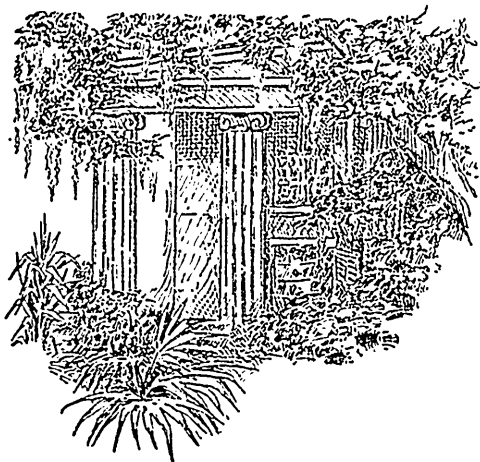
Aunt Haly and Unker Primus enjoyed it all as they passed from store to store and gayly chaffered with friends as belated as themselves; and finally the homeward journey was begun. As luck, whether good or ill, seldom comes singly, it is not surprising that when Unker Primus stopped in the swamp to examine his game trap, he found therein a fine raccoon, "des nachelly bustin' wid fatness." A proper dressing of this animal, in addition to other preparations for the morrow, detained the old couple until so late an hour that, when they at last retired, the midnight chimes of St. Paul's had already pealed joyously in the distant town, and the "watch-meetings" of the colored societies had ended with prayer and Christmas song.

Next morning, long before the lazy Winter sun had thought of bestirring himself, Patsy awakened and, jerking the close-wrapped quilt from about her head, sprang up crying excitedly. "Chris'mus gif', Chris'mus gif', chillen!"

"Chris'mus gif', yo'se'f," screamed the other three, aroused immediately.

"Lawd-e-e!" exclaimed Palmyre, making a dash for the bulging stockings, about the filling of which she had had her doubts, it may be. "Sandy Claws ain' fergot we all, sho' 'nuff!"

"Whoo-ee! Uh-m!" clamored the eager little crowd, scrambling over one another to reach the fire-place; and then the tiny room resounded with a perfect hubbub of bliss, as each long-desired, prayed-for treasure came to light.



A FORLORN MANSION.



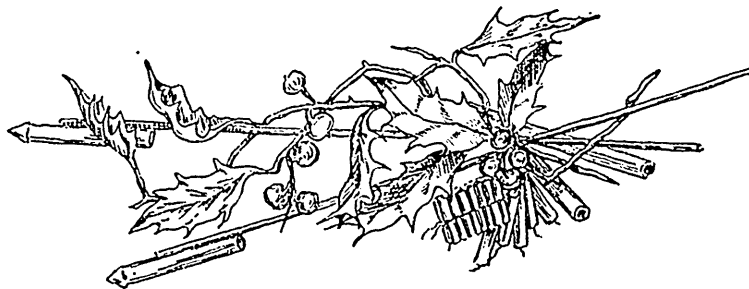
BUD CHUG.

In many a household throughout the land joy reigned supreme that morning, but it is to be questioned whether one could have found anywhere a happier group than that which gathered about Aunt Haly's pine table for breakfast. The fragrant steam of strong coffee diffused throughout the apartment a long-absent aroma that mingled amicably with the smell of crisp bacon, done to a turn; while a smoking pile of yellow yams, roasted in the ashes, acceptably balanced a great platter of pone bread, wholesome and brown.

"Dar now, whut I done tole you?" demanded Patsy triumphantly, after having furtively inspected this unusual plenty during Unker Primus' solemn and somewhat lengthy grace. "Cain't nobody 'spute now dat if you put yo' 'pennance on de Lawd, he ain' gwine back on you—Chris'mus ner no other time."

"De Gawd's trouf, chile!" affirmed Aunt Haly reverently. "En like de blessing en fullness of dis Chris'mus, good Lawd, sen' all de turrs!"

D. M. B.



A BIRTHDAY CHARITY.

"Dora, what makes you look so sober?" inquired Mattie as she seated herself in her friend's parlor.

"Well, Mattie, I was induced to visit one of our hospitals this morning, and I have not been able to think of anything else since."

"Aren't you sorry you went, dear?" asked Mattie sympathetically.

"Sorry? No, indeed! I am ashamed to think how utterly indifferent I have always been to such matters, when there are so many friendless ones who are sick or wounded, and so many noble souls who give their lives to the care and relief of such sufferers."

"I suppose I shall soon hear that you have turned nurse," answered Mattie with a little laugh.

"No," said Dora. "I fear Nature never intended me for a nurse. But seriously, Mattie, there are some charity patients at the hospital whose cases are so pitiful. Of course, they receive good care, but there are so many things they need to make them entirely comfortable, and one really requires constant attendance, but naturally cannot have the full attention of any of the hospital nurses; and I have been wondering how I could raise enough money to be of any sort of use to them. Have you any suggestions to make?"

At this point Dora's sister, Mary, entered the room.

"Oh, Dora," she exclaimed, after greeting Mattie, "we opened our birthday box to-day, and we had three dollars!"

"And what is the birthday box, pray tell?" asked Mattie.

"Why, don't you know?" answered Mary. "Every time one of us girls in the sewing class has a birthday, she puts in as many cents as she is years old, and once a year we open the box and use the money for some good object."

"Ah, I see," said Mattie.

"There," exclaimed Dora, "that gives me an idea; just wait till I have developed it a little, and you shall hear more about it."

Dora's idea proved so full of promise that she determined to carry it out upon a grand scale. She went with it to her aunt, whose elegant home was a source of delight to all who visited it; and together they decided upon the details of the plan.

"A Birthday Charity" was announced in the local newspapers

to be given at the residence of Mr. and Mrs. Blank on a certain evening. Every one would be welcomed to the house and spacious grounds; and to as many as possible bags would be sent, in each of which the recipient was requested to place as many cents as the

birthdays which he or she had already passed. Any one who failed to receive a bag would be equally welcome; and would such persons kindly donate twenty-five cents on passing through the gate of the grounds? All money received from these sources to be used for the benefit of inmates of the Hospital. This notice was printed free of expense in all the papers.

Next came the making, marking and delivering of the bags, for which work there was a large force of volunteers. The bags were made of all sorts of materials and in a variety of shapes and sizes, but all were tastefully designed and neatly constructed. Upon each was pinned a paper which read as follows:

"Please place within as many cents as you have had birthdays, for the benefit of the inmates of _____ Hospital."

A pleasant programme was planned for the evening, many prominent artists offering their services gratuitously; so that the entertainment was really worth more than the small sum requested for admission.

The day after Mattie called upon Dora to talk over the affair, which she had been tireless in helping to make a success.

"Wasn't it splendid!" she exclaimed. "Yes, it was a success from every point of view," Dora responded; "and, of course, you want to know how much money we raised."

"I should say so," said Mattie emphatically.

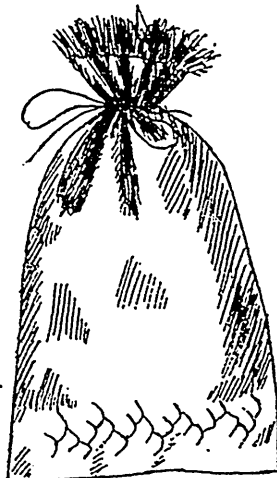
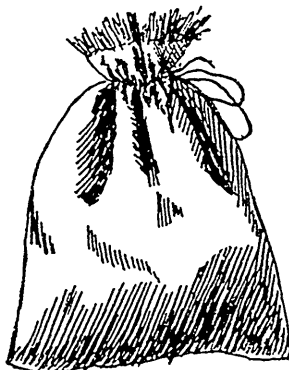
"Well, we have three hundred dollars!"

"Good!" replied Mattie. "I am so glad."

"Yes," said Dora, "I am all impatience to see it used for those three sufferers who need it so much, and I expect auntie every moment now; she is going with me to the hospital this morning."

Dora's idea was taken up by others, as all successes are, and was made profitable on a less extensive scale by more than one church and society.

J. D. C.



SOME OF THE BAGS.

THE WOMEN'S COLLEGES OF THE UNITED STATES.—No. 8.

A GIRL'S LIFE AND WORK AT BARNARD COLLEGE.



IN 1885 Columbia College took the first step toward opening her doors to women. The offer was utterly inadequate, considered from the standpoint of fairness, but it was eagerly seized upon by the ambitious few, and accepted as a forerunner of what would yet be. The trustees decided to offer the Colum-

THE BEGINNING.

bia degrees to all women able to pass the eight examinations which take place, one at the end of each term. The women might study how and where they wished—that important matter was left entirely to themselves—their work was to be judged only by the results of the examinations. Of course, the unsatisfactoriness of this arrangement was soon demonstrated, for under it the training which college instructors and college classes give was wholly lacking. To demand an equal amount of work without providing equal facilities for instruction was a manifest absurdity. So this order of things passed away, and in 1889, owing to the efforts of a few earnest men and women, led by one who had experienced the unsatisfactory system, Barnard College came into being.

These wise advocates knew better than to ask for co-education. They had considered with the utmost care the three forms in which collegiate education was offered to women—in the co-educational, in the separate and in the affiliated college. "The true essential of the co-educational college is identity of standard in education; the true essential of the separate college for women is the simplification of the social machinery as compared with that of the co-educational college. These are combined in the affiliated college." As a result of such consideration, a memorial was presented to the trustees of Columbia, asking for "official sanction to a Society for the Instruction of Women by the Professors and other Instructors of Columbia College."

The proposed College was to be called Barnard, in honor of President Barnard, of Columbia, who had always had the higher education of women close to his heart. It was to have its own board of trustees, half of them men, half women; and it was not to expect any financial support from Columbia. But its work was to be regulated by her standards; the examinations were to be identical with those prescribed for the male classes, and degrees were to be conferred by Columbia upon the graduates of Barnard, on the same terms and at the same time as those given to the men. In short, Barnard College was as nearly as possible to be Columbia in every respect, save that the classes for men would be held in the buildings at Forty-Ninth Street, those for women in the house at Forty-Fourth Street. All these arrangements were approved by the trustees of Columbia in February, and in the following June half a dozen applicants for admission took the entrance examinations. The latter were held at Columbia, for as yet Barnard College was only a name, with no buildings or rooms to represent it. But in July, 1889, the house at No. 343 Madison Avenue, was secured and a few rooms fitted up, and here the college is still located. In the September following this beginning other students came to the new quarters for the Autumn examinations, and then Barnard College was a sober, working fact.

That first year brought a hard question to the trustees—should special students be admitted, or not? Columbia's example was for their admission; and in the Harvard Annex (now Radcliffe College), the other important affiliated college, out of the one hundred and sixty-four students then in attendance, one hundred and nineteen were "specials." But the trustees decided definitely and emphatically against following these examples. It was found, for instance, that Greek was a bar to many a woman, and it was urged that whoever was not resolute enough to surmount this obstacle was not serious enough in purpose to enter Barnard. In short, it was determined that general education should precede specialization, although the latter should be allowed in its proper place, *i. e.*, in graduate work. The result of this decision was at once visible. Those already in the college turned their attention to becoming regular candidates for a degree by making up their deficiencies, while those who were applicants either gave up the effort or else waited until they could fulfil the requirements, so that the next class numbered but seven. And just in this fact lay the early difficulty of decision. There was a "great temptation to prove our right to be by big classes and overflowing rooms." But, on the

other hand, when it was found that the only way to win the advantages of a college training was by sincerity of purpose, the change in preparatory work was immediately felt; and so, despite Greek and mathematics, the classes grew, thoroughness increased, and the vagueness of secondary education gave way to the definiteness which an end in view always gives.

Barnard could afford to take this independent position because of her connection with Columbia. There, ready at hand, was a corps of instructors from which her own must be recruited; there was the advantage, a great one for a young college, of access to an excellent library and large museums; and lastly, there was the precedent of Columbia requiring of her candidates for a degree a fixed number of compulsory studies. Now, Columbia herself was just at this period undergoing regeneration. Her lately elected president, Dr. Seth Low, was advising that broader curriculum and larger choice of electives which were to make the college a great university. The requirements for entrance were advanced; and, though during the first two years the old plan of required work was adhered to, the junior studies were nearly all elective, while those of the senior year were entirely so. In the last year of the college course the work of the student comes under the jurisdiction of the university faculties, which give a choice of over three hundred courses, exclusive of the professional schools.

