

DECEMBER, 1898.

# The Delineator.

VOL. LII.

CHRISTMAS NUMBER.

NO. 6.



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

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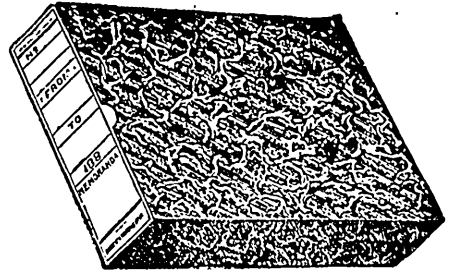


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## SHANNON

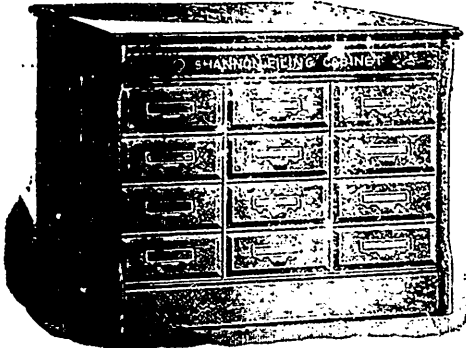
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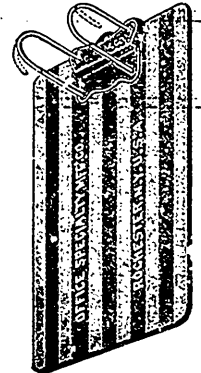
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THE DELINEATOR.

*Calling Toilettes.*  
DESCRIBED ON PAGE 658.

DECEMBER, 1898.

✦ A CHRISTMAS AND ✦  
✦ NEW YEAR'S ✦  
GREETING ✦



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On receipt of **5 Cents**, to pay charges, we shall be pleased to send you our

**WINTER HOLIDAY SOUVENIR,**

Containing Christmas Stories, Menus, Holiday Entertainments and Many Suggestions for Christmas Gifts.

THE BUTTERICK PUBLISHING CO. Limited.

# Where Monsoon is Grown.



TO know that the tea you are pouring from the pot into the cup has never left the care of the growers until it arrives at your grocer—securely sealed in the lead packet, just as you bought it—is the first hint to the good reason why Monsoon Indo-Ceylon Tea is different from all other packet teas, which pass from miscellaneous growers, through the intermediary hands of various shippers and brokers and packers, before they are turned into the packets sold at the stores. With the first sip of Monsoon Tea comes the consciousness that you are drinking a tea of the stateliest quality. Its ambrosial flavor suggests absolute purity. The rich, sparkling glow of its liquor tells of trio ripeness, and the wholesome and refreshing relish with which it charms your taste, proves how perfectly the natural bouquet and full aromatic strength of the ripe sap has been preserved in the Monsoon leaf through the perfect Monsoon process of "firing."

The picture above is a glimpse of a corner of the high Monsoon Tea Gardens. A group of Cingalese tea-pickers, arrayed in white, is shown in the field, and presents a striking contrast with the dark foliage of the plants. It's a scene that would delight the heart of an artist. The time of picking is the dawn of day. The air is filled with the dainty fragrance of blossoming spices. A rosy shimmer gleams on every leaf and blade, and birds are singing their matins to the morning stars, which are sparkling in the blushing Eastern skies. From these gardens Monsoon starts on its course, through the processes of curing and packing, to its destiny as the tea of your choice for the table.

Like others, Monsoon Tea is sold everywhere in sealed lead packets, in five different grades, at 25, 30, 40, 50 and 60 cents, but unlike others, whose varying grades are determined by varying qualities of different mixtures, Monsoon is graded true to its own leaf. The Monsoon in

the lead packets, sold by grocers at 25 cents, is just as true in Monsoon quality and purity as any of the higher Monsoon grades at 40, 50 or 60 cents. All the grades grow on the same tea bush—the choicest leaflets, nearest the tips of the bush, which possess the most delicate flavors, are selected for the 60-cent grade; the next leaves for the 50-cent grade, another for the 40-cent grade, and the leaves on the lower branches, a little larger and coarser than the leaves higher up, yield the exceptionally good grades sold at 25 and 30 cents. But all are picked, fresh and ripe, in the same gardens, and all are cured with the same care, and the Monsoon Indo-Ceylon Tea at 25 cents, direct from the growers, is a purer and choicer tea than the packing of the tea brokers which are offered at 30 and 40 cents, while the Monsoon grades at 40, 50 and 60 cents are incomparable. And the reason why Monsoon Indo-Ceylon Tea is so much better than others is because, coming to consumers direct from the growers, its choice quality has not been tapped to yield the profits exacted at different stages by the shippers, brokers, and the packers of other package teas. These profits fairly average about 10 cents a pound, and Monsoon Indo-Ceylon Tea, while sold at the same price as others, is fully 10 cents better in value—in quality, flavor and strength.

## THE DELINEATOR FOR DECEMBER.

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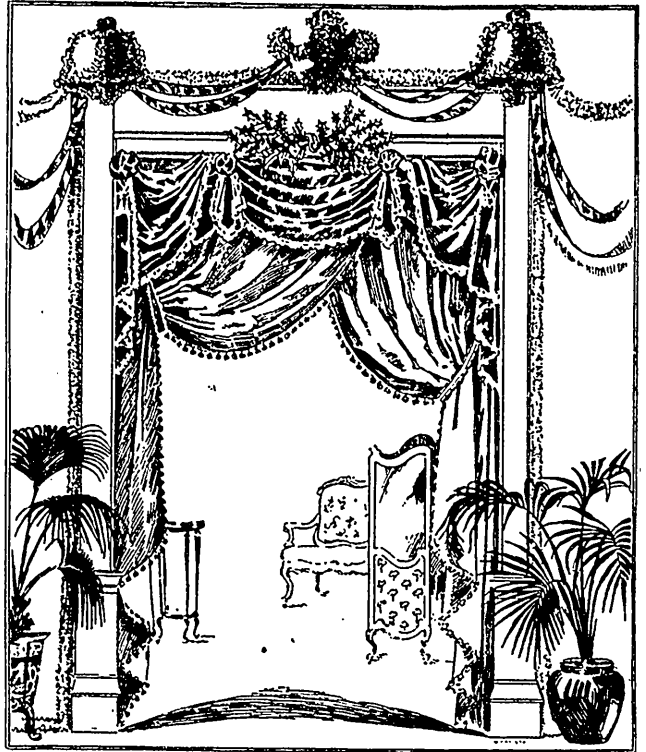
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## House Furnishing and Decoration.

Without the typical decorations of Christmas-tide the joyous season would be bereft of half its charms. With the little people of the house associating the day with the hanging of the stocking beside the chimney and the annual gayly adorned tree, their elders derive the keenest delight in planning and arranging the "Christmas greens" which so beautifully give life and charm to the happy scene. The illustrations represent clever adaptations which may easily be reproduced by the ingenious person who presides over the home; or, when this is not possible, someone who possesses these qualities may be secured for a nominal sum.

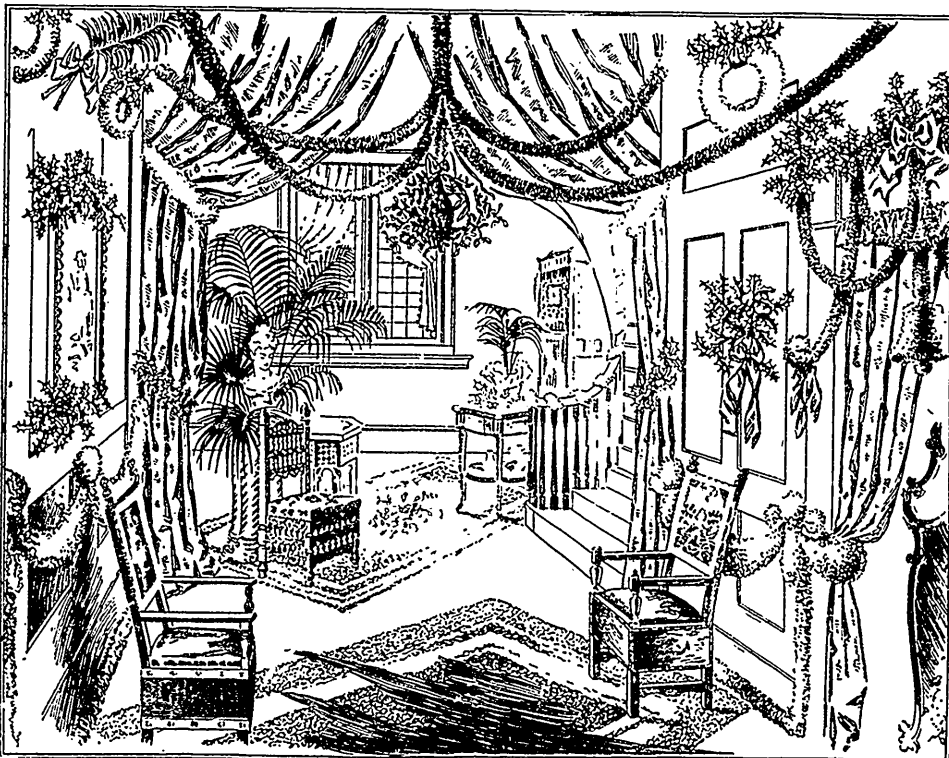
In the smaller illustration is shown an attractive decoration for a double door, leading from one room to another or from the drawing-room into the hall. Heavy dark-green velours lined with gold is hung in the doorway from a brass pole and held back at the sides by strips of the material, the drapery falling gracefully in cascade effect to the floor. A ball fringe showing red, green and gold edges the curtain. Above this portière is arranged an artistic drapery of rich ruby velvet ornamented on its edge with a gilt fringe. Just over the door holly is tied with a red ribbon and secured against the casing. Mistletoe hangs below—a trap for the unwary. Thick, heavy ropes of evergreen outline the entire frame-work of the door and are carried in festoons below the picture moulding. Broad bright-red ribbon is festooned beneath the hemlock, lending the required warmth to complete the color scheme. A large bell of evergreen rests upon the top of each corner of the door-frame, while artistic loops of the ropes fall in the center. At each side of the doorway are jardinières holding large, beautiful palms. Just inside the door an attractive screen partly conceals the low divan, which carries out the same suggestions of red, green and gold. A small onyx-and-gilt table stands near.

In the second illustration are given suggestions for attrac-



tively decorating the large entrance hall which is a feature of so many beautiful homes. As this answers the purpose of reception-room as well, an air of comfort and welcome

should pervade the apartment. Ropes of evergreen are elaborately used in this ornamentation in festoons from the ceiling, over the doors, on the wall, holding back the draperies and cleverly wound about the bannister. Wreaths are beautified by a touch of holly tied on with red ribbon, and great bunches of holly adorn the walls over the pictures and at the top of a doorway, which is made beautiful by festoons. In this doorway is hung a bell of evergreen. Old-gold velours faintly figured with red is used for the portières, which are draped artistically. Easy chairs stand ready to receive the welcome guest. A dainty tabourette, palms and a marble bust add to the ensemble, as does also a fancy polished table at the foot of the stairs.





# Babies!

## An Abundance of Them

Owe their lives to Dr. Chase's Syrup of Linseed and Turpentine, mother's favorite remedy for Croup, Whooping Cough and Bronchitis.

Happy the mother who, when baby awakes at midnight with the hoarse, croupy cough, struggling frantically for breath, has at hand Dr. Chase's Syrup of Linseed and Turpentine, a quick and effective cure for croup.

Many a mother has witnessed the development of a cough or cold in her child until it has worked its way into the lungs and become consumption.

A very large proportion of deaths by consumption are the direct result of neglect—neglect to cure a cold. Most mothers know of the wonderful effectiveness of Dr. Chase's Syrup of Linseed and Turpentine in breaking up a cold. Surely none who read this advertisement will ever make the fatal error of neglecting a cold until it develops into consumption. The children especially are to be watched. In spite of the greatest care they will expose themselves to dampness and cold. It requires a loving mother's watchful eye to detect the cold in its first stages and apply the remedy—Dr. Chase's Syrup of Linseed and Turpentine.



The healing virtues of turpentine are well known. In this preparation it is so compounded with other ingredients as to make a quick and remarkably effective cure for Croup, Whooping Cough, Bronchitis and all coughs and colds, as well as Asthma.

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MR. J. W. LESTER, of the Luxer Prism Co., Toronto, says:

"I have found Dr. Chase's Syrup of Linseed and Turpentine the greatest of medicines for coughs, colds and croup. From the oldest to the youngest in the family we have derived great benefit from its use and it is looked upon in the family 'medicine chest' as the one indispensable bottle."