Of these courses, about ninety-two are open to Barnard College. Her students are admitted in many of the courses to the class-rooms at Columbia, with the same privileges and duties as the men. Most of this work lies in the domain of the faculty of philosophy. It must be understood that the university work in Columbia is directed by three faculties—the one just mentioned, the faculty of political science, and the faculty of pure science, which is the most recently created of the three, being but a year old. Two years ago the first two were given permission to admit women, but as yet the faculty of political science has not availed itself of the liberty. The youngest faculty has not thus far received official authority to open its doors, but it seems probable that, were it permitted, it would follow the wise and liberal lead of the faculty of philosophy.

All this work done under Columbia's guidance has its fitting recognition in the "A. B." degree; and it is to be observed that Columbia bestows the degrees. In this respect Barnard stands alone among affiliated colleges. As she was the first to establish official relationship with the parent college, so she is the only one whose graduates receive the same degree as the men. Radcliffe college bestows its own degrees, not those of Harvard, just as Evelyn's are not those of Princeton; but Barnard has no right to confer a degree. She is virtually a department of Columbia, and, as is fitting, the work performed by her students receives the same acknowledgment as does an equal amount done by men.

There are three features to which Barnard points with especial pride. These are the chemical and the botanical departments and the graduate courses. The chemistry laboratory was the gift of an individual. Miss Hitchcock, who was for several years a private pupil of an

THREE SPECIAL FEATURES.

instructor in the School of Mines, learned that there was no place in New York where a woman could study chemistry. By means of subscriptions and her own contribution she made up a sum sufficient to equip a small laboratory, and its success has been phenomenal. Every inch of working room has been occupied, though the laboratory has grown very much since its founding, and applicants are being continually turned away. As in the botanical department, the gift came with the understanding that special students were to be admitted to the courses; and these two laboratories form the sole exceptions to the college rule of refusing "specials."

The botanical laboratory was equipped by the generosity of the Torrey Botanical Club, of New York City. It is one of the completest laboratories of its kind, and has proved so attractive to women that it is quite overcrowded. A great part of its success is due to the efficient work of Dr. Emily L. Gregory, who is at its head. She received her doctor's degree from the University of Zurich, having studied abroad under the ablest professors; and her work in Smith College, Bryn Mawr and the University of Pennsylvania has been of the same careful kind as that which has so largely contributed to make the botanical department of Barnard the boast of its friends. The course which has been planned by her extends over four years, two of which are regarded as part of the graduate work for the "Ph. D." degree. The work done is of a practical

THE COLLEGE COURSES.

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and scientific nature, and everything that can encourage original research is supplied to the students. After completing the four years' course they are permitted to return to the laboratories and make use, free of charge, of the charts, books, microscopes and other instruments, for the continuation of their work. It will be readily seen how valuable this advantage is, for many of the instruments are costly, and the students thus have all the benefit of a private laboratory of their own, not to mention the ready assistance of Dr. Gregory.

The third glory of Barnard lies in the opportunities she offers to graduate students. Columbia under President Low, while continually improving her undergraduate department and doing away with the stigma which rested upon it, has seen more and more clearly the advantages which a large city offers for true university work. She has done more than perceive these advantages; she has availed herself of them. Now every advance on the part of Columbia is an advance for Barnard, and that the latter has not been behindhand in realizing such improvements, her graduate courses testify. It has been the aim of the college to have the university work on a co-educational basis. Mrs. Alfred Meyer, one of the trustees, in a paper read before the National Council of Women, touched on this very point. "How can [graduate] work be repeated?" she asked. "How can the precious hours of a really advanced teacher be spent in repeating his lectures to women, or if not repeated, how can double staffs of really advanced teachers be secured for the university? I will answer that the university work that can be repeated separately for women cannot be real university work, rather but a faint shadow of it. But it seems to me that co-education means quite another thing as it is applied to university work. The spectacle of university lectures attended by mature men and women can raise no greater horror than that of the usual evening lectures, where men and women, having purchased their tickets, sit by one another simply and naturally. It is the same thing precisely, only the word co-education never happens to appear." This paper was read in 1891; and now, in 1894, Barnard points to nineteen graduate students pursuing courses for higher degrees, while one by one the old barriers are falling, and the graduate lecture-rooms of Columbia are opening to well trained students from Barnard, Vassar, Smith and Bryn Mawr.

NO DORMITORY SYSTEM.

It has been urged that, just as Barnard shares the advantages and honors of Columbia, so she loses, like her, that true college life which can only come with the dormitory system. This is no doubt true, in a sense, and no one knows it better than any one who wishes to write of Barnard. There are no picturesque details to seize upon, such as the pretty rooms, afternoon teas, etc., that make life so pleasant at Vassar, Bryn Mawr or Wellesley. But consider what Barnard offers in exchange. In the first place, she performs that oft-mentioned feat, the filling of a "long felt want." Many parents are willing to give their daughters every advantage of higher education, but do not care to send them away from home; and they are not so far wrong, either. Too often a young girl, removed from the mother's care in her formative years, loses the graces, the womanliness which only home can give; she loses, in short, the loveliest period of her girlhood. Mrs. Mary Putnam Jacobi frankly declares that the girl who is able unadvised to oversee her own health is a "prig," save in exceptional cases. She further declares that "a girl thrown into a mass of several hundred students is subject to a constant nervous strain, which, indeed, may be borne by the robust and healthy, but to which the nervous and delicate too often succumb. * * * 'It is natural,' says Goethe somewhere, 'for boys to wear uniform. It is equally unnatural for girls to do so, for they are not destined to live or act in masses, but each is to be the center of a home.'"

In such circumstances a girl may become what men call "clubbable," but her exile from her family will cause her to lose touch with it. In many cases she will look upon the world with eyes dimmed by unceasing study or with vision narrowed by too complete an association with other college girls, for if it is true that it is not good for man to be alone, it is just as true for woman. And here is Barnard's province. Not only does she leave girls in their homes during the formative period, but she brings their minds into quickening competition with the minds of men. None of the objectionable features of co-education is to be noted in this affiliated college, but there are plainly all of its advantages. The men who teach at Barnard have acknowledged the benefits which they have received from their work; and the students in turn cannot too gratefully confess their sense of the wisdom which inspired an arrangement that gives the complementary impulse of "a man's way of thinking" to their intelligence.

But it must not be inferred from the absence of dormitories that Barnard students have no common social life. No one who has seen the average Barnard girl at play will accuse her of lack of college spirit. Long before she dons the cap and gown (for only

seniors are dignified by these adjuncts) she enters into the sports and festivities that are dear to every collegian. The fraternity idea came early to Barnard and was hailed with enthusiasm.

SOCIAL LIFE.

Initiation into "Kappa Kappa Gamma" is one of the highest honors, socially considered, which the students can bestow on one another. This fraternity, which is the largest one composed of women, was organized in 1870 at Monmouth, Illinois, and now numbers four hundred and fifty active members and more than sixteen hundred alumnae, of whom Julia Ward Howe is one. Its dainty pin, a golden key, is worn by twenty-five Barnard girls, fourteen of whom are graduates. The chapter Beta Epsilon is a very strong and enthusiastic one and from its very nature is likely to remain so; for it has decided to be as informal and friendly as possible, and even in the realm of private theatricals, to which it is vowed, it has bravely adhered to this decision. When it becomes necessary for the actors to learn their parts, there is usually rebellion. The fun of it all lies in the impromptu nature of the performances and the ingenuity of the devices for providing scenery, costumes, etc. During the past two years, however, the custom has been originated of giving one play to which the whole body of students are invited. This performance is more elaborate than the others, and the actors who take part are more business-like than those in the less formal plays, though they cannot be more energetic.

Another annual event is the celebration of the "Eleusinian Mysteries." These are held by the freshman class just before the end of college, and by the same class, now become sophomores, at the opening of the next college year in October. On the latter occasion the incoming class is respectfully requested to be present; and while, as the name indicates, the nature of the "Mysteries" is an inviolable secret, it may be hinted that they are well calculated to foster the love of the verdant novice for her college and the upper-class women.

There are several organizations of a social and literary character. The "Novel Club" was originated by the junior class of last year. At each meeting a chapter of a story written in turn by a member appointed by a committee is read to the club. The author is not named, and at the close of the meeting folded ballots are handed in to the committee, each member inscribing the name of the person whom she believes to be the writer of that particular chapter. At the end of the year the pers. who has made the greatest number of correct guesses receives the completed book. The "Hap Hazard Club," as its name suggests, is a purely social society and, like the "Novel," is a class organization.

Of a more serious nature is the "Undergraduate Association." The idea of this league of all the undergraduate students was taken from Bryn Mawr. It fills an important place in the college life by regulating all matters which affect the student body as a whole. It is the proudest boast Barnard can make that no disciplinary measures have yet been enacted by the faculty. But, lest some contingency should hereafter arise, the "Undergraduate Association" has appointed a "Self-Government Committee," also after the Bryn Mawr model, which will, if it is ever necessary, make all requisite rules for the government of the students. Both the Association and its committee are of very recent creation, and as yet there has been little opportunity to judge of their powers. The chief act of the Association during the present year was the tendering of a reception to the graduating class, a social event in Barnard's history that is second only to the Class Day of her first graduates.

Barnard has begun to make herself felt in a literary way. Her *Annual*, the first number of which was published last Spring, gives promise of developing into the regulation college journal, being filled with bright, well written articles that are of more or less interest to outsiders and possess a fascination for those connected with the college.

There is another point that renders Barnard unique, and though it is not as much a source of pride as the features mentioned above, it is the cause of great amusement to her friends. The college was audacious enough to start with nothing but pledges of five thousand dollars a year, and that amount assured for only four years; and ever since she has been striving to solve the problem of how to live on next to nothing a year. To be sure, she has received generous help, so that her yearly expenses have been met and she has never remained in debt after the end of the fiscal year. In addition, she has received \$35,000 toward an endowment fund, the executors of the Fayerweather estate have promised \$100,000, and an unknown friend has offered \$100,000 for a building fund; but the college has pressing needs, one of which is an assured income that will enable her to enlarge her departments as her students grow more numerous. The tuition fee is so moderate (\$150 a year) that it is hardly to be compared with the cost of educating each student. When Columbia moves to her new site at Morningside Park, Barnard will also need grounds and buildings; but on the whole her

HOW IT IS SUPPORTED.

wants are modest, because her connection with Columbia makes economy possible, although the older college gives her absolutely no pecuniary assistance.

Thus Barnard stands at the present time—very young, for but two classes have thus far graduated; not very wealthy, for her yearly expenses are still met by individual donations; very simple, for a four-story house and a few rooms hold all her departments; but she is really old, for she has all Columbia's years behind her; rich, for kind friends have made it possible to offer prizes and

a scholarship; otherwise well provided for, since trained professors and fine courses are within her reach. Barnard demonstrates the fact that stone walls do not a college make. She has proved that a woman's college with the most serious kind of work can exist in the midst of all the social life and attractions of a great city. She shows that affiliation can be a great success as she points out how "absolutely free from 'pose' are the attitudes of the earnest young women who are working out unconsciously a great and fateful problem."

Laura Grace Levy, '93.

(CHRISTMAS) (CHEER.

Bring none of your slim little appetites here,
For Christmas comes but once a year."

Christmas without its typical cookery would be bereft of half its charm. True, the day is associated with the stockings hung beside the chimney, the singing of carols, the lighted tree, and a general feeling of gladness that finds expression in many a cry of "Merrie Christmas"; but the roast goose, the plum pudding and the candies, nuts, cakes and fruit also contribute a share toward making Christmas a day of days, and without them the holiday would be incomplete.

The hours for the meals on this day should be carefully considered. As a rule, a substantial breakfast at eight, a light luncheon at one, and the dinner at five or six o'clock will be found very convenient. By this arrangement the family and servants will be enabled to attend church in the morning, since the midday meal will require very little preparation, and it will not be necessary for any one to remain at home to look after the cooking, as would be the case if the dinner hour were a little after noon. Moreover, when the dinner is served at five o'clock or later, the table may be beautified by soft, pretty lights, which add greatly to the cheer and charm of any meal.

CHRISTMAS MENU.

Roast Goose.	Oysters on the Half Shell. Apple Sauce.	Giblet Sauce. Squash.
Mashed Potatoes.	Macaroni with Tomato Sauce. Lettuce with French Dressing. Crackers.	Sherry Sauce. Raisins.
Christmas Pudding Fruit.	Nuts. Coffee.	

The table must, of course, be set with some special reference to the season. The central decoration may be a bowl of holly showing an abundance of glistening red berries, and a spray of the same beautiful foliage may be laid beside or in front of each plate. The bright coloring thus provided, in addition to the gleam of silver, glass and damask and the soft tinting of the china, will give the table a gala appearance that will be striking and appropriate.

Directions are given below for those dishes in the menu regarding which the young housekeeper is likely to need information.

ROAST GOOSE.—The goose is emphatically the fowl for Christmas, as the turkey is the one devoted by custom to the Thanksgiving feast. English cooks roast goose after stuffing it with a mixture of the following:

4 onions.	1 egg.
10 sage leaves.	1½ table-spoonful of butter.
¼ pound of bread-crumb.	Salt and pepper to taste.

As may be supposed, this recipe makes a highly seasoned stuffing, but the Christmas bird must have no uncertain flavor, and the old-time stuffing is, therefore, very generally favored.

GIBLET SAUCE.—Boil the giblets in a small saucepan containing just enough water to cover them, and when they are tender, take them from the water, chop fine, return to the water and place in a moderate heat until needed. When the goose is ready to serve, remove it from the roasting pan to the serving platter, drain off all but a table-spoonful of the oil from the pan, set the latter on top of the range, and add a table-spoonful of flour to the oil. Stir well, and when the flour has cooked for one minute add the giblets and the water in which they were boiled, stirring all the time, and pouring in enough more water to make the sauce of the desired consistency. Send to table in a gravy bowl.

SQUASH.—Choose the hard, yellow squash that is still to be found in the markets, cut it into pieces of medium size, peel the pieces, and remove the seeds and the soft mesh surrounding them. Boil gently in plenty of water for forty minutes or until the squash is tender. Then drain off the water, return the squash to the kettle, let it stand for five minutes, tightly covered, mash it fine, and place it, uncovered, for ten minutes in a good heat to dry, stirring frequently while drying. Season with butter, salt and pepper.

MACARONI WITH TOMATO SAUCE.—Boil a quarter of a pound of macaroni in plenty of slightly salted water. If the large macaroni is chosen (most cooks consider it the best), let it boil for fifty minutes, watching it closely and adding water as needed. Drain the macaroni in a colander when done, and throw it into cold water for five minutes. Meantime stew a pint of tomatoes for fifteen minutes, and pass them through a fine sieve. Place a table-spoonful of butter in a graniteware pan on the stove, and when it is melted add two table-spoonfuls of flour; mix well, and as soon as the paste is quite smooth, add the tomatoes. Stir until the sauce thickens, season with salt and pepper, drain the macaroni from the cold water, add it to the tomato sauce, heat through, and serve.

CHRISTMAS PUDDING, No. 1.—This time-honored dainty has always been boiled in a bag or mould, and for the benefit of young housewives who have yet to make their first Christmas pudding we give explicit directions for boiling. Either a bag or a mould may be used. If the former is preferred, it should be made with felled seams at the sides and bottom to exclude the water. When it is time to boil the pudding, wring the bag from hot water, turn it inside out, dust it thickly with flour, and turn it back again; it will then be ready to receive the pudding, which should only fill the bag two-thirds full, that it may have room to swell. After putting in the pudding, tie the top of the bag securely. The water in the kettle must be boiling at the start and must be kept boiling all the time that the pudding is cooking, and more boiling water must be added from time to time as needed. Turn the pudding several times during the cooking, and keep it always under water. When ready to serve, remove the pudding from the water, plunge it for an instant into cold water, and turn it immediately from the bag. The cold plunge keeps the pudding from sticking to the bag.

A pudding that is boiled in a mould presents a far daintier appearance when served than one that is made in a bag. A pudding mould is usually made with hasps or other fastenings, but whatever the arrangement the water must be kept out of the pudding, so the top must be very secure. Butter both the top and sides of the mould before pouring in the batter, and have the mould only two-thirds full, as directed for the bag.

To make the batter, use the following ingredients:

¼ pound of raisins.	½ ounce of orange peel.
¼ " " currants.	1 tea-spoonful of ground cloves.
¼ " " beef suet.	1 " " " cinnamon.
¼ " " bread-crumb.	½ nutmeg, grated.
¼ table-spoonful of butter.	1½ table-spoonful of sugar.
1 cupful of flour.	4 eggs.
½ ounce of chopped almonds.	1 wine-glassful of brandy.
½ " " citron.	Milk to make a batter.
½ " " lemon peel.	½ table-spoonful of salt.

The raisins should be plump, and not so old as to be dry. They must be stoned, and the best plan is to first loosen the seeds by letting the raisins stand for three minutes in boiling water, pouring the water over them and setting them in a cool place, not upon the range. The currants must be washed and dried, and this part of the work should be done the day before the pudding is to be made. Remove all the membrane and stringy parts from the suet, and chop the latter to a powder, first sprinkling it with flour to keep it from adhering to the knife. Soak the bread-crumb in milk, and

queeze dry. Add the almonds and butter to the suet, and then the flour and bread crumbs. Cut the citron and orange and lemon peel into small pieces, and add them, and also the raisins, currants, spice and sugar. Beat the eggs light, and stir them in with enough milk to make a stiff batter; the mixture must not be too thin or the fruit will settle. Add the brandy, and let the batter stand for two hours before placing it in the bag.

SHERRY SAUCE.—

1/2 cupful of butter.	1 wine-glassful of sherry.
1 " " sugar.	1 " " cream.

Cream the butter and sugar together, add the wine, beat well, and gradually add the cream. Just before serving, set the bowl over hot water and stir until the sauce is smooth and creamy; but do not heat it enough to melt the butter. After the cream is added the sauce will look as though curdling, but after it is beaten and heated enough it will become perfectly smooth.

ADDITIONAL CHRISTMAS RECIPES

CHRISTMAS PUDDING, No. 2.—There is another Christmas pudding that is less expensive and less rich than the one given above, and has been made successfully for years.

1 cupful of chopped suet.	1 tea-spoonful of soda.
1 " " raisins.	1 " " cinnamon.
1 " " molasses.	1 " " cloves.
1 " " milk (sour is best).	1/2 nutmeg.
3 " " flour.	1 tea-spoonful of salt.

Place together all the dry ingredients except the flour, having first stoned the raisins and chopped the suet, as in the other recipe. Sift the flour, and then measure it. Warm the molasses, add the soda, stirring vigorously to dissolve it; pour the molasses over the dry mixture, stir well, and add the milk and then the flour. Beat for three or four minutes, that the ingredients may be well blended, turn the pudding into a well buttered tin, place it in a steamer over a kettle of boiling water, cover tightly, and steam for three hours. The tin should be little more than half full, to allow the pudding to swell. When ready to serve turn the pudding upper side downward on a platter, and serve with the following sauce:

FOAM SAUCE.—

1 cupful of sugar.	1 egg.
1 1/2 table-spoonful of butter.	3 table-spoonfuls of boiling water.

Rub the butter and sugar to a cream, and add the yolk of the egg.

Place the bowl in a basin of hot water, and add the boiling water by the spoonful, stirring well; and if the sugar does not dissolve readily, keep the bowl in a hot place until all is smooth, stirring continuously. The sauce should be a rich, yellow syrup when finished. Turn it into the serving bowl, and place on top the beaten white of the egg, which must be stirred into the sauce after the latter is on the table.

ANGEL CAKE.—

1 cupful of flour.	1 tea-spoonful of cream of tartar.
1 1/2 " " granulated sugar.	1 " " vanilla.
	11 eggs (whites).

Sift the flour with the cream of tartar five times. Sift the sugar twice, and then turn it into a bowl, add the whites of the eggs beaten to a stiff froth, and commence to stir from the bottom upward, gradually adding the flour, and stirring the same way until the batter is well mixed. Add the vanilla, turn into an ungreased tin, and bake for forty-five minutes. Remove from the oven, turn the pan upside down, and let it stand until the cake falls out. Ice placed on the bottom of the tin will hasten the release of the cake.

WHITE LAYER CAKE.—

1/2 cupful of butter.	4 eggs.
1 1/2 " " sugar.	2 cupfuls of flour.
3/4 " " milk.	1 tea-spoonful of baking-powder.

Beat the butter to a cream, add the sugar, and again beat until creamy. Gradually add the milk and flour, first a part of the flour, then enough milk to thin the mixture, then more flour, then more milk, alternating thus until both are entirely used. Whip the whites of the eggs to a dry froth, add them, and lastly stir in the baking-powder. Bake in three layer-cake tins in a quick oven; and when the cake is done, have ready an icing made of the following:

2 eggs (whites).
16 table-spoonfuls of powdered sugar.
1/2 cupful of prepared cocoanut.
3/4 " " freshly grated cocoanut.

Stir the unbeaten whites and the sugar together, add the prepared cocoanut, use this icing between the layers of cake and upon the top and sides, and sprinkle the freshly grated cocoanut thickly over the top and sides. Grated cocoanut can be purchased at almost any bake-shop, and it will add much to the festive look of the cake, being very light and delicate when freshly grated.

BLAIR.

FUR RUGS AND ROBES.

At one time fur was considered too expensive a luxury to be used for the interior decoration of ordinary dwellings, but in these days, when taste for the artistic is rapidly following the march of progress, the warm, rich skins are deemed fully as appropriate for the modest home as for the pretentious mansion.

Rugs are now made up in both inexpensive and costly furs to suit all purses, and the cheaper kinds are really very effective and lend an air of comfort and elegance wherever used. The rugs that are most reasonable in price are those made of goat or sheep; they are oblong in shape and are lined with colored felt. The goat rugs measure two feet and a half by six feet, and are shown in white, gray and black. Sheep rugs are only obtainable in black and white and are twenty-four inches broad by thirty inches long. Both these varieties are suitable for living rooms and bedrooms.

A fur mat at one side of a bed that is close to a wall, or at each side of a bed that stands out in the room, is not only very ornamental, but is a great comfort to the occupant in cold weather, especially if the floor is uncarpeted. Before a dressing-case or couch a fur rug will also be very pleasing. In a living room a soft rug may be placed before the fire-place, for which purpose only an oblong shape is in order; and another may lie before a sofa or divan.

The dimensions of plain mats of the white, gray or red fox are also twenty-four by thirty inches, and any of these will be pretty for either a library or a bedroom. In more ornamental rugs of these species the animal shape is retained, and black goat is added about it to fill out a border, also of goat, an oblong shape being thus formed. Rugs of this kind are appropriate anywhere, except, of course, in a richly appointed drawing-room.

The exquisitely dainty white Angora and polar-bear rugs are

usually chosen for French drawing-rooms furnished and decorated in white and gold. Angora rugs measure four feet by five and are exceptionally ornamental if well placed. This limitation is important, for a rug loses much of its beauty if thrown down in a purposeless fashion, since it has its reason for being as well as other decorative furnishings.

Polar-bear rugs are finished in the natural shape and are lined with green linen in preference to felt, which only serves to increase the heat of such pelts and thus encourages moths. These rugs are provided with claws and with half or full heads, which are always conspicuously present in animal-shaped rugs.

Besides the glistening white bear, there are the black, grizzly and cinnamon varieties, all of which are appropriate for hall, library or sitting-room floors. A polar-bear rug may be appropriately placed before a divan or near a table in a drawing-room; or, if it is not desired for a floor covering, it may be thrown over a *fauteuil* or divan, with the head at one end. When intended to be used for the latter purpose, which is really artistic, the rug is generally lined with silk. Bear rugs range from three to nine feet in length.

Panther fur is very effective, the dark-tan striping through the center of the tawny background forming a most charming color scheme; and it is made up with either half or whole heads, the rugs measuring from four to six feet in length, not including the tails. These rugs are particularly beautiful for polished floors.