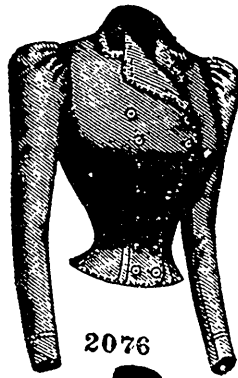
## Dr. Chase's Syrup of Linseed and Turpentine.

The Largest Bottle on the Market for 25c.

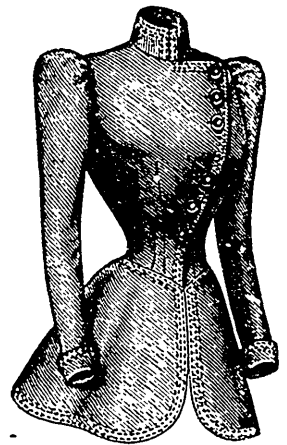
At all Dealers, or EDMANSON, BATES & CO., Toronto, Ont.

# FASHIONABLE TAILOR WAISTS.

(Described on Pages 721 and 722.)



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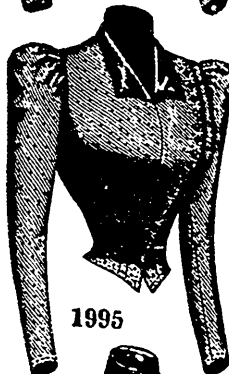
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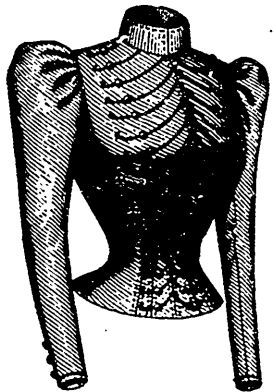
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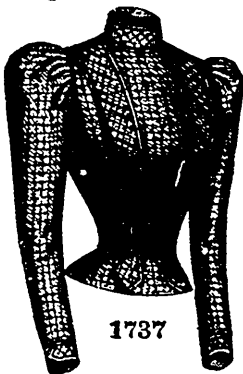
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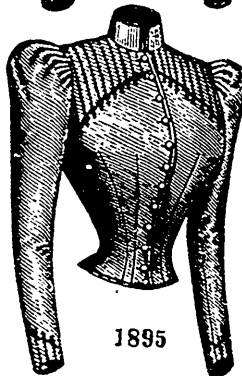
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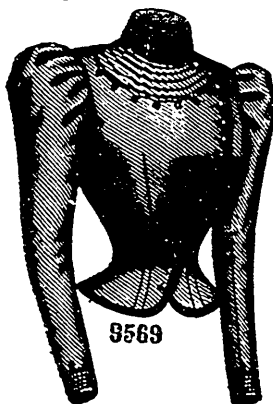
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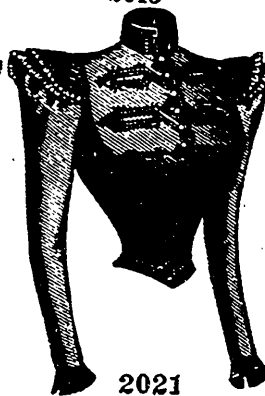
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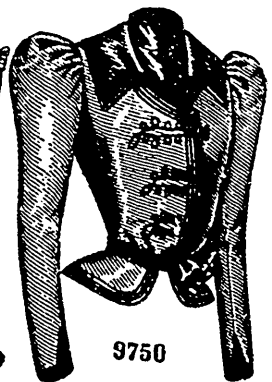
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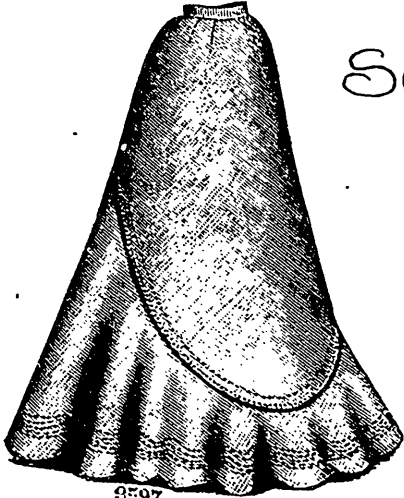
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# SOME STYLISH TAILOR SKIRTS

(Described on Pages 697 and 698.)



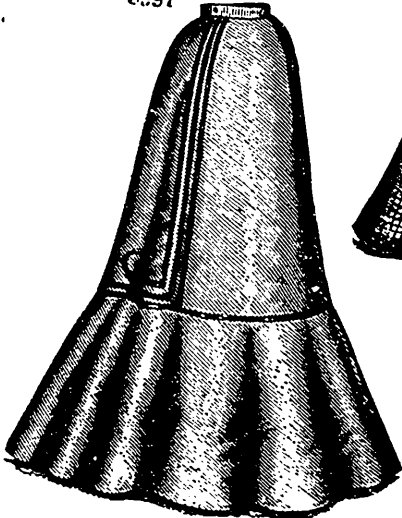
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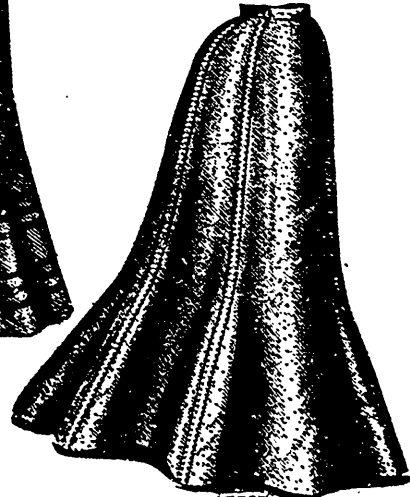
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1982



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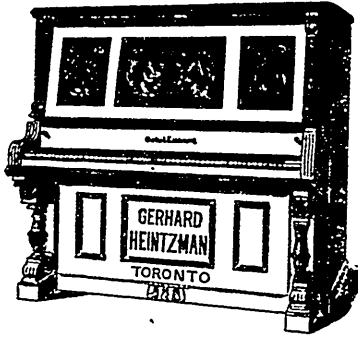
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8.00 - 4.00	10.00 - 5.00	8.50 - 6.00	10.00 - 7.00
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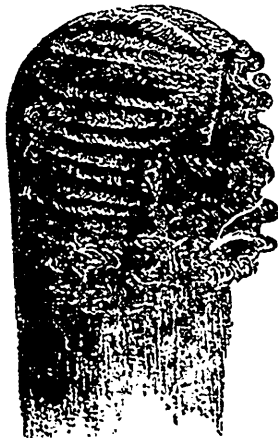
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441 Yonge and 1 Carlton Sts., Toronto, Ont., Canada

# MATINEES AND TEA JACKETS

(Described on Pages 698 to 700.)



1665



1876



1951



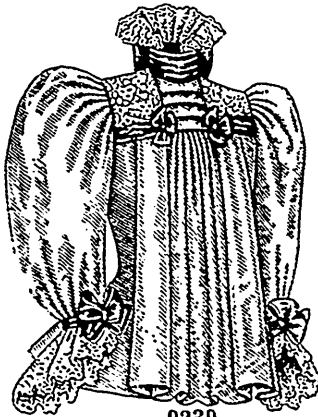
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1508



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1511



1503

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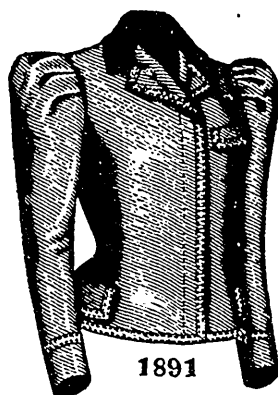
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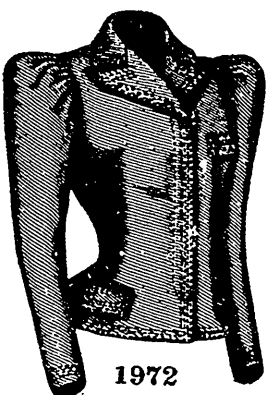
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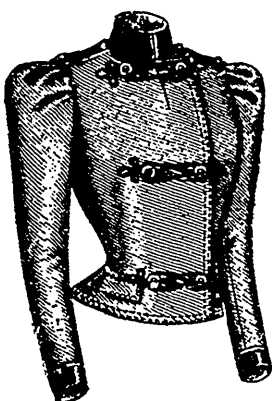
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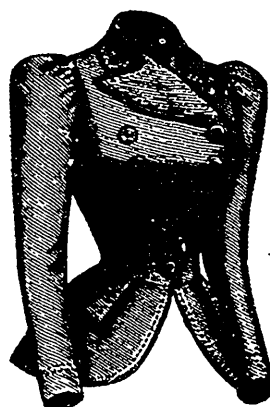
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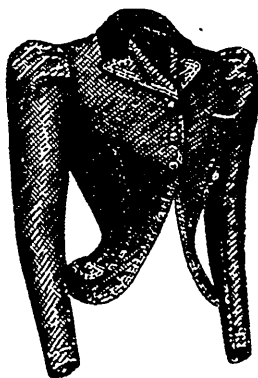
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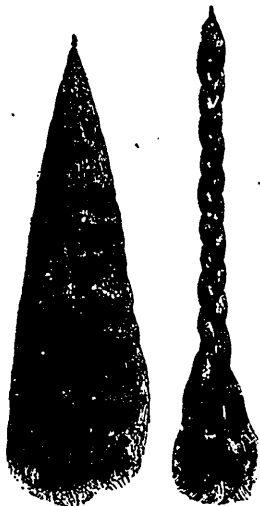
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(Described on Pages 720 to 731.)



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221



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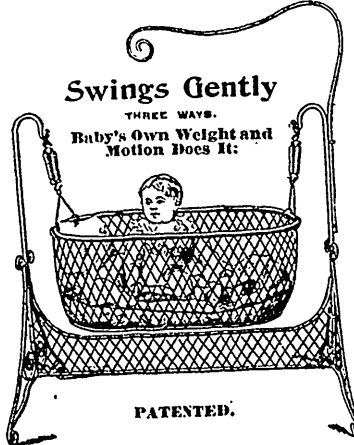
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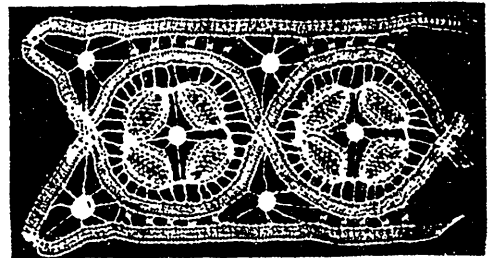
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# The FASHIONABLE

VOL. LII.

December, 1898.

No. 6.

PRINTED AND PUBLISHED IN TORONTO.

ILLUSTRATION AND DESCRIPTION OF A HANDSOME FANCY WAIST FOR LADIES' WEAR.

FIGURE No. 172H.—This illustrates a Ladies' waist. The pattern, which is No. 2217 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is differently pictured on page 689.

The simple yet graceful and effective style of this charming waist adapts it admirably to informal evening wear. In this instance the waist is shown developed in burnt-orange silk prettily tucked with yoke, and sleeves of black all-over lace, beneath which the neck and arms are revealed. The deep smooth yoke extends square across the front and back. The full part of the waist is gathered at the top and bottom and flounces stylishly at the front, while a graceful unbroken effect is obtained by losing the waist at the left side. A full gathered ruche of ribbon is artistically arranged along the bottom of the yoke and extended across the sleeves in a most attractive manner. Shoulder straps of black ribbon are tied



FIGURE No. 172 H.—This illustrates LADIES' FANCY WAIST.—The pattern is No. 2217, price 10d. or 20 cents. (For Description see this Page.)

For more formal occasions the waist can be made with or without the sleeves and with a low neck, thus producing a decidedly dressy and up-to-date evening toilette. When the sleeves are omitted the trimming along the bottom of the yoke may cross the arms, being fastened to elastic straps covered with the material put on the full and tacked to the lower corners of the yoke. One of the daintiest devices is to cover the front of the waist with frills of narrow ribbon, two shades being frequently used. Plaitings of chiffon or Liberty silk may be used instead of the ruche here illustrated. Any of the new skirts may be worn with this waist, and it may be of the same or a contrasting fabric. An elegant evening toilette comprises a bright-yellow satin skirt and a waist of yellow chiffon over satin, with violet chiffon ruchings and ribbon for ornamentation. The waist is low-necked and without sleeves, and natural violets are worn. A charming toilette for

butterfly bows and add greatly to the style of the waist. A dash belt and stock collar of ribbon give elegant completion. Hills of lace net finish the wrists daintily.

the theatre was composed of a black taffeta skirt and a waist of tucked turquoise-blue silk trimmed with black insertion between the tucks, the yoke and sleeves being of black lace net.

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## DESCRIPTIONS OF FIGURES IN COLORS, TINTS, ETC., SHOWN ON PAGES 641 AND 643, FROM 661 TO 670 INCLUSIVE AND 673.