Panther skin is sometimes chosen for rugs in preference to tiger, because it is less expensive; but tiger skin really makes the rug *par excellence*, whether it is to be used as a floor covering or for draping a chair or divan. Half or full heads are used on tiger skins and are as fierce-looking as in life, the realistic effect being emphasized by

ivory or bone teeth and naturally tinted jaws, which are made of wax in the best rugs and of wood in less costly specimens. The claws, also, are allowed to remain and are highly polished.

The beautifully spotted fur of the leopard makes rugs that may be used very successfully when artistic effects are aimed at. A rug of this kind is provided with a head and claws.

For actual service, the prairie-wolf rug, which is tan-colored and three feet in length, and the Siberian or Esquimaux wolf rug, which measures from four to six feet long and is of a dark-gray hue, are unexcelled. They are extremely pretty, being provided with heads that are either fully or half raised and have a very natural expression.

The skin of the gray deer is sleek and velvety to the touch, but it is only made up into rugs for the bath-room, because it sheds water readily.

A small, oblong mat of white or black bear is very often laid at the foot of a stairway. Any of the dark animal-shaped rugs may be effectively laid across the polished floor of a foyer hall, but it is important to place the head where it can be easily seen, so it will not prove a stumbling block to the unwary.

Whether or not a fur rug adds its share to the warmth and beauty of a dining-room, the head of a deer, elk or caribou, with handsome, branching antlers and mounted on an oak panel, may adorn the wall above the mantel.

Robes of soft, warm fur are indispensable for the carriage or sleigh at this season, as the natural warmth which they possess renders them more comfortable than similar coverings of cloth or any other woollen textile. Buffalo robes are rare if not handsome, and are, therefore, costly. They are very serviceable for rough country driving in carriage or sleigh. When they are used in a sleigh, one is often thrown over the back of the vehicle and another employed as a covering.

Black, gray, red and white fox robes measure five feet by six (which is, indeed, the usual size of robes) and are lined with felt or cloth. White fox robes are admired for use inside the carriage and are very elegant, and equally handsome robes for the same purpose are made of Astrakhan and Persian lamb.

Mink and Hudson's Bay sable robes are light, but extremely warm and durable. These finely shaded brown skins and also seal are much liked by women drivers because of their light weight, and are invariably used for the carriage.

An exceptionally attractive sleighing-robe is of axis deer, which shows pretty white spots on a reddish-brown ground, and is very smooth.

Beaver and otter pelts in their natural tints make warm sleighing robes for women's use. Their dark tones prove vastly becoming when my lady wraps herself to the eyes in the soft coverings and thus brings the dark furs into contrast with her pink cheeks.

Robes of black bear are both durable and effective and are especially desirable for a long and rough sleigh or carriage ride in the open country.

The newest sleighing outfit includes a fur-trimmed harness to correspond with the robe, the collar and head-piece being adorned.

When not in use in sleigh or carriage, any of the robes described may serve as rugs, especially on polished wood floors.

The daintiest of robes for the baby's carriage are made of white furs, among which Thibet, China goat, fox and sheep are the least expensive, though warm and pretty. Usually one robe is spread over the carriage, while another serves as a coverlet for its pink-and-white occupant.

Krimmer robes are also favored for babies and are very attractive. Sable is occasionally used when it is desired to have a rich carriage dressing, but it is not as pretty as ermine, beneath which baby may rest snug and warm and look quite the king he is. The correct size for these robes is thirty by forty inches.

Foot-muffs are useful on long rides and are more practical because they give more comfort than the primitive hot-water bottle or hot brick. They are either made of leather and trimmed and lined throughout with red fox or raccoon tails or black bear, or else are made entirely of such furs as fox, raccoon or bear. When the feet are encased in such a muff and the body and limbs well protected by an ample fur robe, there is little chance that a low temperature will mar the pleasure of a Winter ride.

For coachmen and footmen there are mufflers and capes, which are designed to correspond with the lap-rotas. The mufflers, which reach high about the neck and are six inches deep, are sufficiently protective for mild weather. The capes have a depth of from fifteen to eighteen inches and are provided with collars from four to six inches high. Among the most popular furs for these garments are dyed black China seal and goat, black bear, and dyed black raccoon, which is also made up into robes for coachmen.

Fur driving gloves with gauntlets that reach almost to the elbow are shown in varieties to match the capes and mufflers, and they are not in the least clumsy, for the hands may grasp the reins as surely and readily as though kid gloves were worn.

For evening wear and for driving and sleighing in severe weather a gentleman's wardrobe should contain a fur lined and trimmed great-coat. The regulation length of this garment is forty-eight inches, although, of course, this measurement is subject to variation when the wearer is either taller or shorter than the average. The favored material is black cloth of sufficient weight to be firm, and the fur used for lining may be Astrakhan, black goat, China seal, mink or Hudson's Bay sable. As a rule, the collar and cuffs are made of the same kind of fur as the lining, but sometimes a combination of furs is effected. Seal or otter is thus associated with mink, and Persian with Hudson's Bay sable, the mink or sable being chosen for the lining and the other fur for the collar and cuffs. A coat of this kind is exceedingly rich and elegant in appearance and is so protective that the lightest evening attire may safely be worn beneath it.

Seal or Persian caps are assumed with coats having collars and cuffs of similar fur, but by the best dressers they are only approved for sleighing.

Information is often asked as to the best method of caring for fur rugs during the Summer. It is a fact that they are safer in their usual places on the floor than they would be in a camphor chest, provided they are frequently taken up, thoroughly shaken, beaten with a rattan furniture beater, and hung for several hours in the open air, but not in the sun. Sunshine would bring to life any moth eggs that might lie hidden in the fluffy pelts, and it would be no more cleansing than a fresh, strong current of air in a shady location. This process renders moth balls or tar paper unnecessary, and it is certainly a very simple and natural one.

When white fur rugs or robes become soiled it is wiser to send them to a practical furrier for cleansing than to make unsuccessful and, perhaps, really harmful experiments at home.

Acknowledgment is due to Mr. A. E. Jaeckel, No. 11 East 19th Street, New York City, for his courtesy in supplying much of the above information and exhibiting the choicest specimens of his large and seasonable stock of furs.

SOME HINTS ABOUT SERVING FRUIT.—No. 7.

ORANGES.

Almost invariably when I see a dish of handsome oranges I recall Tennyson's poem of "The Hesperides," and the lines:—

"The golden apple, the golden apple, the hallowed fruit.
Guard it well, guard it warily."

I doubt not that the golden apples so zealously guarded by the mythological sisters were oranges, for these are truly of a golden hue, and they are at once so beautiful and so delicious that it would scarcely have been remarkable if the ancients had deemed them a special gift from the gods. To the modern housewife the orange is really a great convenience, not only because it is in season so long, but also because it is available when a simple dessert must be hurriedly prepared.

Eaten at breakfast, the orange makes a pleasant and healthful relish, especially in the early Spring, when the system requires more acid foods than at any other season. The fruit may be halved cross-wise and eaten by means of a spoon from an orange cup or small saucer; or it may be carefully peeled and separated into its natural divisions, which may be arranged in various designs on a glass plate. A pretty method is to dispose leaves in the form of a star and place a slice of fruit on each, as at figure No. 1; and initials, a date or a pretty floral border may be similarly arranged with leaves and sliced fruit (see figures Nos. 2, 3 and 4). Each person at table should be provided with a small cupful of sugar into which to dip the fruit. A pleasing effect may be produced by cutting the peeling at intervals half way down with a sharp knife, carefully rolling the points over as shown at figure No. 5, and setting the fruit in a

small glass dish edged with green leaves. An orange may be very conveniently eaten if the rind is entirely removed, the divisions pulled apart except for a short distance at the bottom, and the whole secured in shape by means of an encircling ribbon of bright hue. When the ribbon is untied the sections will drop apart.

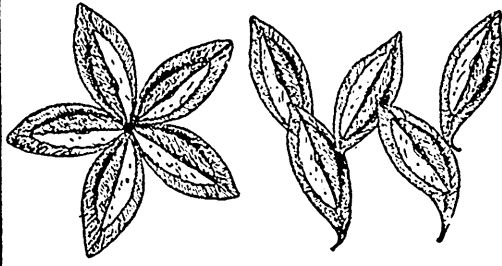


FIGURE No. 1.

FIGURE No. 2.

At a pretty breakfast given by a lady of artistic taste there was placed before each guest what looked like

a whole orange studded with fragrant violets, the rich blue tint of which contrasted well with the deep yellow of the fruit. Examination showed a loop of violet ribbon fastened

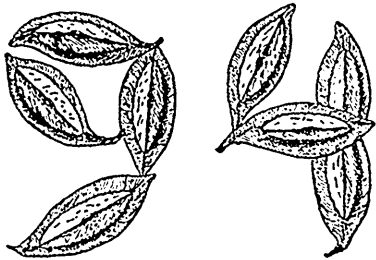


FIGURE No. 3.



FIGURE No. 4.

at the top, and by means of this the upper part of the rind could be lifted off, revealing within a delicious "hash" made of oranges, bananas and pineapples, with a dash of lemon.

The manner of preparing the receptacle for this dessert was very simple. An orange was cut through with a keen knife about a third of its height from the top, and the pulp was carefully removed with a spoon and used in making the fruit hash. Numerous small holes were made in the receptacle and lid with the point of a pair of small scissors, and the stem of a violet was drawn through each hole until the flower touched the rind; the surplus stems were cut off, the closing of the rind about the shortened stems holding the flowers in place; and a loop of violet-colored ribbon was fastened to the top of the lid.

A small, potted orange tree bearing fruit skilfully tied upon the branches makes an exquisite table decoration, and branches loaded with fruit and laid on the cloth are exceedingly pretty, though the effect would be even better if they were arranged in a deep blue vase or jar.

When orange ice is to be served, it will be doubly delightful if offered in the golden rind of the fruit, which may easily be cut into the form of a basket. Take a fine, well shaped orange having a thick rind, and shape it like figure No. 6, taking two slices out of the upper part of the fruit, and leaving a band of the rind to serve as a handle. Then with a sharp knife or a spoon remove the contents of the rind, and let the latter dry until required to hold the sherbet or cream. On the handle tie a small bow of blue, green or orange ribbon or a wee cluster of violets. The rinds should be filled just before being sent to the table.

A lovely dish for a tea may be made by cutting oranges as indicated at figure No. 7, removing the pulp, and moulding in each half pink or red orange jelly. To serve orange cream and sherbet in the same way, cut the fruit in two, remove the contents, and fill one half with cream and the other with sherbet. held together with a colored cord or ribbon.

The dark, glossy foliage of the orange tree makes a fine contrast with the bright fruit, and borders of the two combined are always

attractive and may be designed in many ways. Heaps of fruit and leaves are no less beautiful, and may be built square, round, oblong or in the shape of a star or half moon.

When pyramids, baskets or borders are to be arranged with oranges, the effect may be greatly improved if some of the fruit is partly peeled, as shown at figure No. 5.

Holly branches look well with oranges, and at Christmas time fancy arrangements of the fruit trimmed with the greenery are especially appropriate. If holly cannot be obtained, smilax, cedar and pine are excellent substitutes.

At a Christmas entertainment for little folks was seen a pedestal made of oranges and mistletoe and surmounted by a figure of Santa Claus holding a small Christmas tree hung with glittering baubles. At another entertainment the peelings of a number of oranges were carefully cut like the creases in a nutmeg melon, and drawn down from the fruit, which was made into ambrosia, while a pretty gift was enclosed in each rind, the latter being drawn together again, and held by a few stitches taken in the top with a needle threaded with yellow silk. The imitation oranges were passed among the company, and the opening of them afforded much pleasure to the little folks, who were eager to see what Fortune held in store for them. Another way of disposing of these "Christmas oranges" is to hang them from the mantel shelf; and much amusement may be provided by suspending a long row of them from a fishing pole stretched across the further end of the parlors, or allowing them to swing from the portiere rod between the rooms, and then blindfolding the children and giving them so many chances to find the fruit.

Oranges are sometimes covered with a thin tinfoil, which is so closely pressed over the fruit that every marking of the rind is clearly displayed. At a silver wedding recently celebrated a border formed of silvered oranges, and leaves that had been dried and treated to a coating of silver powder, was placed about a mirror at the center of the table.