### \*FIGURES NOS. 168 H AND 169 H.—STREET TOILETTES.

**FIGURE No. 168 H.**—This consists of a Ladies' coat-basque and skirt. The coat-basque pattern, which is No. 2156 and costs 10d. or 20 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and is differently pictured on page 686. The skirt pattern, which is No. 1759 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

This toilette of fine smooth cloth with decorations of light and dark soutache braid is faultless in style and has attractive new features in the deep cutaway side-skirts of the basque and the pointed outline of the flounce on the skirt. The basque is exquisitely fitted and closes invisibly down the center of the front. The side-skirts just meet at the end of the closing and then flare in sweeping curves in a way that deepens them toward the back, to which they are joined under coat-plaits; and the back deepens to a point at the center. Ten rows of braid at the closing converging toward the bottom of the basque give a novel effect, and the standing collar is covered with rows of similar braid. The sleeves are gathered at the top and braid-trimmed at the wrists.

The skirt is in the popular style with an upper and a lower part, both of circular shaping, the lower part being a flounce that is shallow at the back and deepens to a point at the center of the front with novel effect.

Braiding will always appear to advantage on this suit as a finish, being excellently suited to the materials appropriate to the mode, which are serge, chevot and the various tailor cloths in all the fashionable shades.

The stylish hat is beautifully trimmed with plumes and ribbon.

**FIGURE No. 169 H.**—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 2164 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be seen again on page 687. The skirt pattern, which is No. 1719 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

In this toilette the tailor-made and fanciful effects are combined with charming results. In this instance the materials are cloth, satin and silk muslin, and for the decoration braid, frogs and lace are charmingly used. The skirt is uniquely designed with the front-gore extended at the bottom to form a circular flounce that gives depth to the four other gores forming the sides and back of the skirt. The outline of the front-gore and flounce is defined by a braid decoration.

The basque is in the admired Louis XV. style. The fronts are cut short and pointed in front of the bust darts and open with a flare above and below the bust, where they are connected by a hook and loop over a vest that extends just to the waist. The vest is made quite soft and elaborate looking by a full yoke extending to the bust and silk muslin ties that are lace-edged, tacked beneath the revers and knotted on the bust, the ends falling in jabot effect over the closing. Back of the darts the basque is in three-quarter length, the front ends of the skirt rounding quite sharply; and fullness is introduced by an under box-plait formed below the waist at the center-back seam. Fancy turn-up cuffs completing the sleeves are in accordance with turn-down sections on the collar, which is finished by a wrinkled band of the silk muslin. The coat is lined throughout with a bright color.

There is opportunity for an unlimited number of effects in a toilette of this style, which may be of one material throughout with only slight contrast afforded by a silk yoke and ribbon ties, or may have the skirt of cloth and the basque of velvet in combination with silk or satin. Rich passementerie or silk braid will supply ornamentation.

The hat is a large shape trimmed with plumes, ribbon, flowers and a buckle.

### FIGURES NOS. 170 H AND 171 H.—CALLING TOILETTES.

**FIGURE No. 170 H.**—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 2173 and costs 10d.

or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is differently portrayed on page 686. The skirt pattern, which is No. 2123 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

An exceptionally rich and stylish toilette is shown at this figure, its component parts being particularly attractive in style. In this instance velvet, satin and otter fur are associated. The basque is beautifully fitted, and the close smooth effect at the back is in charming contrast with the fanciful effect in front. A soft full vest finished with a pointed belt is seen between the open fronts, which are folded back in long fanciful revers. A deep peplum that is laid in an under box-plait at the center of the back is a stylish and becoming adjunct. The standing collar is surrounded by a ribbon stock, and above it at the back and sides rises a fashionable flare collar. Pointed turn-up cuffs completing the sleeves contribute further to the effectiveness of the mode. The sleeves may be fitted smoothly at the top by four darts instead of being gathered as here illustrated.

The circular-flounce lower part of the skirt hangs in ripples all round and is joined to a seven-gored upper part that is close fitting, giving the sheath effect now approved.

Much admiration is expressed for the basques having skirts joined in hip seams, these modes giving a slender effect to the waist and the prominence to the hips that is now sought. The basque here shown is simply shaped yet is very effective and is appropriate, like the skirt, for fine cloth or velvet, the soft vest giving opportunity for the introduction of a soft texture in delicate shades.

The large hat shows an artistic arrangement of plumes and ribbon.

**FIGURE No. 171 H.**—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 2170 and costs 10d. or 20 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and is differently pictured on page 687. The skirt pattern, which is No. 2108 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

Broadcloth in one of the new shades is here shown in this distingué toilette, and a fitting completion is given by racy black silk braid. The perfectly plain, close-fitting basque, which is sharply pointed in front and arched over the hips, is made with a postilion back having coat-laps at the center. It is closed invisibly down the center of the front. The standing collar is in close military style. The sleeves may be dart-fitted at the top, if this method of fitting, which is entirely new, is preferred to gathers.

The skirt is a graceful three-piece shape and shows novelty in the manner of shaping the front-gore to form a yoke at the sides and back. It falls in becoming ripples below the hips and may be made with or without a seven-gored foundation-skirt.

The good style of the toilette is unmistakable, and the effect cannot be other than pleasing if a fine woollen material like whipcord, basket cloth, serge or one of the heather mixtures is selected and offset by braiding in black or brown.

The sailor hat is simply trimmed with ribbon.

### FIGURE No. 173 H.—RECEPTION TOILETTE.

**FIGURE No. 173 H.**—This consists of a Ladies' waist and skirt. The waist pattern, which is No. 2228 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is differently illustrated on page 688. The skirt pattern, which is No. 2238 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and may be seen again on page 697.

This graceful toilette is here portrayed made up in striped silk in combination with plain satin all-over jetted, a wrinkled girdle of velvet giving the finish at the waist. It displays altogether new features, which are advantageously exhibited by the back and front views shown by the pictured mirror reflection. The skirt is in the new French style, cut all in one piece and having the edges lapped at the

center of the front and sowed invisibly together below a placket that is closed with a fly. It is perfectly fitted over the hips by a single dart at each side, and the back is without fulness at the top, large flutes, however, beginning a little below the belt standing out prominently and being entirely produced by the shaping. The mode is admirable for striped materials and plaids in both wide and narrow widths.

The waist is made with a V neck and with the always charming surplice fronts, which are draped in soft diagonal folds. The back has plaited fulness at the bottom, and the neck, is defined by a circular Bertha that extends down the front edge of the overlapping front and spreads over ripple cap sleeves that are all-over jetted to match the Bertha.

A delightful evening toilette of this style could be made with the skirt of black-and-white striped silk and the waist of white plain or tucked silk trimmed profusely with black baby-ribbon. If the black-and-white effect is undesirable, turquoise-blue velvet could be introduced in the decoration with happy results. Plain or figured silk would also be effective, and ruchings of chiffon or ribbon would provide pleasing garniture.

FIGURE No. 174 H.—LADIES' VISITING TOILETTE.

FIGURE No. 174 H.—This consists of a Ladies' jacket, basque-waist and skirt. The jacket pattern, which is No. 2205 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is again portrayed on page 685. The basque-waist pattern, which is No. 1959 and costs 10d. or 20 cents, is in eight sizes from thirty to forty-four inches, bust measure. The skirt pattern, which is No. 9727 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

The jacket is here shown made of green velvet in combination with heavy cream-white silk, and ornamentation is provided by green velvet baby ribbon and white silk-cord ornaments. It is worn open and has pointed lower front corners, and, beside its splendid shaping, has attractive features in the large shapely revers and high flaring collar. If a more fanciful effect be desired, the collars and revers may be finished in tabs. The sleeves are dart-fitted at the top in the new way, but gathers may be used instead.

The basque-waist is of silk with lace overlying the shallow yoke; its front has stylish fullness resulting from tucks at the top and taken up in gathers at the bottom, and the sleeves are tucked below short puffs formed at the top. A ribbon belt and stock give the completion.

A very pretty novelty weave was chosen for the skirt, which is a five-gored shape with a circular Spanish flounce, that may be joined to the lower edges of the gores or set on with the gores extending under it, as preferred.

The toilette as here made will be tasteful for calling or for general afternoon wear, and if the jacket is of cloth and the skirt and waist of an inexpensive woollen, a satisfactory toilette for ordinary wear will result.

The hat is made of velvet and decorated with lace, velvet, a jetted plume and a handsome pin.

FIGURE No. 175 H.—LADIES' TAILOR-MADE GOWN.

FIGURE No. 175 H.—This illustrates a Ladies' costume. The pattern, which is No. 2221 and costs 1s. or 25 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is shown again on page 675.

The skilful cutting of the jacket gives a distinctive air to this costume for which fine sergo was here used with self-strappings for a completion. The fronts of the jacket are extended in curves to form hip-skirts and are fitted with side-front gores in a way that gives peculiarly graceful roundness and length to the figure. The closing is made with bone buttons below lapels in which the fronts are reversed by a rolling coat-collar. Under-arm and side-back gores and a center seam complete the adjustment, the center seam ending at the top of coat-laps and the rounding back ends of the hip-skirts being joined to the side edges of the back. The sleeves are of the new shape fitted with smooth cap-tops that give military breadth and squareness to the shoulders.

The skirt in five gores is an exceedingly graceful shape plaited at the back.

Admirers of tailor styles will find this mode satisfactory in every regard. Elaborate decoration, such as braiding or a fanciful arrangement of strappings, is appropriate, and a

bright-colored chemisette will relieve suits made of dark mixtures or plain cloths.

Fancy ribbon and quills trim the walking hat.

FIGURE No. 176 H.—LADIES' COAT-WRAP.

FIGURE No. 176 H.—This illustrates a Ladies' coat-wrap. The pattern, which is No. 2151 and costs 1s. or 25 cents, is in five sizes for ladies from thirty to forty-six inches, bust measure, and may be seen in two views on page 679.

A strong partiality for long coat-wraps is manifest this season, and some odd and very charming creations have been produced. In the coat-wrap here shown made of a rich brocade with seal-skin for the collar, revers and cuffs and for a band down the closing a circular flounce is introduced with happy results. The wrap is also of circular shaping at the back and front, the back hanging from a pointed yoke in becoming flutes. The flounce stands out in ripples all round and gives added novelty and charm to the garment. Fanciful circular cuffs complete the sleeves, and a flare collar finishes the neck attractively. An odd feature is the huge revers cut on the right front at the top and secured on the shoulder with a hook and loop.

Long wraps are stylish for the street as well as for evening and carriage wear, but for the former use are usually made of less elaborate materials and less elaborately trimmed. Fur is always appropriate as a trimming and also in combination with cloth, velvet or novelty goods, and braiding will also be effective.

The velvet capote shows a stylish decoration of feathers caught at the center with a handsome buckle.

FIGURE No. 177 H.—LADIES' WINTER TOILETTE.

FIGURE No. 177 H.—This consists of a Ladies' coat and skirt. The coat, which is No. 2158 and costs 10d. or 20 cents, is in ten sizes for ladies from thirty to forty-eight inches, bust measure, and is seen differently pictured on page 681. The skirt, which is No. 9992 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

A remarkably attractive toilette for wintry weather is here portrayed combining a graceful cloth skirt with a stylish Persian-lamb coat. The coat, which is in loose sack fashion but of most graceful shaping, is closed invisibly down the center of the front. It is cut stylishly long—in full three-quarter length—and is finished about the neck with a high flaring collar having rounded corners. The two-seam sleeves have their fulness at the top arranged in box-plaits. A wide ribbon drawn about the neck at the bottom of the collar is tied in front in a dainty bow and adds an attractive touch to the garment.

The skirt is known as the French circular skirt. It ripples softly below the hips and is plaited at the back. Frills of ribbon arranged in graceful serpentine effect under narrow bands give a decorative finish at the bottom.

The coat is most suited for developing fur but can be used very satisfactorily for heavy cloaking materials, while any fabric is appropriate for a graceful skirt of this description.

The hat is stylishly rolled back from the face, and ostrich tips curl back becomingly. An aigrette caught with a cabochon gives the necessary height and effectiveness.

FIGURE No. 178 H.—LADIES' AFTERNOON TOILETTE.

FIGURE No. 178 H.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 2204 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is again pictured on page 688. The skirt pattern, which is No. 2083 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

The toilette is in this instance pleasingly made up in a fine soft wool material combined with satin overlaid with heavy all-over lace, and ribbon ruching and a ribbon stock and belt give charming decorative touches. In the fanciful basque-waist a deep yoke effect is seen above the front and back, which are shaped at the top in fancy scolops, and the upper part of the sleeve is cut out in scolops to match, a puff extending above the scooped top of the sleeve to give becoming breadth. The reversed points of the stock and also the cuff facings are of the satin lace-covered to match the yoke and add to the attractiveness of the waist, which pouches

stylishly in front and closes at the left side along the shoulder and under the arm.

The skirt accords admirably with the basque-waist, a circular flounce shaped in scolops at the top being joined to a five-gored upper part; from the odd effect of the flounce the skirt derives its name of "bat-wing" skirt. The flounce is covered with the lace and headed by a ruching.

The toilette will develop charmingly in the lovely new weaves of crêpon and in many of the novelties, in combination with silk or velvet. Bead or silk passementerie will supply appropriate garniture.

FIGURE NO. 179 H.—LADIES' MOURNING TOILETTE.

FIGURE NO. 179 H.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 2184 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and may be seen again on page 638. The skirt pattern, which is No. 1719 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

Barège and crape are here united in this handsome toilette for mourning wear, and the only ornamentation is supplied by dull jet buttons. The crape is effectively used in the skirt, the front-gore of which is extended in a circular flounce to give depth to the four other gores. The circular shaping of the flounce produces a rippling effect that is stylish and attractive.

The basque-waist is very fancifully designed, and its novel features are splendidly displayed by the combination here arranged. A plastron that tapers becomingly toward the bottom is displayed in fancy outline between fancy fronts which are laid in deep plaits and cut in steps at the top. The back is plaited to correspond, although the plaits meet at the center, and a yoke appears above it. A fitted belt finishes the lower edge neatly, and the neck is completed by a standing collar from which a point flares at each side. Tabs stand out over the sleeves, which are completed with pointed cuffs.

There is much to commend this toilette, which will be especially pleasing when developed in a combination including wool goods and silk or velvet or fancy and plain goods in harmonizing colors. For mourning lustreless silk will be associated with Henrietta or nun's-veiling.

FIGURE NO. 180 H.—LADIES' PROMENADE TOILETTE.

FIGURE NO. 180 H.—This consists of a Ladies' coat or jacket and skirt. The coat pattern, which is No. 2224 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is differently pictured on page 683. The skirt pattern, which is No. 2222 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is again shown on page 694.

This stylish toilette is exceedingly graceful. In this instance the skirt is pictured made of blue cloth braided in black; and the jacket is of fancy brown bluet and plain black velvet. The jacket is handsomely fitted at the back, where it has coat-laps below the center seam and fulness underfolded in a box-plait below the waist at each side-back seam, and the fronts are loose and close in double-breasted style with button-holes and large buttons below large lapels, along which the fronts also lap so as to close to the throat. Pocket-laps cover openings to inserted side-pockets in the fronts. The standing collar is surmounted by a high flare section. Darts remove all fulness from the top of the sleeves and give the square military effect so desirable. The velvet straps over the darts and also the shallow cuff-facings increase the dressiness of the garment.

In the skirt novelty is seen in the shaping. At the back are two circular gores, without the slightest fulness at the top but falling into deep rolling flutes below; these gores are given length by a circular-flounce lower part joined on smoothly, and the rather narrow front-gore is widened to extend about the rounding edge of the circular gores and join the flounce in seams at each side. The braiding emphasizes the outline of the front-gore and flounce.

Either rough or smooth cloth for the coat and plain weaves, novelties or crêpon for the skirt will develop a very dressy toilette that may be made as elaborate as desired by decorations of braid on the coat and braid, passementerie or velvet pipings on the skirt.

The felt hat is artistically adorned with velvet ribbon, jet ornaments and ostrich plumes.

FIGURE NO. 181 H.—LADIES' STREET TOILETTE.

FIGURE NO. 181 H.—This illustrates a Ladies' skirt and golf cape. The skirt pattern, which is No. 1839 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure. The cape pattern, which is No. 2225 and costs 10d. or 20 cents, is in nine sizes from thirty to forty-six inches, bust measure, and is again pictured on page 683.

A smart golf cape made of plaid camel's-hair cloaking and finished with bands of the plain cloth and plaid fringe is here associated with a braid-trimmed cloth skirt in this handsome toilette. The cape shows a stylish novelty in a circular ruffle that borders the lower edge and is continued up the front edges to the neck, tapering becomingly toward the top. The hood is prettily reversed, and an odd effect is given by the double points which the reversed part shapes at the center of the back: A pointed strap buttoned on closes the cape at the throat. The high storm-collar rounds at the front and is very graceful. The handsome fringe is added to the hood, and the bands are applied with rows of stitching.

The skirt is of circular shaping, and its distinctive feature is a circular flounce carried up each side of the front to the belt, showing the front-gore in panel effect. Another flounce can be set above this one, if desired, the pattern providing for it.

The golf cape is, because of its protective qualities, an excellent wrap for ordinary wear. The reversible cloakings are favored materials, and fringe is much used on them this year. The skirt is an exceedingly stylish mode that will develop well in all woollen goods.

The hat of braided felt is trimmed with plumes and silk.

FIGURE NO. 182 H.—LADIES' TEA-GOWN.

FIGURE NO. 182 H.—This represents a Ladies' tea-gown. The pattern, which is No. 2148 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is differently portrayed on page 676.

The circular flounce is also introduced in this charming tea-gown, for which figured India silk was selected in this instance, a delightful decoration being provided by gimp, a jabot of chiffon at the neck and broad ribbon ties. The gown is made with an open neck in which is set a chemisette that is covered by a soft jabot; and the fronts are folded over along the chemisette in ripple revers that are bordered by frills and decorated with gimp. The fronts are held in becomingly by the ribbon ties, but the back is closely fitted in Princess style, the shaping producing stylish flutes in the skirt. The circular flounce deepens toward the back and hangs in ripples. Double ripple caps and circular cuffs complete the sleeves. A standing collar contained in the pattern is omitted, and only a flare collar that rises at the back and sides is used.

A beautiful tea-gown could be made of silk crêpon, with silk for the revers, sleeve caps and cuffs, lace and ribbon being used to trim. All soft woollens, like challis, cashmere and French flannel, will also be effective for the gown.

FIGURE NO. 183 H.—LADIES' COAT.

FIGURE NO. 183 H.—This represents a Ladies' coat or jacket. The pattern, which is No. 2245 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen again on page 682.

A charming novelty in coats is here illustrated made of light cloth with dark velvet for the rolling coat-collar. New lines are given the double-breasted fronts by introducing side-front gores with pointed lower corners and extending the fronts in side-skirts that are joined on in hip seams and sewed to the side edges of the smooth, seamless back under coat-plaits. Under-arm and side-back gores complete the stylish fitting, and the loose fronts are reversed in large round cornered lapels above the closing, which is made in double-breasted style with large bone buttons. Large pocket-lap-arranged well back on the side-skirts are a becoming addition. A recent novelty is seen in the sleeves, which are dart-fitted at the top in the new way to give the military air now sought. The darts are strapped, and the side-front and side-back seams which extend to the shoulders, are also strapped.

The coat will develop suitably in both smooth and rough coatings in either plain or mixed effects, and the finish may be given by stitching or strappings of the material.

Silk caught with a buckle, feathers and an aigrette form the artistic decoration of the felt hat.



FIGURE No. 173 H.—This illustrates Ladies' Reception Toilette.—The patterns are Ladies' Waist No. 2228, price 10d. or 20 cents; and Skirt No. 2238, price 1s. or 25 cents. (Described on page 658.)



FIGURE No. 174 H.—This illustrates Ladies' Visiting Toilette.—The patterns are Ladies' Eton Jacket No. 2205, price 10d. or 20 cents; Basque-Waist No. 1959, price 10d or 20 cents; and Skirt No. 9727, price 1s. or 25 cents. (Described on page 659.)





FIGURE No. 175 H.—This illustrates Ladies' Tailor-Made Gown.—The pattern is No. 2221, price 1s. or 25 cents.  
(Described on page 659.)

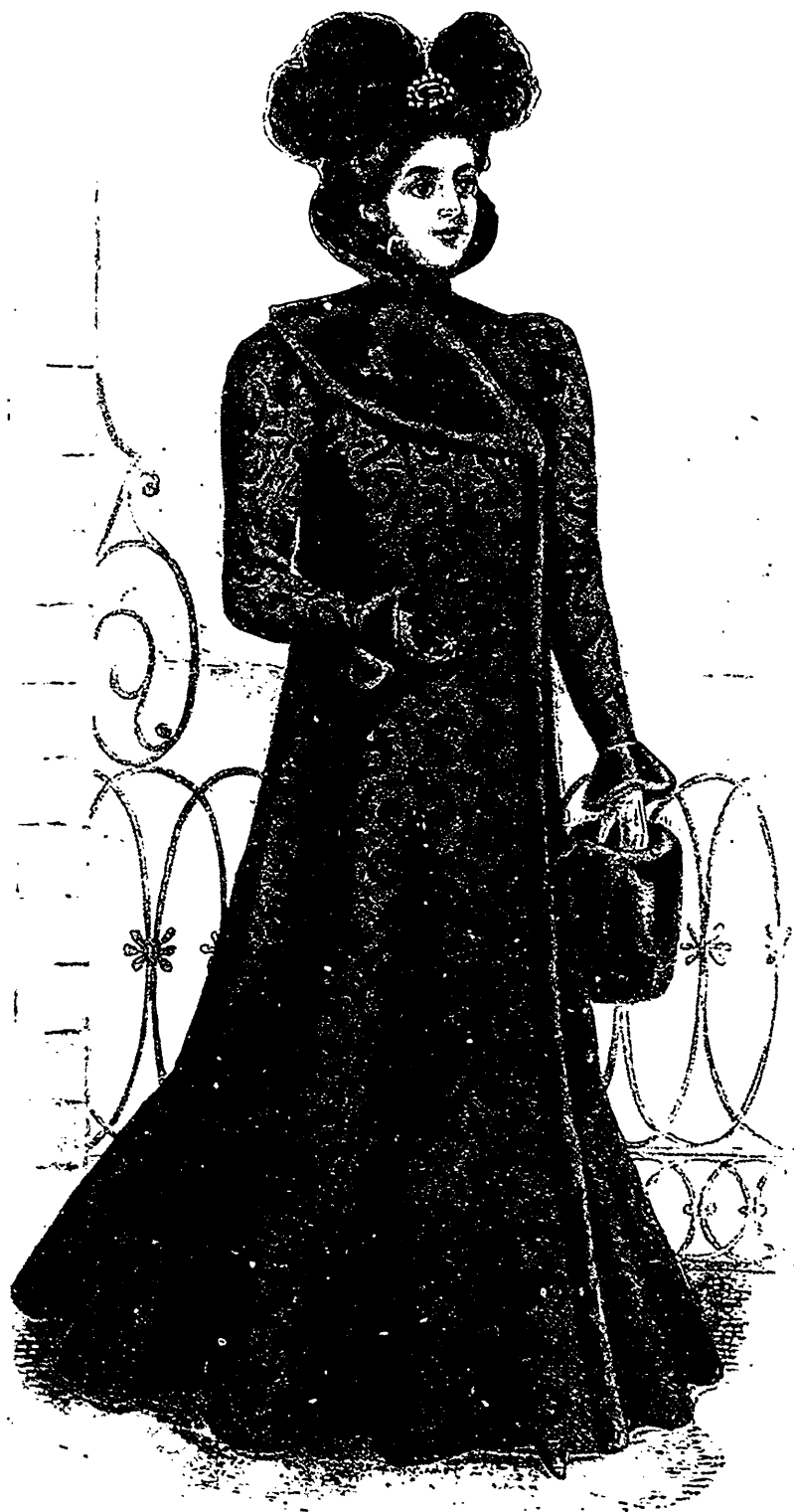


FIGURE No. 176 H.—This illustrates Ladies' Coat-Wrap.—The pattern is No. 2151, price 1s. or 25 cents.  
(Described on page 659.)