A fancy silvered basket filled with silvered oranges and leaves would be a beautiful center-piece, and a gilded basket heaped with natural fruit and gilded leaves would be no less attractive.

Branches of mock-orange laden with fine oranges tied invisibly to the twigs may be used for table or mural decoration, as the leaves of the mock-orange are very similar to orange leaves.

When one can afford to have orange trees grown in tubs, the fruit can be skilfully added to suit the season of the entertainment, and very handsome effects may be obtained by artistic disposals of the trees with their golden burdens in the halls and alcoves.

Crystallized slices of orange are delicious, and may be daintily served in bonbon boxes of yellow satin or in bags of gilded netting tied with narrow yellow ribbon.

The very prettiest way, however, in which oranges can be used is to fashion them in the form of water-lilies and dispose them as such on a table mirror. To arrange this decoration, choose oranges with smooth, thin rinds. Cut through the rind of each as marked at figure No. 8, being careful not to cut into the pulp; pull the peeling down almost to the bottom of the fruit, partly separate the slices, and press them open until the whole resembles a full-blown water-lily, or leave them nearly closed to imitate a bud (see figure No. 9).



FIGURE No. 5.



FIGURE No. 6.



FIGURE No. 7.



FIGURE No. 8.



FIGURE No. 9.

The halves may be

Make stems and leaves of green tissue paper, and group the flowers gracefully upon a mirror or down the center of the table. At a small tea a lily and bud made of oranges were placed on a small round mirror before each guest.

H. C. Wood.

AMONG THE NEWEST BOOKS.

A revised and enlarged edition of Prof. A. E. Dolbear's interesting work, *Matter, Ether and Motion*, which was noticed in these columns on its first appearance, is among recent publications of Lee and Shepard, Boston. The book is a definite explanation of "The Factors and Relations of Physical Forces," from the standpoint of the author, who is a patient seeker after truth, and is less influenced by inherited beliefs in spiritual forces and occult origins than most thinkers upon such subtle subjects. He bases all his arguments upon his conviction that everything is physical or, at least, must possess physical organisms; and he sustains this conviction by reasoning that anything which has no physical attributes cannot be influenced by gravitation, and so can have no permanent place upon our globe. Man sails smoothly on with his theories for years and even for centuries, when suddenly he strikes upon hitherto unsuspected rocks of fact and his venerated fabric of logic goes to pieces under him. This fate may or may not overtake Dolbear's scientific conclusions, which have been courageously, fairly and conscientiously wrought out in the glaring but, perhaps, not full light of his generation; but it is doubtful if any work so comprehensive, so scholarly, so suggestive, so almost conclusive and so completely fascinating has hitherto been written upon this vital triple subject.

No one who is interested in French political and military history or in studying the social developments of the last half century in Parisian public life, should fail to read *My Paris Note-Book*, recently from the press of the J. B. Lippincott Company, Philadelphia. The author, who also wrote *An Englishman in Paris*, is better able to judge of things Parisian than he would be were he a born Frenchman, since he has had an almost life-long experience in the gay capital, with exceptional means for obtaining information from the highest and most exclusive sources and collecting the rarest anecdotes and gossip of the boulevards, while at the same time he is wholly free from that bias, amounting almost to prejudice, with which the Gallic mind invariably contrasts French institutions with those of other lands. To say that this book is entertaining is to state a fact that follows naturally from the quality of the materials at the writer's command and his most agreeable manner of weaving them together. Nearly all celebrated Frenchmen, from Napoleon I. to the men who are making *fin de siècle* history, figure on his pages, and he has stories to tell of them, incidents to recount and *faits divers* to present, many of which have never before appeared in print, and all of which are of the most undoubted authenticity. Several anecdotes relating to Napoleon III. are particularly interesting, and besides give an insight into his character and his reverence for his illustrious uncle that could scarcely be gained from ordinary history. As might have been expected, politics and society under the Republic receive the larger share of the writer's attention and the characters who have figured prominently during the last three decades are portrayed clearly and without a trace of that sentimental desire to gloss over their shortcomings which is often evident in the writings of French historians. The literary style of the work is graceful and picturesque without being in the slightest degree pretentious.

The subject of gymnastics—not those severe, unreasoning excesses of physical development that have proved abnormal and perilous, but a natural and harmonious culture of strength and muscular growth, is rapidly gaining the attention of conservative people, who have hitherto shunned systematic bodily training because of the extremes to which many have carried it; and the reason for the change is that gymnastics have been taken in hand by scientific persons who have an all-round comprehension of the health, strength, grace and pleasure to be derived from certain exercises. The latest treatise on this almost exhausted theme is entitled *Special Kinesiology of Educational Gymnastics*, and is by Baron Nils Posse, M. G., of the Royal Gymnastic Central Institute at Stockholm. This book is an enlarged edition of the author's former work, *The Swedish System of Educational Gymnastics*, and will prove of immense value to both students and teachers of physical culture. It contains between two and three hundred accurate illustrations and an analytical chart, which will greatly help the reader to follow its instructions and make himself strong without causing his figure to become disproportionate, or wearing out one part of his physical machinery to create an excess of power in another. [Boston: Lee and Shepard.]

The reading world is just now generously supplied with books on all sorts of occult subjects, many of which have long been discredited by educated people. There has lately been a renewal of interest in folk lore, and searchers after ancient facts are acknowledging that in legendary tales, proverbs and the like are enclosed the unwritten history of people and events of the long ago. Astrol-

ogy, also, is receiving considerable attention, and so is palmistry, which is very interesting, whether one believes in it or not; and another branch of the occult is revived in a lately published book entitled, *The Influence of the Zodiac Upon Human Life*, by Eleanor Kirk, assisted by J. C. Street, A. B. N. When we remember that our grandparents, and even our nearer progenitors were respecters of the signs of the zodiac, we hesitate to sneer at a belief in such indications, although we may not be sufficiently credulous to follow them or to consider the age of the moon when fixing our marriage days, planting our gardens or weaning our babies or our colts. Many a dweller in the country whose education induces him to laugh in public at the indications of the skies, still has a silent and secret regard for such signs as interpreted by those who have studied them and believed in their influence upon the earth. [Brooklyn: The Idea Publishing Company.]

A Daughter of To-Day is the title of a story by Mrs. Everard Coles, who is better known as Miss Sara Jeannette Duncan. This writer was universally commended by the most critical of critics for *A Social Departure* and *An American Girl in London*, but she must have suffered a "sea change" while going to India to live. Certainly in her first and second novels she expressed wholesome, cheerful views of life and dealt with delightful probabilities, but in *A Daughter of To-Day* she presents characters and describes events that can be nothing but the creations of a sickly fancy, since they have no human nature in them. She has given us a weak and perverted imitation of that Russian curio, Marie Bashkirtseff, but the faults of this one personage and of the plot by no means spoil the book. Indeed, from cover to cover it is brightened by clear-cut delineations of character, witticisms, epigrams, droll incidents and general charm. [New York: D. Appleton and Company.]

A dozen stories, all written, it is said, by different army men, have been published under the title of the first, *An Initial Experience*, by the J. B. Lippincott Company, Philadelphia. The tales have been edited by Captain Charles King, who is widely known as an engaging romancer and who is the author of the story which gives the title to the book. This is a story of army life and is uncommonly thrilling. The next is a love tale, in which the chief sentiment is that of self-effacement, heroic generosity being apparently the key-note of all real affection in the opinion of the writer. The scenes are laid in London and Australia, and the narrative teaches a lesson in candor and sweetness and ends happily, because the surest of friends came to a good woman at the right moment. Taken altogether, these stories make a singularly attractive volume, being original, bright and delightfully diverse in charm.

F. T. Neely, Chicago, publish *The Princess of Alaska*, which is a story of two countries and is founded on fact. Its author is Richard Henry Savage, who has published many romantic tales, although few of them have been known to so many travellers as this one, before it was stretched out over more than four hundred pages of small print. It is a legend of political intrigue, furious passions and many murders and will doubtless be keenly appreciated by those who desire exciting reading.

In *Claudia Hyde*, Frances Courtenay Baylor has given us a story brimful of action, which pauses not except for a love-making that is too fine and noble and sweet to be abbreviated by one sentence. This writer is a Virginian and knows the life of which she gives her readers delicious pictures. Under the influence of her fancy, necessity takes the belittlement out of toil and idealizes the most pinching economies. The romance is charmingly old-fashioned, with modern accessories that are so cunningly utilized that the old and the new are made picturesquely harmonious. It appeals to every kindly quality of our natures, and if the wooing seems to be a sweetness too long drawn out, the reader has only to put himself in the place of the hero or heroine, to find approval in his heart of such detail in describing poetic happiness. [Boston: Houghton, Mifflin and Company.]

Wanted is one of "The Pansy Books," published by the D. Lothrop Publishing Company, Boston, and is from the pen of Mrs. G. R. Alden, a sweet, thoughtful woman whose books have given courage and help to many a reader. This narrative describes the life and character of an uncommonly good and conscientious girl whose excellences were so severe, and who was so well satisfied with them and with her own standards, and so vain of what she believed to be her unusually correct judgments of the people about her and of their secret motives, that she was at first only conceited, and then became morbidly bitter. She was never in doubt about her own conclusions until a catastrophe was the result of her misunderstanding of others. This event served her as a mental mirror, in which she saw her foolish vanities. *Wanted* is an interesting story as well as a wholesome one.

How to Get a "Sunlight" Picture.

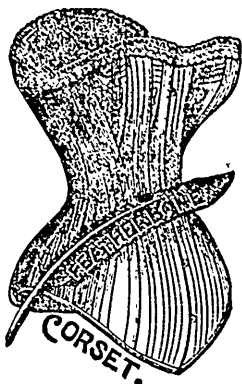
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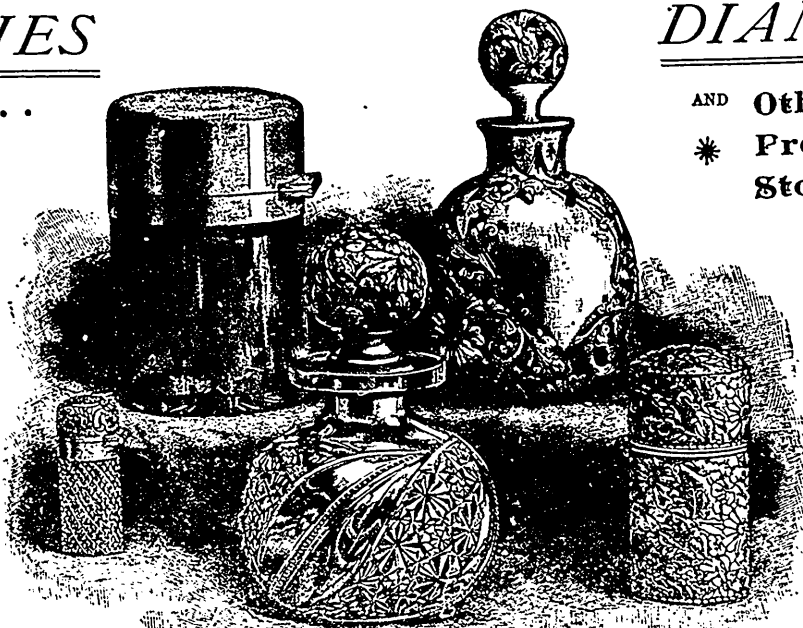
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Tannic acid, 15 grains.
Camphor water, 5 ounces.

Dissolve and use several times a day, allowing the wash to dry on the face.

M.—Consult a surgeon in reference to the knee trouble. It is not natural for the eyelashes to fall out and a specialist should be consulted regarding it. Moles are either flat or raised and may or may not thus be a source of annoyance. If they bother you, touch them two or three times daily for several days with a wooden tooth-pick that has been dipped in glacial or muriatic acid, being careful not to touch the skin around the moles. After a short time the moles will fall out or shrivel and disappear, but each may leave a tiny white scar. Raised moles may be treated as follows: Fasten a small piece of lunar caustic in a quill; moisten each mole night and morning and then rub on the caustic, but be careful not to touch the healthy flesh. The mole will then turn black, and gradually successive skins will peel off; and when the spot appears level with the other flesh, use a little ointment. Do nothing further for a few days. If the mole has entirely disappeared, keep applying a healing ointment, but if it still appears raised, use the caustic again. It is advisable not to interfere with large moles, as scars will result which are more unsightly than the moles. If, however, the moles are located so as to cause much annoyance, call in the services of a surgeon; but do not attempt to remove them yourself.

IMOGENE—A good tonic for the skin is given in "Around The Tea-Table" in the present DELINEATOR. If you specify just what belt you refer to, we will be happy to give you any information in our power.

FRANCISCO—Almost any variety of palm leaves may be used for decorative purposes and they should be allowed to dry or ripen upon the trees. If you wish to sprinkle them with diamond dust, first cover with an adhesive substance and then sprinkle the diamond dust over immediately. The latter may be bought at large dry goods stores. These palm leaves look very well arranged in halls and above fire-places, and wide ribbon tied in a bow about the stems adds much to the ornamental effect. A Punkaj fan is very graceful and has a long, thick handle turned to one side; it is usually made to stand against the wall in some corner and is often richly embellished with painting, embroidery, Japanese characters, figures, etc.

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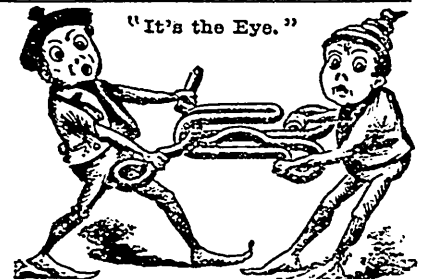
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ON this page is illustrated an assortment of Patterns for

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WAISTS,

from which many will no doubt make selections for dressy wear.

The Patterns can be had in the sizes mentioned, from Ourselves or from Agents for the Sale of our Patterns. In ordering, please specify the Numbers and Sizes (or Ages) desired.

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7183

7183

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7241



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7241

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Ladies' Waist, with Full Outer-Body Outlining a Round Yoke Waist (Known as the Baby Waist) (To be Made High or Low Necked and with Full-Length, Elbow or Short Sleeves) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

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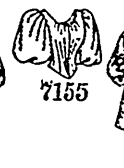
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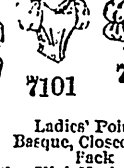
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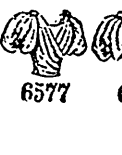
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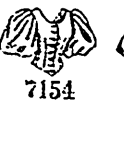
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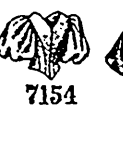
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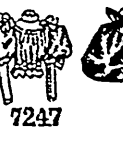
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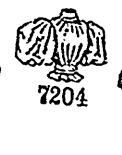
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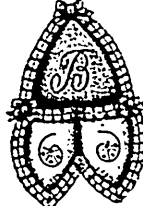
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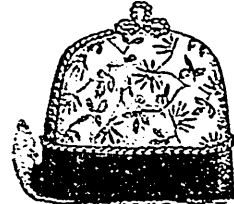
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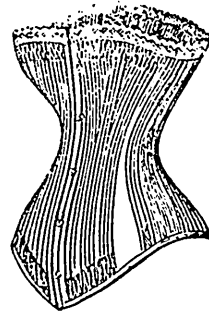
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ANSWERS TO CORRESPONDENTS,

(Continued).

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Tincture of cantharides, 2½ fluid ounces.
Jamaica rum, 2½ fluid ounces.
Glycerine, ½ ounce.
Sesqui-carbonate of ammonia, 2 drachms.
Oil of rosemary, 20 drops.

Mix well and then add

Distilled water, 9 ounces.

Shake the mixture thoroughly and apply to the roots of the hair with the fingers. At first it will be advisable to have some one else apply the lotion, so that all parts of the scalp may be equally benefited.

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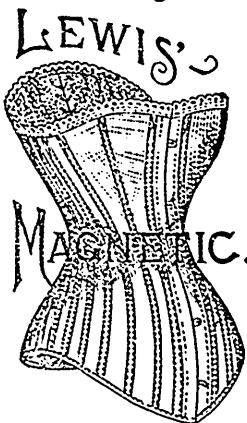
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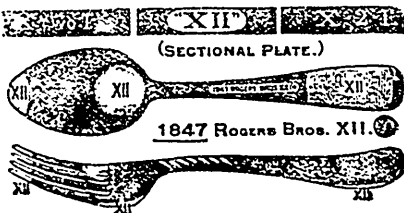
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An excessive or unnatural growth of hair on the face is a deformity which is very frequently observed, and there are hundreds of ladies in every city who resort to the use of depilatories or tweezers to conceal the fact that they have, or could have, a luxuriant beard or moustache.

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ANSWERS TO CORRESPONDENTS.

(Continued.)

F. A. B.:—Crinoline is cut like the sleeve pattern and it may extend to the wrist or elbow, as personal taste dictates.

ZOE:—The wearing of a small or large hat by a miss depends entirely upon the becomingness of either. Exaggerated shapes are not good form, but if a person has large features, a small shape would make her appear ridiculous, while a large shape worn by a small-featured person would be equally incongruous. One can always attain the becoming in hats by attentively studying the features, and many defects may be cured or, at least, alleviated by the selection of proper headgear.

ESSIE A.:—A blouse-waist of black-and-white checked taffeta having a crush collar of plum-colored velvet will go well with goods like your sample, which is on the plum shade.

A YOUNG HOUSEKEEPER:—To clean alabaster, proceed as follows: Soap well and wash with hot water. If stained, apply fuller's earth, pipe-clay or whiting for three or four hours, then wash off. If very dirty and stained, first wash with aquafortis diluted with water. Or: Take ground pumice stone of the finest quality, and mix with verjuice; let it stand for two hours, then dip in a sponge and rub the alabaster with it; wash with a linen cloth and fresh water, and dry with clean linen rags. Any kind of marble may be cleaned in the same manner. Full directions for cleansing lace curtains were given in the article entitled "Household Renovation" which appeared in the January DELINEATOR. Use fine cambric or saten for lining your silk petticoat, developing the latter by pattern No. 4318, price 1s. or 25 cents. "The Art of Garment Cutting, Fitting and Making," published by us at 2s. or 50 cents, is a complete guide to household sewing and will prove helpful to both amateur and professional.

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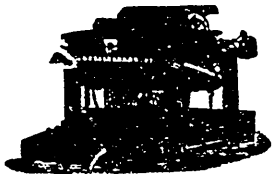
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ANSWERS TO CORRESPONDENTS, (Concluded).

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LAURA:—Combine black moiré façonné with your black serge.

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A. M. T.:—We only answer questions in these columns when the answers will prove of general interest to our readers. If you will repeat your question, and send stamp to pay postage, we will, however, reply by mail.

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Special line Brussels Carpet, with borders and stairs to match. Regular value 90c. yd., our special price	75	Parlor Suites, 5 pieces, solid oak frames, upholstered in satin russe covering, spring seats, plush trimmed. Regular selling price, \$22, special for	17.50
Best 10-wire Tapestry Carpet, borders to match. Regular selling price 80c. yd., our special price	65	Solid Oak Bedroom Suite, cheval bureau, bevel plate mirror, combination washstand, 4 ft. 2 in. bedstead. Regular value \$21.50, selling for	18.25
Fine Chenille Curtains, 36 inches wide, 3 yds. long, fancy fringe and dado top and bottom. Regular selling price \$4.00, our special price.	\$3.00	Woven Wire Spring Mattresses, all sizes, selling for, special	1.25
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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, naming the Town, County and State in which you reside.

When Patterns are desired for Ladies or Gentlemen, the Number and Size of each Pattern 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. In sending Orders for Men's Shirt Patterns, state the Numbers of the Patterns wanted, and specify the Neck and Breast Measures desired. In sending Orders for Boys' Shirt Patterns, give the Numbers of the Patterns and specify the Neck and Breast Measures, and also the Ages, desired. Patterns will not be exchanged by Us, unless a mistake shall have been made by us in filling the order. A convenient Form for Ordering Patterns is as follows :

"SMITHVILLE, BULLITT Co., KY.

"THE BUTTERICK PUBLISHING Co. (Limited):

"GENTLEMEN:—Enclosed please find Postal-Order (or Express Order) for — dollars and — cents, for which send me Patterns Nos. 933, 36 bust; 881, 24 waist; 994, 12 years, 29 bust; 996, 12 years, 24½ waist; 1000, 6 years, 23 bust; and 8646, 7 years, 23 waist.

"MRS. JOHN MARTIN."



In taking Measures, it is immaterial whether the party taking them stands before or behind the party being measured. If properly observed, the Rules for Measuring here given will insure satisfactory results.



How to Take Measures For Patterns.



To Measure for a Lady's Basque or any Garment requiring a Bust Measure to be taken:—Put the Measure around the body, OVER the dress, close under the arms, drawing it closely—NOT TOO TIGHT.

To Measure for a Lady's Skirt or any Garment requiring a Waist Measure to be taken:—Put the Measure around the waist, OVER the dress.

To Measure for a Lady's Sleeve:—Put the Measure around the muscular part of the upper arm, about an inch below the lower part of the arm's-eye, drawing the tape closely—NOT TOO TIGHT.

Take the MEASURES FOR MISSES' AND LITTLE GIRLS' PATTERNS THE SAME AS FOR LADIES'. In ordering, give the ages also.

To Measure for a Man's or Boy's Coat or Vest:—Put the Measure around the body, UNDER the jacket, close under the arms, drawing it closely—NOT TOO TIGHT. In ordering for a boy, give the age also.

To Measure for a Man's or Boy's Overcoat:—Measure around the breast, OVER the garment the coat is to be worn over. In ordering for a boy, give the age also.

To Measure for a Man's or Boy's Trousers:—Put the measure around the body, OVER the trousers at the waist, drawing it closely—NOT TOO TIGHT. In ordering for a boy, give the age also.

To Measure for a Man's or Boy's Shirt:—For the size of the neck, measure the exact size where the neck-band encircles it and allow one inch—thus, if the exact size be 14 inches, select a Pattern marked 15 inches. In other words, give the size of collar the shirt is to be worn with. For the breast, put the measure around the body, over the vest, under the Jacket or Coat, close under the arms, drawing it closely—NOT TOO TIGHT. In ordering a Boy's Shirt Pattern, give the age also.

The Delineator Publishing Co. of Toronto (Limited), 33 Richmond St., West, Toronto.

IN THIS and the succeeding page is an assortment of

Miscellaneous Patterns

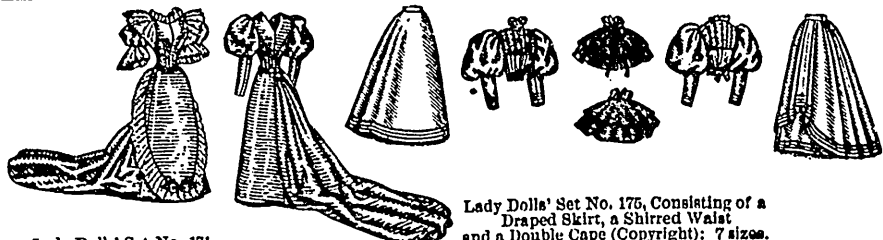
Suitable for

Holiday Presents for Little Folks,

which our readers will no doubt be pleased to inspect.

The Patterns can be had from either Ourselves or Agents for the Sale of our Goods. In ordering, please specify the Numbers and Sizes desired.

THE BUTTERICK PUBLISHING CO.
(LONDON),



Lady Dolls' Set No. 171, Consisting of a Trained Costume (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 10d. or 20 cts.

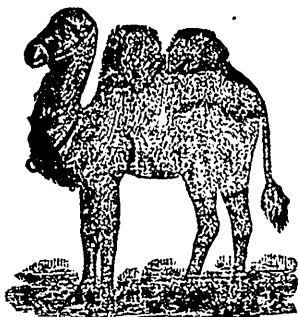
Lady Dolls' Set No. 175, Consisting of a Draped Skirt, a Shirred Waist and a Double Cape (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 10d. or 20 cts.



Lady Dolls' Set No. 164, Consisting of a Four-Gored Skirt, Pointed Waist, Fancy Collar and Muff (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 10d. or 20 cents.