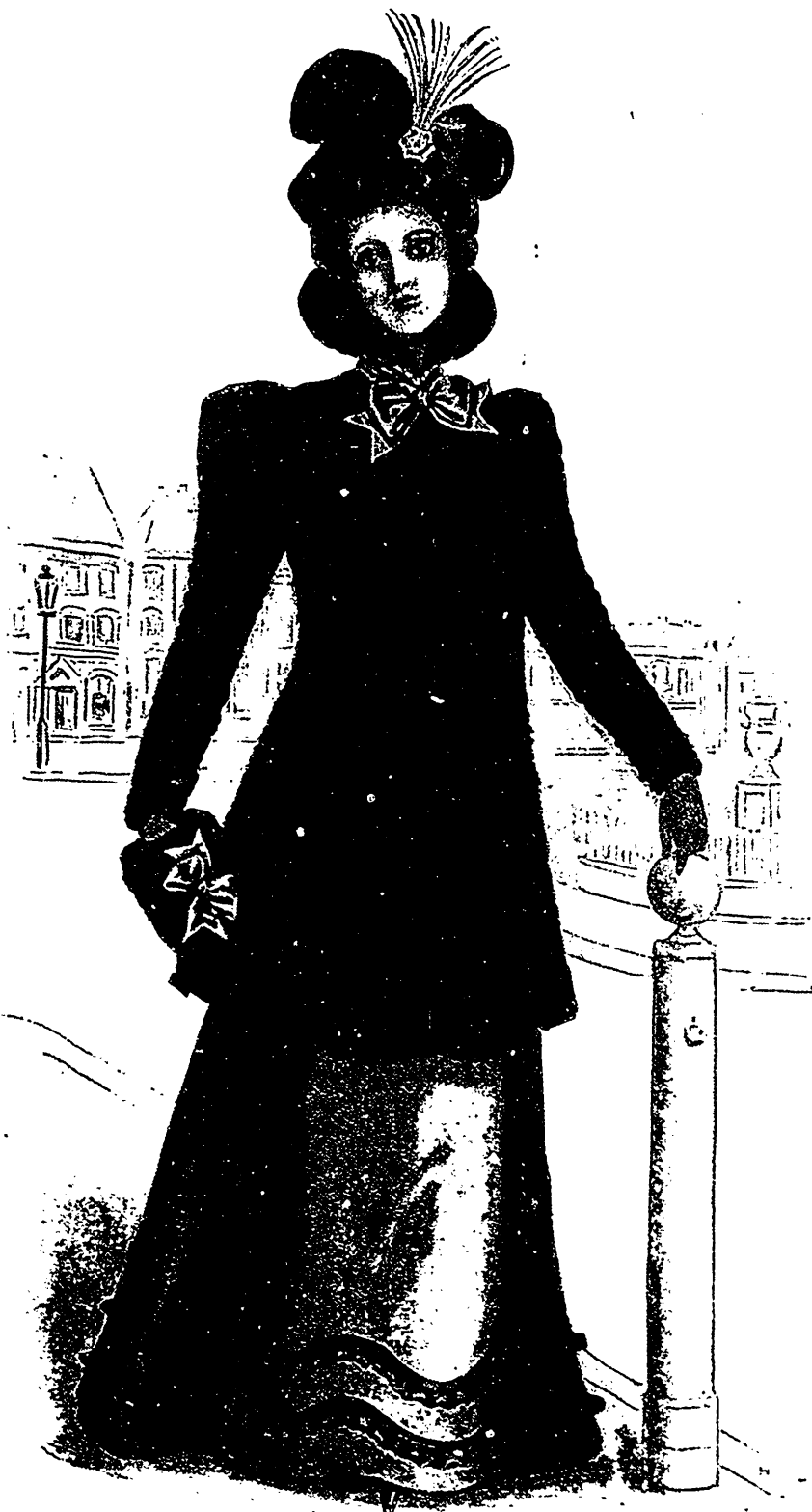


FIGURE No. 177 H.—This illustrates Ladies' Winter Toilette.—The patterns are Ladies' Sack Coat No. 2158, price 10d. or 20 cents; and Skirt No. 9992, price 1s. or 25 cents. (Described on page 659.)



FIGURE No. 178 H.—This illustrates Ladies' Afternoon Toilette.—The patterns are Ladies' Basque-Waist No. 2204, price 10d. or 20 cents; and Skirt No. 2083, price 1s. or 25 cents. (Described on page 659.)



FIGURE No. 179 H.—This illustrates Ladies' Mourning Toilette.—The patterns are Ladies' Basque-Waist No. 2184, price 10d. or 20 cents; and Skirt No. 1719, price 1s. or 25 cents. (Described on page 660.)

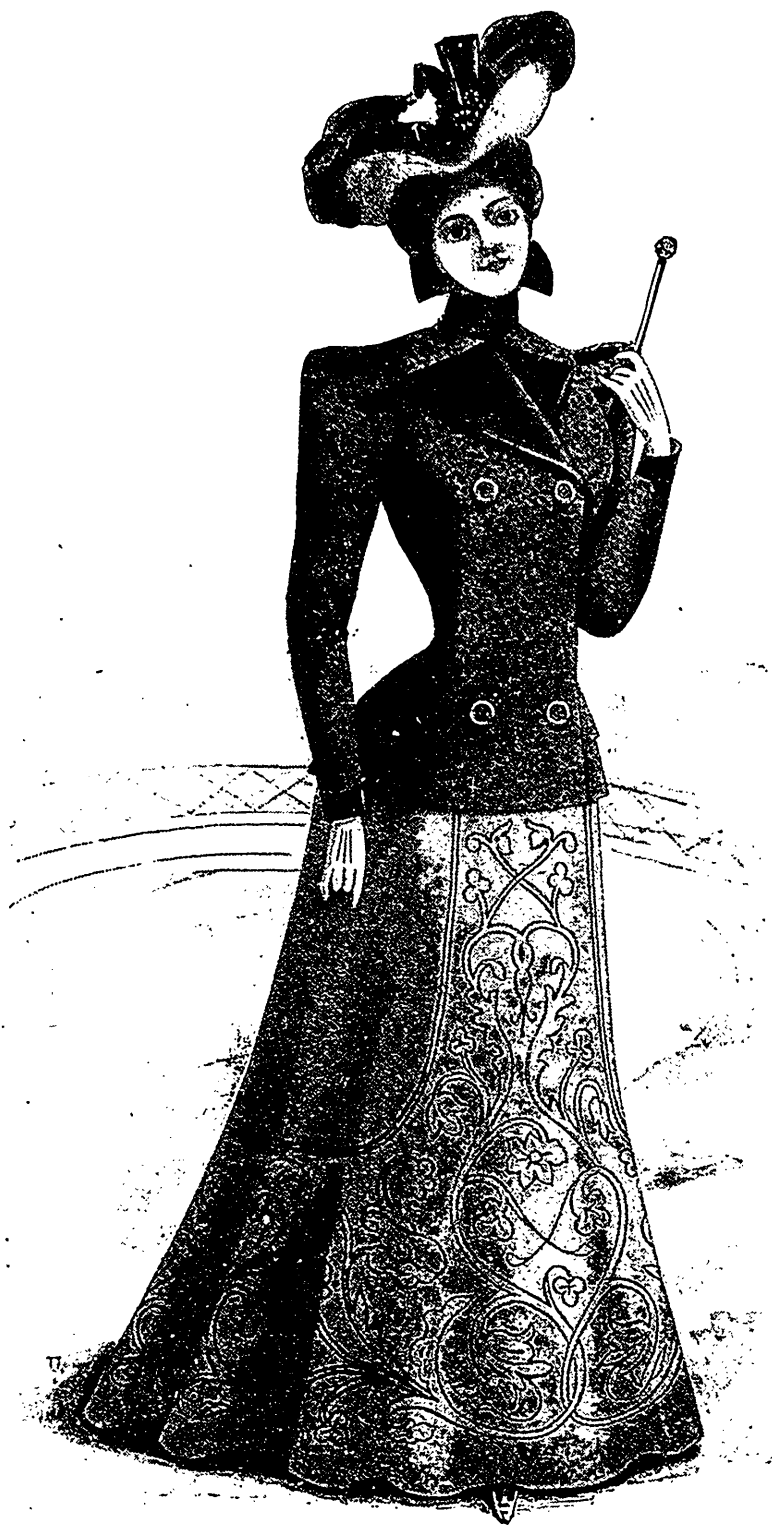


FIGURE No. 180 H.—This illustrates Ladies' Promenade Toilette.—The patterns are Ladies' Double-Breasted Coat No. 2224, price 10d. or 20 cents; and Skirt No. 2222, price 1s. or 25 cents. (Described on page 660.)



FIGURE No. 181 H.—This illustrates Ladies' Street Toilette.—The patterns are Ladies' Golf Cape No. 2225, price 10d. or 20 cents; and Skirt No. 1839, price 1s. or 25 cents. (Described on page 660.)

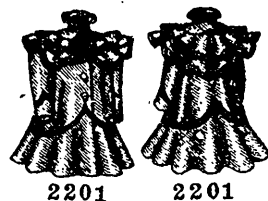
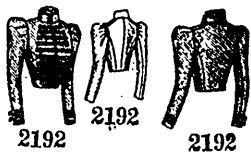
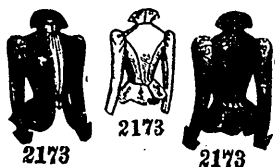


FIGURE No. 182 H.—This illustrates Ladies' Tea-Gown.—The pattern is No. 2148, price 1s. or 25 cents.  
(Described on page 660.)



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# Fashions of To-Day.

A stylish sack coat is in three-quarter length and may have the sleeves box-plated or gathered into the arm-hole. The mode is especially adapted for fur or any heavy material.

A shawl collar is the special feature of a long coat having loose fronts and a fitted back.

An extremely fashionable long coat, known as the Newmarket coat, is in double-breasted style and may be made with or without the hood and with the sleeves box-plated or gathered.

For tall, well-proportioned figures the cutaway coat is a mode of unusual attractiveness.

Very charming and suggestive of comfort is the long coat-wrap characterized by a circular back with a yoke, a circular flounce and Medici collar. It is designed for carriage or evening wear.

A stylish Eton jacket which closes down the front may be made with or without a center-back seam, with the front straight-around or pointed and with the sleeves dart-fitted or gathered.

A two-piece storm costume consists of a double-breasted cape and a five-gored skirt having a fly closing. This garment is preferably of waterproof material and may be made up in any desired length.

Hip seams characterize an approved coat-basque of newest cut.

In a new Louis XV. basque the fronts open to the bust over a full yoke or chemisette and are cut away in coat fashion below to disclose the vest stylishly.

Pleasing results are attained in another basque, which may be made with or without a center-back seam and which may have the sleeves dart-fitted or gathered into the arm-hole.

The postillion back emphasizes the grace displayed in a perfectly tight-fitting basque which is particularly suited for a tailor finish for well-rounded figures. Dart-fitted sleeves add to its attractiveness.

A simple though very effective waist for soft woollens or silks may be made with a high or a low square neck and with full-length sleeves or without sleeves, as preferred.

In a basque-waist of pleasing appearance which closes at the left shoulder and under-arm seams the back and blouse front have their upper edges cut in fanciful outline to show the back-

yoke and the under-front. The sleeves are tight-fitting and are supplemented with small puffs; they are shaped at the top to correspond with the front and back.

In a charming costume which may be made for street or

evening wear the basque closes at the left side and may be made high or low neck and with full-length or short sleeves, while the circular skirt is made attractive by a graduated circular flounce. A soft wool fabric would develop beautifully by this mode.

A dressing-sack cut on extremely pleasing lines has fitted under-fronts, a tight-fitting back and loose over-fronts falling gracefully from a triple-pointed yoke. The collar may be fancifully cut or in plain standing style. All clinging, dainty textiles are appropriate for this sack.

The circular-flounce lower part, revers and flaring collar are points of interest in a tea-gown of unusual beauty. It may be made with or without the chemisette and fitted under-fronts, with full-length or elbow sleeves and with a sweep or in round length.

Two graduated circular flounces lend a graceful and charming air to a new petticoat-skirt.

Simplicity characterizes a dainty corset-cover made with a whole back and front and straight across at the bottom. It is gracefully full and reaches only to the waist. The mode is low-necked and is appropriately termed the baby waist corset-cover.

Lengthwise tucks simulate a yoke in the fronts of an attractive night-gown, while the back falls straight and full from a

square yoke; the sleeves are in bishop style.

A two-seam coat or jacket sleeve is fitted by four darts at the top, and a two-seam dress sleeve is similarly treated.

A new sleeve for outside garments has the bell flare at the wrist and may be either gathered or dart-fitted into the arm-hole, as individual taste dictates.

A three-piece skirt is distinguished by the front-gore which is extended to form a yoke. A foundation skirt may be used, if desired.

Fitted belts to be worn with numerous waists are pleasing and useful accessories.



FIGURE NO 183 H—This illustrates LADIES' COAT.—The pattern is No. 2245, price 10d. or 20 cents.

(For Description see Page 660.)

LADIES' COSTUME, CONSISTING OF A WAIST CLOSED AT THE LEFT SIDE AND A CIRCULAR SKIRT WITH GRADUATED CIRCULAR FLOUNCE. (TO BE MADE WITH HIGH OR LOW NECK AND WITH FULL-LENGTH OR SHORT SLEEVES AND TO HAVE THE SKIRT PLAITED OR GATHERED AT THE BACK.)

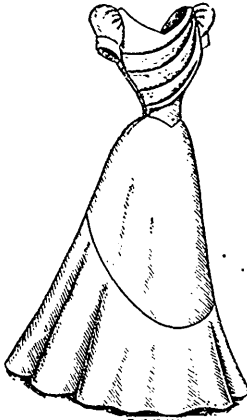
(For Illustrations see this Page.)