Lady Dolls' Set No. 163, Consisting of Dress, Zonave Jacket and Cape (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 10d. or 20 cents.



8954

Pattern for a Camel. Heights to top of Humps, 7, 11 and 15 inches. 3 sizes. Any size, 7d. or 15 cents.



Lady Dolls' Set No. 176, Consisting of a Blouse, Skirt and Cape (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 10d. or 20 cents.



Lady Dolls' Set No. 165, Consisting of Evening Dress and Cape (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 7d. or 15 cents.



Costume for Nun No. 141.—Cap, Veil, Collar, Head-Band and Habit (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 10d. or 20 cents.

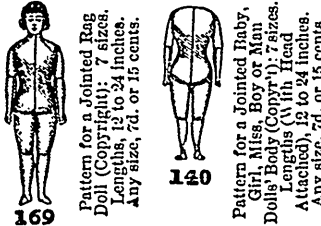
Nurse-Dolls' Set No. 111.—Dress, Apron, Handkerchief and Cap: 7 sizes. Lengths, 12 to 24 inches. Any size, 10d. or 20 cents.

Lady Dolls' Set No. 144.—Quaker Costume.—Dress, Kerchief and Bonnet (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 10d. or 20 cts.



6668

Pattern for a Cat (Copyr't): 3 sizes. Heights, 7 to 11 inches. Any size, 5d. or 10 cents.



Pattern for a Jointed Rag Doll (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 7d. or 15 cents.

Pattern for a Jointed Baby Doll (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 7d. or 15 cents.



8990

Pattern for a Bear: 3 sizes. Heights, 8 to 12 inches. Any size, 5d. or 10 cents.



Girl Dolls' Set No. 167, Consisting of Dress and Hat (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 7d. or 15 cents.

170

Girl Dolls' Set No. 168, Consisting of Dress, Coat and Cap (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 7d. or 15 cents.

Pattern for a Jointless Rag Doll (Baby, Girl, Miss, Boy or Ninn) (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 7d. or 15 cts.

Pattern for a Jointed Lady Dolls' Body (Copyright): 7 sizes. Lengths, 12 to 24 inches. Attached, 12 to 24 inches. Any size, 7d. or 15 cts.

139



158

Pattern for a Dolls' Body (Designed for Santa Claus and Other Compliant Dolls) (Copyright): 7 sizes. Lengths (with Head Attached), 12 to 24 inches. Any size, 7d. or 15 cts.



Girl Dolls' Set No. 172, Consisting of a French Dress and a Jacket (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 7d. or 15 cents.



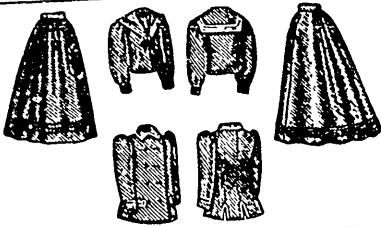
Girl Dolls' Set No. 148, Consisting of a Dress and Gaipe (Copyright): 7 sizes. Lengths, 12 to 24 ins. Any size, 10d. or 20 cts.



Girl Dolls' Set No. 174, Consisting of a Dress and Bonnet (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 7d. or 15 cents.

1886

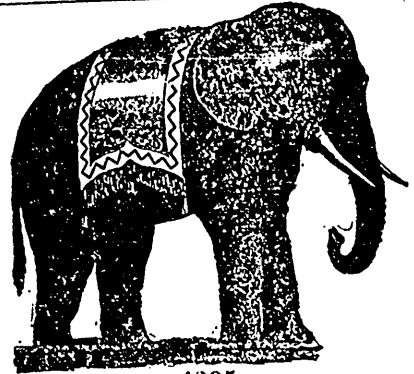
Pattern for Monkey and Dress: 3 sizes. Heights, 12, 14 and 16 inches. Any size, 7d. or 15 cents.



Girl Dolls' Set No. 103, Consisting of Skirt, Sailor Blouse and Reefer Jacket (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 7d. or 15 cents.



Girl Dolls' Set No. 102, Consisting of Dress, Gump and Bonnet (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 7d. or 15 cents.



4295

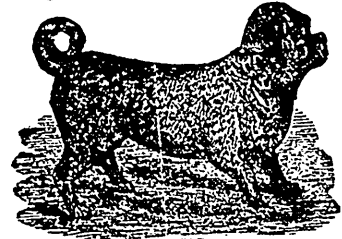
Pattern for an Elephant and Blanket (Copyright): 5 sizes. Heights, 8 to 10 inches. Any size, 7d. or 15 cts.



Girl Dolls' Set No. 181, Consisting of Coat and Cap (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 7d. or 15 cents.

Girl Dolls' Set No. 149, Consisting of a Night-Gown, Skirt, Drawers and Under-Waist (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 10d. or 20 cents.

Baby Dolls' Set No. 103, Consisting of Cloak, Cap and Slipper (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 10d. or 20 cents.



672

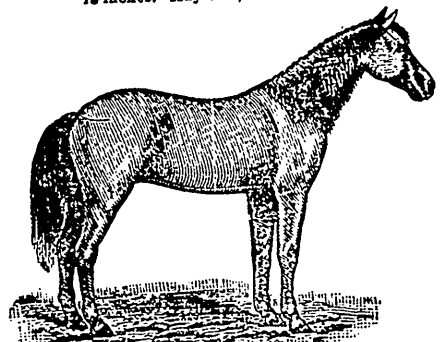
Pattern for a Pug Dog: 3 sizes. Lengths, 8, 13 and 18 inches. Any size, 7d. or 15 cents.



Baby Dolls' Set No. 182, Cloak, Cap and Slipper (Copyright): 7 sizes. Lengths, 12 to 24 ins. Any size, 10d. or 20 cents.

Baby Dolls' Set No. 173, Consisting of a Dress, Sack and Under-Waist (Copyright): 7 sizes. Lengths, 12 to 24 ins. Any size, 7d. or 15 cents.

Baby Dolls' Set No. 147, First Short Dress, Sack and Petticoat (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 10d. or 20 cents.



6623

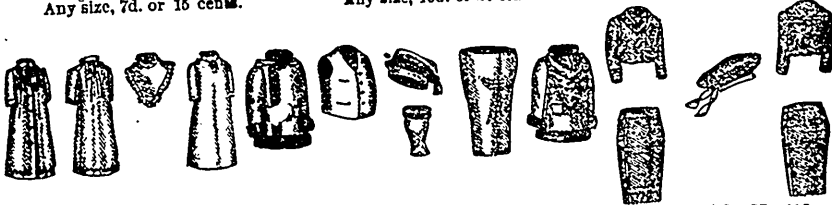
Pattern for a Horse (Copyright): 3 sizes. Heights, 8, 10 and 12 inches. Any size, 7d. or 15 cents.



Baby Dolls' Set No. 125, Slip, Skirt and Pinning-Blanket (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 7d. or 15 cents.

Baby Dolls' Set No. 157, Consisting of a Dress, Skirt and Sack (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 10d. or 20 cents.

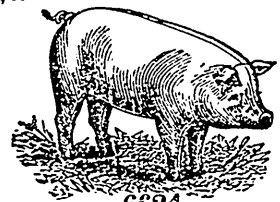
Gentleman Dolls' Set No. 39, Dress Suit—Pants, Swallow-Tail Coat, and Low-Cut Vest with Rolling Collar: 7 sizes. Lengths, 12 to 24 ins. Any size, 10d. or 20c.



Baby Dolls' Set No. 119, Wrapper, Night-Gown and Bib (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 7d. or 15 cents.

Costume for Santa Claus No. 159, Consisting of Coat, Vest, Trousers, Leggings and Cap (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 10d. or 20 cents.

Boy Dolls' Set No. 116, Short Trousers, Blouse and Cap (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 10d. or 20 cents.



6624

Pattern for a Pig (Copyright): 3 sizes. Heights, 6, 7 and 8 inches. Any size, 5d. or 10 cents.



1887

Pattern for a Goat: 3 sizes. Heights, 8, 10 and 12 inches. Any size, 7d. or 15 cents.



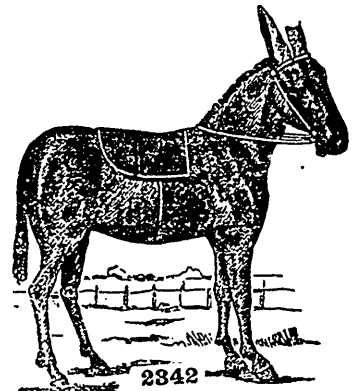
Boy Dolls' Set No. 154, Consisting of Sailor Trousers, Blouse and Cap (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 10d. or 20 cents.

Boy Dolls' Set No. 186, Consisting of Blouse, Jacket and Short Trousers (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 10d. or 20 cents.



Boy Dolls' Set No. 128, Norfolk Jacket, Short Trousers and Leggings (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 10d. or 20 cents.

Boy Dolls' Set No. 124—Famntleroy Jacket, Sash and Trousers (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 10d. or 20 cents.



2342

Pattern for a Donkey with Saddle-Cloth, together with Pattern of a Donkey in Profile: 3 sizes. Heights, 6, 8 and 10 inches. Any size, 7d. or 15 cents.

On this and the succeeding Page is illustrated a series of

Desirable Patterns

TO MAKE UP IN

HOLIDAY PRESENTS

which our patrons will no doubt be pleased to inspect at this time. The Patterns can be had from Ourselves or from Agents for the Sale of our Goods.

ADDRESS:

The Butterick Publishing Co. (LIMITED).



3074

3074

Ladies' Kimono or Japanese Dress (Copyright): 4 sizes. Bust measures, 23 to 40 inches. Any size, 1s. 8d. or 40 cents.



4237



4237

Ladies' Kimono or Japanese Dress (Copyright): 4 sizes. Bust measures, 23 to 40 inches. Any size, 1s. 8d. or 40 cents.



4274



4274

Ladies' Bath or Invalid Robe (Can Also be Used as a Domino) (Copyright): 11 sizes. Bust meas., 23 to 38 inches. Any size, 1s. 6d. or 35 cents.



747



747

Men's and Youths' Bath or Dressing Robe (Copyright): 6 sizes. Bust measures, 36 to 46 inches. Any size, 1s. 3d. or 30 cents.



3536



3536

Misses' and Girls' Kimono or Japanese Dress (Copyright): 6 sizes. Ages, 5 to 15 years. Any size, 1s. 6d. or 35 cents.



6573



6573



7029



7029



7029



7029

Ladies' Train Jacket (Copyright): 13 sizes. Bust meas., 28 to 45 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Matinee or Short Dressing-Gown (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



6697



6697



7022



7022



7022



7022

Ladies' Dressing-Sack (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Dressing-Sack (To be Made with a Rolling or a Sailor Collar) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



1298



1298

Men's and Youths' Bath or Dressing Robe: 12 sizes. Bust measures, 36 to 45 inches. Any size, 1s. 3d. or 30 cents.



6581



6581

Ladies' Dressing-Sack (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



7223



7223



7223

Ladies' Matinee or Tea-Jacket (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



4572



4572



4145

Ladies' Combing-Sack (Copyright): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. or 25 cents.

Ladies' Full Vest (Copyright): 3 sizes. Small, Medium and Large. Any size, 6d. or 10 cents.



2868



2868

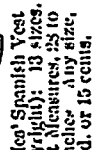
Ladies' Invalid Wrap (Copyright). One size: Price, 7d. or 15 cents.



7094



7094

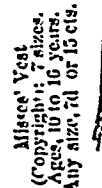


4698



4698

Ladies' Spanish Vest (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 7d. or 15 cents.



2316



2316

Misses' Vest (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 7d. or 15 cts.

Combing-Towel (Copyright) One size: Price, 6d. or 10 cents.



720



708



708

Men's Night-Cap (Suitable Only for Stockinet and Other Goods of Elastic Weave) (Copyright). One size: Price, 5d. or 10 cts.

Men's Single-Breasted Under-Vest (For Chamoi, etc.) (Copyright): 4 sizes. Breast measure, 32 to 41 inches. Any size, 1s. or 25 cents.



705



705

Men's Double-Breasted Under-Vest (For Chamoi, etc.) (Copyright): 4 sizes. Breast measures, 32 to 41 inches. Any size, 1s. or 25 cents.