No. 2177.—A charming costume, equally desirable for afternoon or evening wear and fashioned with a gracefully draped front, is here pictured made up for day wear in tan satin-finished cloth and black velvet and trimmed with the velvet, pink silk overlaid with black lace net and velvet ribbon. The waist is made over a fitted lining and closes along the left shoulder and under-arm seams. Only shoulder and under-arm seams are introduced in the waist, which may be made high or low necked. When made high-necked the waist is faced with pink silk in yoke effect below a narrow, pointed facing of velvet; over the silk are arranged black net and three rows of narrow velvet ribbon, while a fold of velvet outlines the yoke effect, the whole giving a most effective ornamentation. A standing collar of velvet is at the neck. The full front is cut bias, and at the right side the fulness is laid in upward-turning plaits at the under-arm seam; this fulness is drawn up in lapped plaits quite near the left shoulder, giving a graceful draped effect. Dog's-ears of velvet ribbon caught under a buckle stand erect at the lapped plaits. The broad, seamless back is smooth at the top but has fulness collected in lapped plaits at the bottom. A row of velvet ribbon follows the lower edge of the waist, which is pointed in front to give length and grace to the figure. Full-length two-seam sleeves with puff tops or short puff sleeves with a band effect at the bottom may be used, as preferred. The puff is of circular shaping, gath-

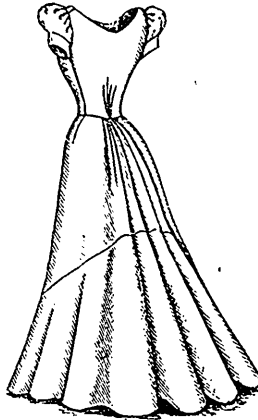
ered at the top but plain about the bottom, where it takes a graceful upward curve above a fold of pink silk that is overlaid with net and edged with folds of black velvet; the same effective trimming is used about the wrist.

The skirt shows the desirable circular shaping and is smoothly fitted at the front and sides by single hip darts, while the fulness at the back is laid in overlapping, backward-turning plaits. Upon the circular skirt is applied a graduated circular flounce that is shallow at the front but rounds up gracefully towards the back. A band of pink silk overlaid with black net and edged with a fold of black velvet conceals the joining and gives a very ornamental effect to the skirt. In the medium sizes the skirt measures four yards and a half round the lower edge; a small bustle or skirt extender adds greatly to the general style of the skirt.

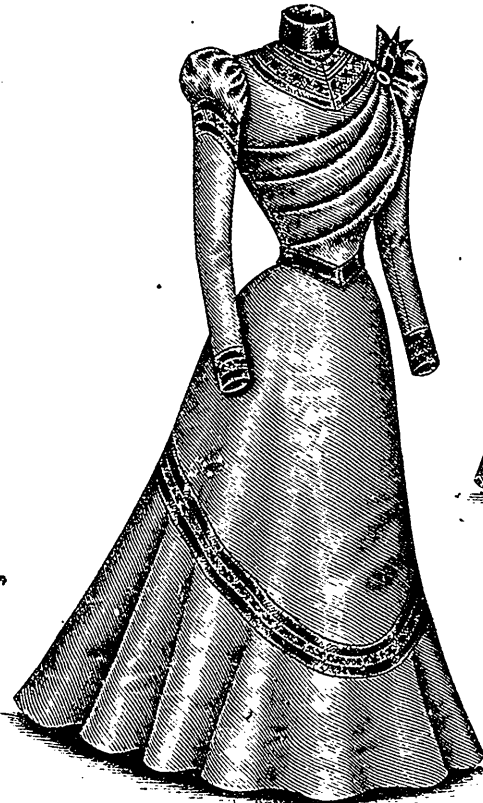
The costume offers excellent opportunities



2177

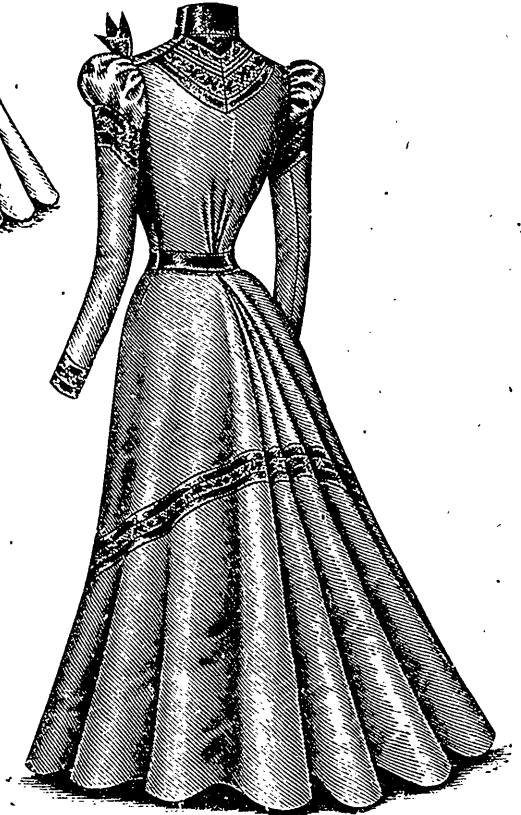


2177



2177

Front View.



2177

Back View.

LADIES' COSTUME, CONSISTING OF A WAIST CLOSED AT THE LEFT SIDE AND A CIRCULAR SKIRT WITH GRADUATED CIRCULAR FLOUNCE. (TO BE MADE WITH HIGH OR LOW NECK AND WITH FULL-LENGTH OR SHORT SLEEVES AND TO HAVE THE SKIRT PLAITED OR GATHERED AT THE BACK.)

(For Description see this Page.)

for color combinations. White lace will be an attractive substitute for the black net, and braid could be used instead of the bias velvet.

We have pattern No. 2177 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the costume calls for seven yards and seven-eighths of cloth fifty inches wide, with one yard of velvet twenty inches wide (cut bias) for the collar and to trim, one yard of silk twenty inches wide and seven-eighths of a yard of lace net twenty-seven inches wide to trim. Price of pattern, 1s. 3d. or 30 cents.

LADIES' TWO-PIECE COSTUME, CONSISTING OF A JACKET WITH CAP-TOP SLEEVES AND A FIVE-GORED SKIRT.

(For Illustrations see this Page.)

No. 2221.—By referring to figure No. 175 II in this magazine this costume may be seen differently developed.

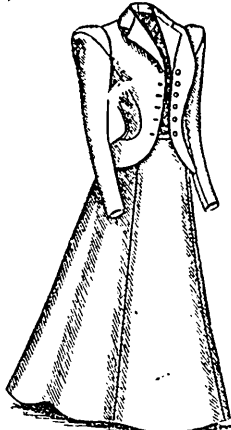
A remarkably attractive costume made of tan broadcloth and nearly finished with straps of the material is here illustrated. An entirely new idea is developed in the adjustment of the jacket, which has its fronts extended to form side-skirts, the whole cut of the jacket imparting an added grace and beauty to the figure. Instead of the usual bust darts, the fronts are snugly fitted by side-front gores cut so as to give the rounded effect that is so desirable. Unusually fine lines are afforded the sides and back by under-arm

the jacket by stitching a strap of the material over the seams joining the cap-tops and extending it down the front over the side-front seams and the hip seams.

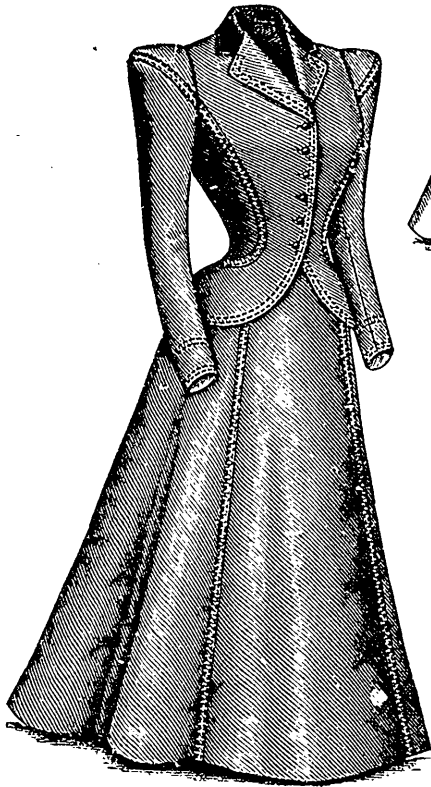
The skirt is shaped with a front-gore, a gore at each side and two back-gores and is smoothly fitted at the sides by single hip darts. The scanty fulness at the back is underfolded in overlapping, backward-turning plaits. Straps cover all the seams of the skirt. A bustle or small skirt extender when needed adds to the general effectiveness of the skirt, which measures at the foot a little over four yards in the medium sizes.

All tailor materials are suited for this style of costume, and silk is the most appropriate lining for the jacket.

We have pattern No. 2221 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the costume for a lady of medium size, will require five yards of material fifty-four inches wide, with a fourth of a yard of velvet twenty inches wide (cut bias) for the collar, and seven-eighths of a yard of material fifty-four inches wide extra for strap-pings. Price of pattern, 1s. or 25 cents.



2221



2221  
Front View.

LADIES' TWO-PIECE COSTUME, CONSISTING OF A JACKET WITH CAP-TOP SLEEVES AND A FIVE-GORED SKIRT.

(For Description see this Page.)

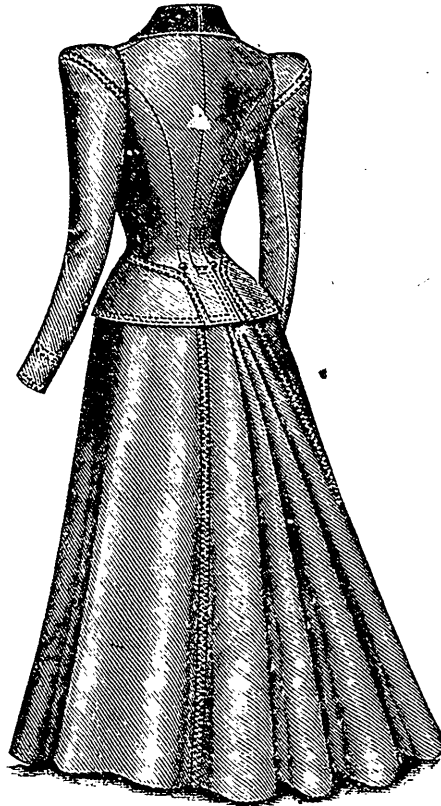
and side-back gores, and a curving center seam that ends at the top of coat-laps, the backs being cut much longer than the gores, to which are joined the side-skirt extensions of the fronts, that give a uniform depth, except where the fronts round away with a decided sweep toward the back. The side-skirts are smooth, and their back ends, which are joined to the back, are rounded at the top, the curve being decidedly becoming. At the top the fronts are reversed in lapels that form notches with the ends of a rolling velvet collar, and below the lapels the jacket is closed with buttons and button-holes. The two-seam sleeves are made with the new cap-tops; they are smoothly fitted into the arm-holes and stand out in the stylish military way. A unique and graceful effect is given

LADIES' TEA-GOWN OR WRAPPER WITH CIRCULAR-FLOUNCE LOWER PART. (TO BE MADE WITH FULL-LENGTH OR ELBOW SLEEVES, WITH A SWEEP OR IN ROUND LENGTH AND WITH OR WITHOUT THE CHEMISSETTE AND FITTED UNDER-FRONT.)

(For Illustrations see Page 676.)

No. 2148.—Another view of this tea-gown is given at figure No. 182 II in this number of THE Delineator.

This charming tea-gown is becomingly fashioned with a perfectly adjusted Princess back and a loose front that is held in at the waist by ribbon ties. The tea-gown is here illustrated made of spotted heliotrope challis and effectively trimmed with narrow plaitings of black taffeta silk. It is fitted by a center seam and under-arm darts and side-back gores; and the loose fronts fall over fitted under-fronts of basque depth which complete a perfectly close adjustment. The under-fronts may, however, be omitted, if a loose adjustment be preferred. The fronts are turned back to form large triangular revers that are not stiffened but fall softly and gracefully and are finished with a ruffle of the material edged with a narrow knife-plaiting of black silk. A graduated circular flounce forms the lower part of the tea-gown and gives a soft, fluted appearance about the foot. The gown may be worn with or without the chemisette, which is smoothly adjusted upon the under-fronts and top-



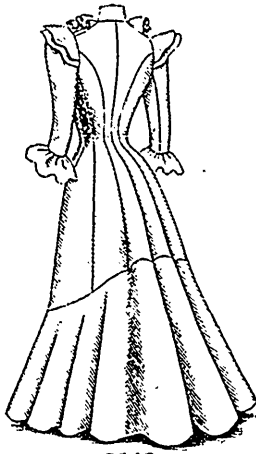
2221.  
Back View.

ped with a standing collar edged with a narrow plaiting of silk. A flare collar shaped with a center seam shows around and above the chemisette collar at the back and sides. The gathered two-seam sleeves are made over fitted linings and may

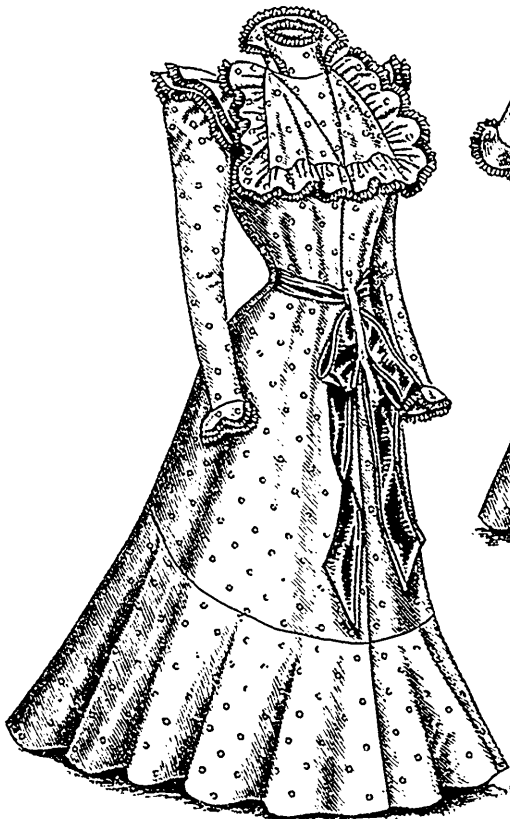
be in either full or elbow length. The long sleeve has a circular cuff with rounding corners falling softly over the hands, while the elbow sleeve has a gathered ruffle of the material for a finish. Rounding double circular caps trimmed with plaitings of silk ripple over the tops of the sleeves. The tea-gown may be made with a sweep or in round length, as preferred.



2148



2148



2148

Front View.

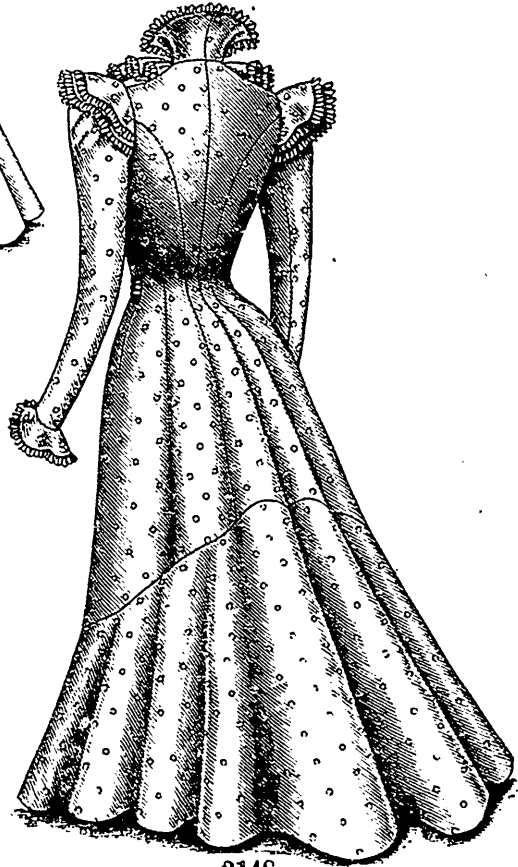
Cashmere, Henrietta, silk, etc., can be used for the tea-gown. A very stylish gown of this description was made of soft yellow crêpon, with the ruffles of white net edged with narrow, black, shirred ribbon; a broad sash made of ribbon-trimmed net was tied gracefully about the waist.

We have pattern No. 2148 in nine sizes for ladies from thirty

to forty-six inches, bust measure. To make the tea-gown for a lady of medium size, calls for eight yards and three-fourths of material thirty inches wide, with one yard of silk twenty inches wide for plaitings. Price of pattern, 1s. or 25 cents.

LADIES' DOUBLE-BREADED LONG COAT WITH REMOVABLE HOOD. (TO HAVE THE SLEEVES GATHERED OR PLAITED.) KNOWN AS THE NEWMARKET COAT.  
(For Illustrations see Page 677.)

No. 2182.—The Newmarket coat fashioned on up-to-date lines is a popular fancy this season; this one is represented made of tan covert cloth and tailor-finished with stitching. It may be made with or without the silk-lined hood, which falls gracefully over the shoulders, and is simply fashioned



2182

Back View

LADIES' TEA-GOWN OR WRAPPER, WITH CIRCULAR-FLOUNCE LOWER PART. (TO BE MADE WITH FULL-LENGTH OR ELBOW SLEEVES, WITH A SWEEP OR 1" ROUND LENGTH AND WITH OR WITHOUT THE CHEMISETTE AND FITTED UNDER-FRONT.)  
(For Description see Page 675.)

plaited at the top or have their fulness collected in two rows of gathers, as seen in the illustrations.

Rough heather mixtures will be much used for storm coats of this description, while a light shade of broadcloth, with a hood lined with bright plaid silk, will prove very dressy. The collar and lapels could be of fur, or an ornate touch given by inlaying them with velvet.

We have pattern No. 2182 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the coat for a lady of medium size, calls for five yards and an eighth of material fifty-four inches wide with one yard of silk twenty inches wide to line the hood. Price of pattern, 1s. or 25 cents.

with a single seam that induces a pretty, pointed effect, the outer edges reversing easily. Splendid adjustment is given by a center seam, side-back gores and under-arm darts, the front hanging loose but smooth and suggesting the curved outlines of the figure. The center seam terminates at the top of coat-laps, while coat-plaits are introduced at the side-back seams, a button at the top of each plait giving an ornamental touch. The fronts are reversed in stylish lapels that extend in points beyond the ends of the rolling collar and are closed below in double-breasted fashion with button-holes and large buttons. Hip pockets are inserted in both fronts, and a small cash pocket is inserted in the right front, all of which are covered with oblong pocket-laps. The two-seam sleeves may be box-

LADIES' LONG COAT WITH SHAWL COLLAR. (TO HAVE THE SLEEVES BOX-PLAILED OR GATHERED.)  
(For Illustrations see Page 678.)

No. 2153.—Long coats are very much in evidence this season and show many charming and attractive variations. The shawl collar is a very stylish feature and is seen in the coat here illustrated made of gray cloth with the collar of Alaska sable fur. Splendid shaping is given by under-arm darts, side-back gores and a center seam, the center seam ending at the top of coat-laps, while coat-plaits appear at the side-back seams. The fronts are lapped in double-breasted fashion, and two frogs are used for closing just below the collar to give a decorative finish. The large shawl-collar at the neck gives an air of luxurious comfort to the coat. Square-cornered pocket-laps cover openings to side pockets in the fronts. The two-seam sleeves show correct adjustment and are neatly finished about the wrist with two rows of stitching in cuff effect; they may be either box-plailed or gathered at the top, as preferred.

All cloaking materials, such as broadcloth, melton, diagonal or keisey, are suitable for the mode; English tweeds and checks are also largely used. The collar may be developed in Persian-lamb, sable, Astrakhan, velvet, or of the coat material itself if a strictly plain effect is desired.

We have pattern No. 2153 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the coat for a lady of medium size, calls for four yards and seven-eighths of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' LONG COAT-WRAP, HAVING A CIRCULAR BACK WITH YOKE AND A CIRCULAR FLOUNCE.  
(For Illustrations see Page 679.)

No. 2151.—Another view of this coat-wrap is given at figure No. 176 II in this number of THE DELINEATOR.

Very handsome cloaking brocade in soft shades of tan and brown is combined with plain cream satin in the development of this charming wrap, while stone marten fur gives effective decoration. The coat-wrap reaches to the bottom of the gown. The back is designed with a pointed yoke to which is joined a gracefully flaring circular back made with a center seam and rippling prettily; under-arm and shoulder seams connect the back with the smooth, loose fronts. A circular flounce of uniform depth forms the lower part of the coat and gives a rippled effect about the foot; its sections are joined in seams corresponding with the seams in the upper part. The right front is reversed in a huge lapel that is held in position on the shoulder by a hook and loop, and the closing is made invisibly along the revers and down the left side, the fronts being widely lapped. Three bands of fur ornament the lapel, which is faced with the cream satin, and the outer band is extended down the entire front, giving a most effective edge finish. At the neck

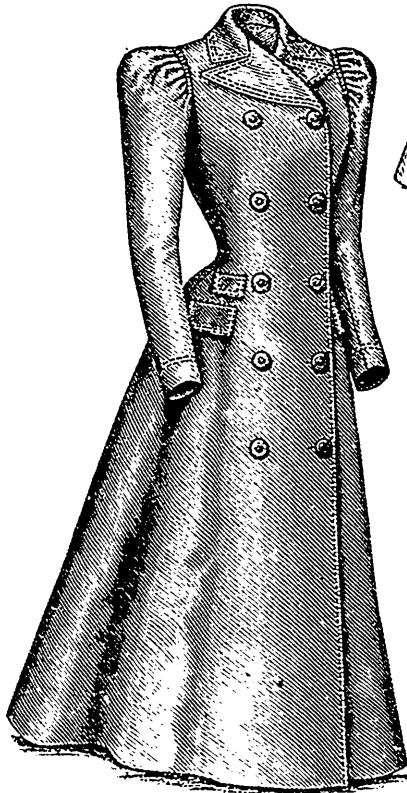
is a high Medici collar fashioned with rounding front corners, lined with the cream satin and fur trimmed. The two-seam sleeves have their fullness confined by two rows of shirrings; a very stylish wrist completion is given by large circular flaring cuffs that fall softly over the hands, a unique touch being imparted to the cuff by reversing one rounding end and tack-



2182



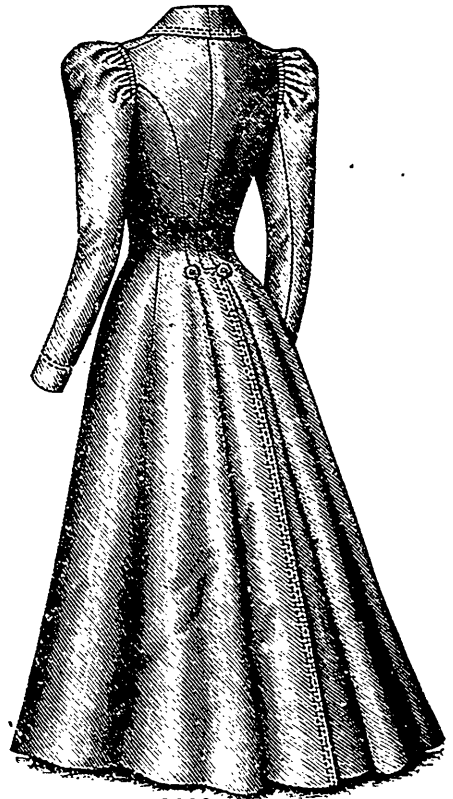
2182



2182

Front View.

LADIES' DOUBLE-BREADED LONG COAT, WITH REMOVABLE HOOD. (TO HAVE THE SLEEVES GATHERED OR PLAILED.) KNOWN AS THE NEWMARKET COAT.  
(For Description see Page 676.)



2182

Back View.

ing it back to show the satin lining. Fur gives an effective edge finish to the cuffs.

Broadcloth, brocaded satin or corded silk may be chosen to handsomely develop this coat-wrap. A charming creation for evening wear was made of brocaded white satin embroidered with gold threads with yellow satin overlaid with heavy lace for the collar, cuffs and revers; bands of sable completed the charming color scheme, the result proving most becoming and effective.

The collar and cuffs may be entirely of fur, if preferred.

We have pattern No. 2151 in five sizes for ladies from thirty to forty-six inches, bust measure. To make the coat-wrap for a lady of medium size, requires five yards and three-fourths of broadened cloaking fifty-four inches wide, with a yard and an eighth of plain satin twenty inches wide for the inside of the collar and cuffs and for facing. Price of pattern, 1s. or 25 cents.

LADIES' TWO-PIECE STORM COSTUME, CONSISTING OF A DOUBLE-BREADED CAPE AND A FIVE-GORED SKIRT HAVING A FLY CLOSING AND TO BE MADE IN ANY DESIRED LENGTH.

(For Illustrations see Page 659.)