722



722

Men's Chamoi Vest, with Center-Front Buttoned to Side-Fronts (For Wear Outside the Vest when Riding, Driving, etc.) (Copyright): 7 sizes. Breast meas., 45 to 48 ins. Any size, 1s. or 25 cts.



9781

Ladies' Night-Cap, One size: Price, 6d. or 10 cents.



7221

Ladies' Night-Cap, One size: Price, 6d. or 10 cents.



4859



4859



4859

Men's Chest Shields (Copyright): 8 sizes. 11, 13 and 15 inches long at center front. Any size, 7d. or 15 cents.



Dr. Wood's Norway Pine Syrup

A Perfect Cure for COUGHS AND COLDS

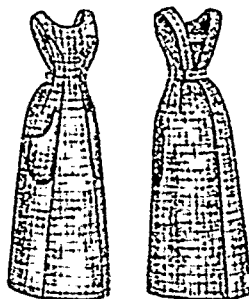
Hoarseness, Asthma, Bronchitis, Sore Throat, Croup and all THROAT, BRONCHIAL and LUNG DISEASES. Obstinate coughs which resist other remedies yield promptly to this pleasant piny syrup. Beware of Substitutes. Sold by all Druggists. Price 25 & 50c.



4901 4901
Ladies' Fancy Apron
(Copyright): 4 sizes.
Waist meas., 20 to 32 inches.
Any size, 7d. or 15 cents.



3712 3712
Ladies' Work-Apron
(Copyright): 5 sizes.
Bust meas., 30 to 46 inches.
Any size, 10d. or 20 cents.



3696 3696
Ladies' Work-Apron
(Copyright): 5 sizes.
Bust meas., 30 to 46 inches.
Any size, 10d. or 20 cents.

LADIES, SAVE MONEY!

BY TAKING OR SENDING YOUR FEATHERS TO
HERMAN & CO., 126 King St. W., TORONTO.

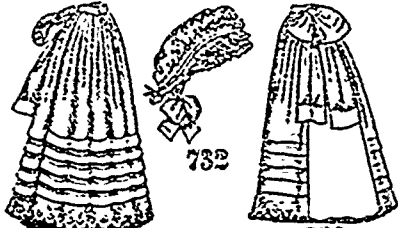
Who curl Tips, plain, at - - 5c. each.
" " P.O.W. " - - 15c. per pair.
" " Long Feathers, plain, at 10c. each.
" " P.O.W. " - - 15c. each.
Who Dye Tips any 1 color and curl at - 10c. each
" " Long Feathers any 1 color and curl, 20c. each.
On P.O.W. Curling, same difference as above.
JETTING—Flats, 15c. each; 25c. for two; \$1.00 per doz. Tips, 10c. each; 15c. for two; 60c. per doz.
Shading in all styles and color combinations at the Lowest Prices.

When sending money, add to the amount due for work, 1c per ounce postage, for the return of Parcel, and 6c for registration (not less than 10¢ total, as we cannot pack feathers as closely after curling as before.)

DISCOUNT TO THE MILLINERY TRADE.



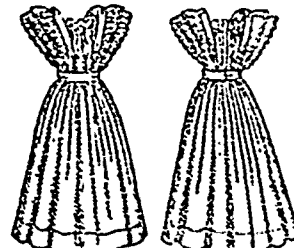
4144 4144
Ladies' Apron (To be Made With or Without a Bib)
(Copyright): 5 sizes.
Waist meas., 20 to 26 inches.
Any size, 7d. or 15 cents.



732 732
Nursery Maids' Cap and Apron
(Copyright): One size.
Any size, 10d. or 20 cents.



6206 6206
Misses' Apron
(Copyright): 5 sizes.
Ages, 8 to 16 years.
Any size, 10d. or 20 cents.



7017 7017
Misses' Apron
(Copyright): 5 sizes.
Ages, 8 to 16 years.
Any size, 10d. or 20 cents.



7233 7233
Misses' Apron (To be Made With or Without a Bib)
(Copyright): 7 sizes.
Ages, 10 to 16 years.
Any size, 7d. or 15 cents.



7217 7217
Girls' Apron, with Circular Skirt
(Copyright): 8 sizes.
Ages, 5 to 12 years.
Any size, 7d. or 15 cents.



6874 6874
Little Girls' Apron
(Copyright): 7 sizes.
Ages, 3 to 9 years.
Any size, 7d. or 15 cents.



6788 6788
Girls' Apron, with Straight Lower Edge
(Copyright): 11 sizes.
Ages, 2 to 12 years.
Any size, 7d. or 15 cents.



992 992
Ladies' Fancy Apron. One size.
Price, 7d. or 15 cents.



7011 7011
Girls' Apron
(Copyright): 11 sizes.
Ages, 2 to 12 years.
Any size, 7d. or 15 cents.



7011 7011
Girls' Apron
(Copyright): 11 sizes.
Ages, 2 to 12 years.
Any size, 7d. or 15 cents.



2911 2911
Girls' Yoke Apron
(Copyright): 11 sizes.
Ages, 2 to 12 years.
Any size, 10d. or 20 cents.



6918 6918
Child's Apron
(Copyright): 7 sizes.
Ages, 2 to 8 years.
Any size, 7d. or 15 cents.



7225 7225
Child's Yoke Apron
(Copyright): 7 sizes.
Ages, 2 to 8 years.
Any size, 7d. or 15 cents.



7225 7225
Child's Yoke Apron
(Copyright): 7 sizes.
Ages, 2 to 8 years.
Any size, 7d. or 15 cents.



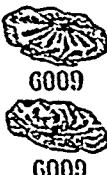
1996 1996
Child's Table Apron:
5 sizes.
Ages, 1 to 9 years.
Any size, 5d. or 10 cts.



2174 2174
Infant's Cap
(Copyright): One size.
Price, 5d. or 10 cts.



7052 7052
Little Girl's Hat
(Copyright): 4 sizes.
Ages, 1 to 7 years.
Any size, 6d. or 10 cents.



6009 6009
Tam O'Shanter Cap
(Copyright): 7 sizes.
Cap sizes, 6 to 7 1/2; or Head measures, 19 1/4 to 22 3/4 inches.
Any size, 6d. or 10 cents.



2989 2989
Child's Cap
(Copyright): 4 sizes.
Ages, 1 to 7 years.
Any size, 6d. or 10 cents.



2989 2989
Child's Cap
(Copyright): 4 sizes.
Ages, 1 to 7 years.
Any size, 6d. or 10 cents.



6652 6652
Little Girl's Bonnet
(Copyright): 4 sizes.
Ages, 1 to 7 years.
Any size, 6d. or 10 cents.



6287 6287
Infant's Cap
(Copyright): One size.
Price, 5d. or 10 cts.



4846 4846
Child's Bonnet
(Copyright): 8 sizes.
Ages, 1 1/2 to 7 years.
Any size, 6d. or 10 cents.



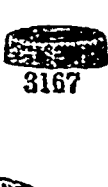
7199 7199
Octagonal Hat:
7 sizes. Hat sizes, 6 to 7 1/2; or Head measures, 19 1/4 to 22 3/4 inches.
Any size, 6d. or 10 cents.



7198 7198
Pattern for a Cap:
7 sizes. Cap sizes, 6 to 7 1/2; or Head measures, 19 1/4 to 22 3/4 inches.
Any size, 6d. or 10 cts.



6646 6646
Pattern for a Cap
(Copyright): 7 sizes.
Cap sizes, 6 to 7 1/2; or Head measures, 19 1/4 to 22 3/4 inches.
Any size, 6d. or 10 cents.



3167 3167
Pattern for a Polo or Travelling Cap
(Copyright): 10 sizes.
Cap sizes, 6 1/2 to 7 1/2; or Head measures, 19 1/4 to 22 3/4 inches.
Any size, 6d. or 10 cents.



7207 7207
Reefer Cap:
7 sizes. Cap sizes, 6 to 7 1/2; or Head meas., 19 1/4 to 22 3/4 inches.
Any size, 6d. or 10 cents.



7173 7173
Outing Cap, with Wide Visor:
7 sizes. Cap sizes, 6 to 7 1/2; or Head measures, 19 1/4 to 22 3/4 inches.
Any size, 6d. or 10 cents.

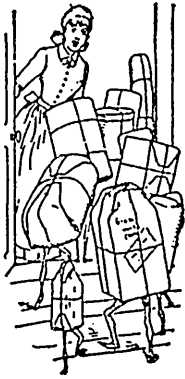


6075 6075
Cap, with Hexagonal Crown
(Copyright): 7 sizes.
Cap sizes, 6 to 6 1/2; or Head measures, 19 1/4 to 21 1/4 inches.
Any size, 5d. or 10 cents.



3637 3637
Pattern for a Com-modore Cap
(Copyright): 7 sizes.
Cap sizes, 6 to 7 1/2; or Head meas., 19 1/4 to 22 3/4 inches.
Any size, 5d. or 10 cts.

VIENNA PIMPLES POSITIVELY CURES
OERATE PIMPLES
THE WORST CASE OF PIMPLES on the face, neck or other parts. Not a cure-all, but a specific remedy for pimples. Price 50c. by mail.
Vienna Pharmaceutical Co., FLETT & CO.,
Druggists, Agents, Toronto, Canada.



Holiday Goods.

EVERYBODY is interested in Christmas. Everybody is interested in the one great store that collects the greatest quantities of the best things for the Holiday season. Canada has no store with equal Holiday preparation. The many rich displays are an index of the material side of modern civilization. Think of very nearly a *Million Dollars' Worth of Merchandise under One Roof*, and most of it with a direct interest to Holiday shoppers!

Here are suggestions of how much there is to see:

- | | | |
|------------|------------|----------------|
| -Albums | -Books | -Bicycles |
| -Booklets | -Calendars | -Cutlery |
| -Clocks | -Fans | -Clothing |
| -Gloves | -Furniture | -Fancy Goods |
| -Slippers | -Jewelry | -Handkerchiefs |
| -Umbrellas | -Valises | -Leather Goods |
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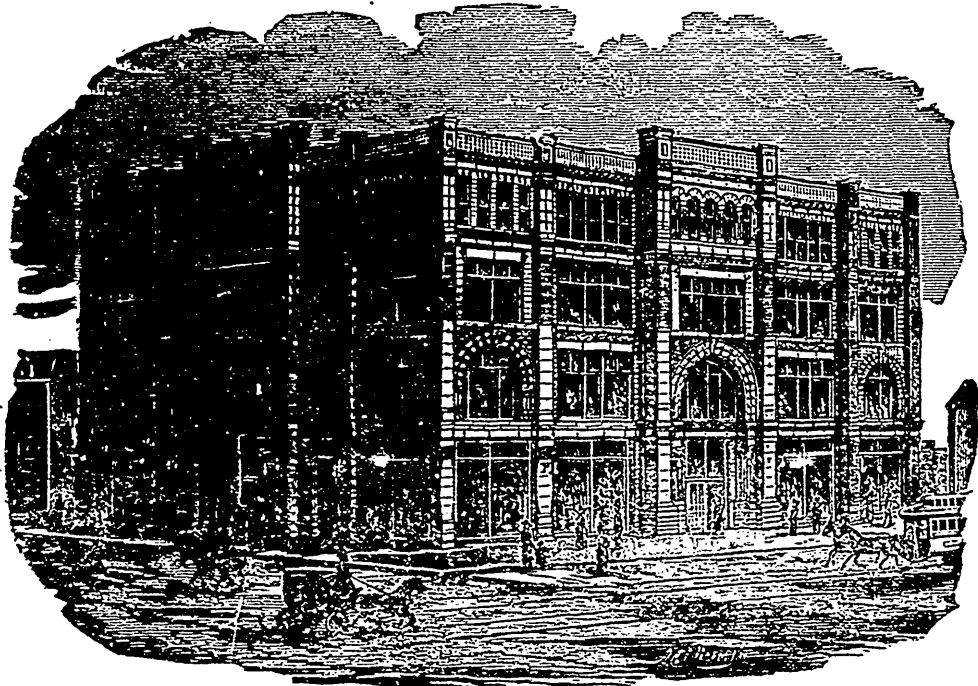
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