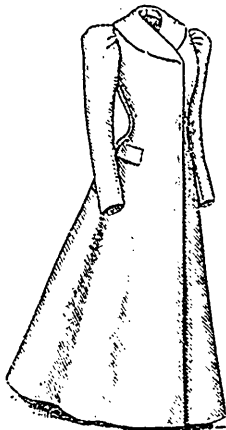
No. 2163.—A practical two-piece costume which will give ample protection in stormy weather is here illustrated made of dark-blue cravenette with a velvet inlay for the collar. The costume consists of a cape and a skirt. The cape has a backward-turning plait at each side of the center seam, the plaits being stitched along the folds from the neck to a short distance below and then flaring slightly; it reaches some distance below the waist and is of circular shaping, fitting smoothly across the shoulders and falling in deep flutes below. The closing is made to the throat in double-breasted style with buttons and button-holes; and the front edges of the cape are reinforced by broad underfacings in which near the bottom convenient pockets are inserted. A turn-down collar having widely flaring ends is at the neck and is effectively inlaid with dark-blue velvet. The cape has a sweep of four yards and a quarter in the medium sizes.

The skirt comprises five gores and is closed with a fly down the front. It is smoothly fitted at the top across the front and sides, a dart at each side of the closing and the shaping at the seams removing every particle of fullness; and the fullness at the back is stylishly arranged at each side of the center in a box-plait that is single at the front and double at the back. The skirt may be made in any desired length, many liking it to reach to the ankles or just above, while others prefer it just to escape the ground. Openings finished with underlaps are left at the side-back seams for slipping the hands in to uphold the petticoat or skirt, if these garments are worn. Generally the skirt is worn over bloomers or a short petticoat. In the full length it measures a little over three yards at the foot in the medium sizes. The top of the skirt is finished with a belt, and a separate pointed belt is passed through upright straps of the material attached to the sewed-on belt.

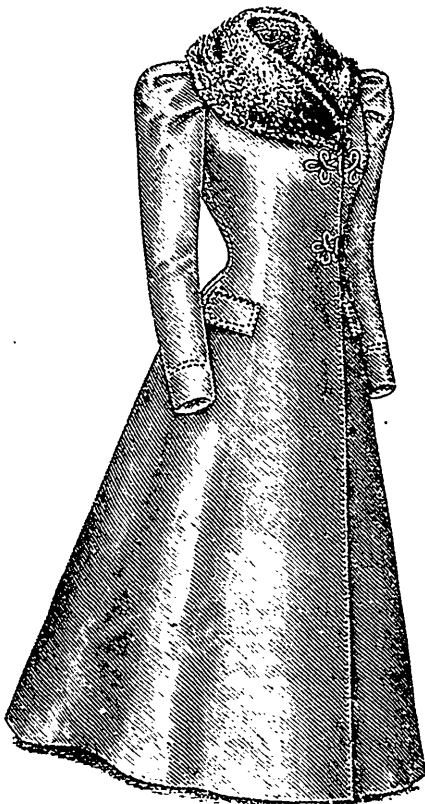
This mode may be suitably developed in all waterproof cloths,

cravenette being the most popular. Waterproof material may be had in plain and mixed effects and also in plaids, stripes, etc.

We have pattern No. 2163 in eight sizes for ladies from thirty-two to forty-six inches, bust measure. To make the costume for a lady of medium size, requires five yards and five-eighths of material forty-eight inches wide, with a fourth



2153



2153

Front View.



2153

Back View.

LADIES' LONG COAT, WITH SHAWL COLLAR. (TO HAVE THE SLEEVES BOX-PLAILED OR GATHERED.)

(For Description see Page 677.)

of a yard of velvet twenty inches wide (cut bias) for inlaying the collar. Price of pattern, 1s. or 25 cents.

LADIES' CUTAWAY COAT. (TO HAVE THE SLEEVES BOX-PLAILED OR GATHERED.)

(For Illustrations see Page 681.)

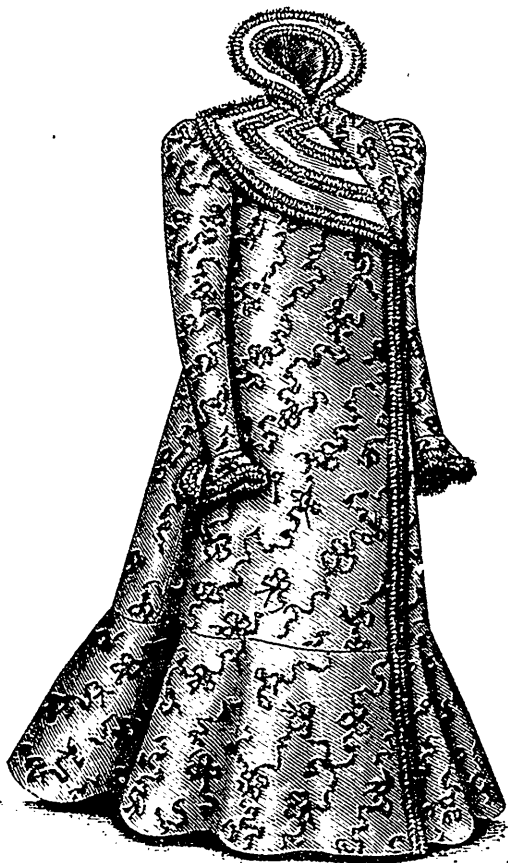
No. 2149.—One of the new cutaway coats is here shown made of brown broadcloth and finished with machine-stitching and buttons. It is closely adjusted on splendid lines by double bust darts, under arm and side-back gores, and a curving center seam that terminates at the top of coat-laps. The fronts are reversed at the top in pointed lapels that form wide notches with the ends of the rolling collar, which is fitted close and high at the back. The closing is made below the lapels with buttons and button-holes. The gores and fronts extend only to the waist, but side-skirts are joined on smoothly in becoming hip seams and form coat-plaits where they join the backs, the coat-plaits being marked at the top with a button. The side-skirts round away in graceful sweeping curves towards the back in regular cutaway style, and the coat at the back is in three-quarter length. The two-seam sleeves may be gathered or box-plaited at the top.



Diagonal, broadcloth, lady's-cloth, covert cloth, chevrot and whipcord will satisfactorily develop this coat. Machine-stitching and buttons will afford the most appropriate finish. We have pattern No. 2149 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the coat for a lady of medium size, will require two yards and three-

Very handsome coats may be made up in this fashion of Persian-lamb, mink or moiré Astrakhan. The coat will prove much more effective in furs and in Astrakhan cloth and shaggy or rough cloths than if plain cloaking materials be used, although they also are very suitable. Taffeta, satin plain or brocaded or surah can be used most appropriately to line this garment.

We have pattern No. 2158 in ten sizes for ladies from thirty to forty-eight inches, bust measure. To make the garment for a lady of medium size, will require two yards and a half of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.



2151  
Front View

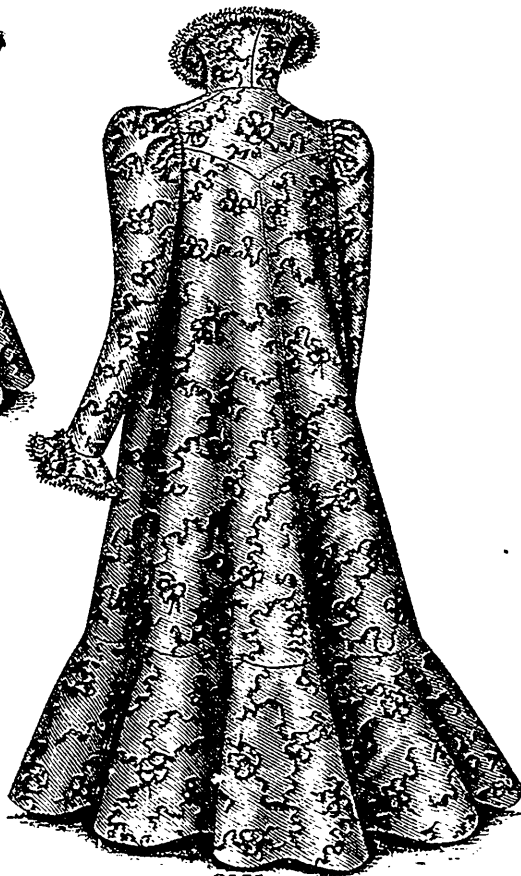
LADIES' LONG COAT-WRAP, HAVING A CIRCULAR BACK WITH YOKE AND A CIRCULAR FLOUNCE.  
(For Description see Page 677.)

fourths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LADIES' SACK COAT, IN THREE-QUARTER LENGTH. (TO HAVE THE SLEEVES BOX-PLAIED OR GATHERED.) DESIRABLE FOR FOR AND WINTER FABRICS GENERALLY.  
(For Illustrations see Page 681.)

No. 2158.—This coat is shown differently made up at figure No. 177H in this magazine.

A sack coat in the fashionable three-quarter length is here illustrated made of Astrakhan cloth and closed invisibly to the throat at the center of the loose front. The coat is in loose sack style but gracefully shaped to follow the lines of the figure by a center seam and curved under-arm seams that have each a wide underfolded, backward-turning plait below the hip to give the necessary spring to the lower part of the coat. A high Medici collar that is made with rounding front corners and flares broadly gives an elegant completion to the neck. The two-seam sleeves may have their fulness arranged in four box-plaits or in gathers at the top, as preferred.



2151  
Back View.

LADIES' DOUBLE-BREADED CUTAWAY COAT. (TO BE MADE WITH A FLARE COLLAR OR WITH A MILITARY STANDING COLLAR AND WITH THE SLEEVES DART-FITTED OR GATHERED.)  
(For Illustrations see Page 682.)

No. 2240.—Rich black velvet was selected to develop this extremely attractive double-breasted cutaway coat, which is one of the season's novelties. It may be closed diagonally from the neck to the waist, or the right front may be reversed above the bust to form a large triangular revers and closed diagonally below; or both fronts may be folded over in large revers to a little below the waist and closed invisibly down the center, as preferred, the different effects being shown in the illustrations. The coat shows splendid lines in its close adjust-

ment, which is effected with: single bust darts, under-arm and side-back gores and a center seam; coat-plaits are introduced at the side back seams below the waist and give the necessary fulness, but the center seam is closed all the way to the edge. The fronts, below the waist, are cut rounding and very flaring, and the coat becomes gradually longer towards the back. Large pocket-laps rounded at the front ends are placed very far back nearly to the coat-plaits and give roundness to the hips. The neck may be completed with a military standing collar or

with a high flaring collar shaped in six sections and with rounding front corners. The flare collar is lined with white satin. The two seam sleeves may be gathered at the top or have all their fulness removed by five darts, that fit it smoothly about the arm-hole yet produce the fashionable outstanding effect that gives breadth to the shoulders. Silk is used to line

the coat, and when the fronts are reversed they will be faced with the white satin to correspond with the flare collar.

All tailor suitings will most appropriately be used for this charming coat, which is cut to give additional grace and beauty to the figure. For a black broadcloth suit the new shade of blue silk would be a most effective lining, and rows of black silk braid will give stylish completion. If the front is to be reversed to form revers, a very dressy effect can be obtained by facing the revers with velvet. Just now there is a great fancy for jet decorations on velvet coats of this kind, and many handsome designs are seen. A pretty decoration for the revers of a dressy coat is to cover them with ribbon frills arranged sometimes in plain rows, but very often in pretty scroll effects that are most dressy.

We have pattern No. 2240 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the coat for a lady of medium size, requires six yards and a fourth of goods twenty inches wide, with seven-eighths of a yard of satin in the same width for

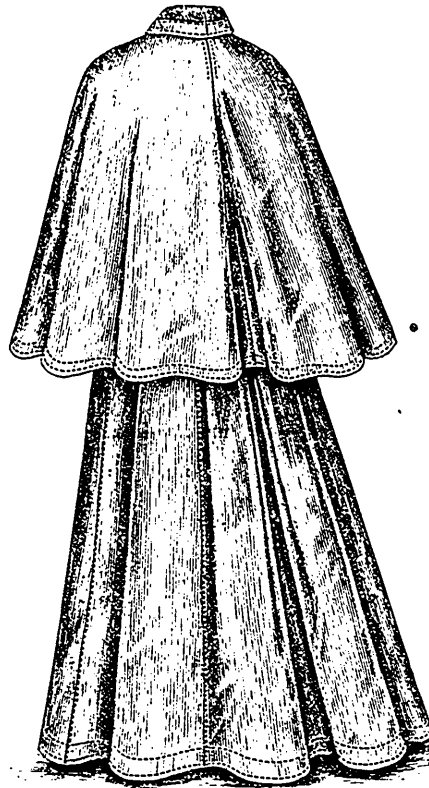
The handsome coat or jacket here shown made of tawn cloth illustrates charming new features in its outlines and adjustment. It is closely fitted by side-front and side-back gores which extend to the shoulders and under-arm gores, and the back is without a seam at the center but is shaped to be gracefully narrow at the waist. All the gores terminate at the waist; the side-front gores are pointed at the lower front corners, and the fronts curve in cutaway style toward the back and are extended to form coat-skirts, which are smoothly fitted by single hip darts and form coat-plaits where they join the back. Large pocket-laps with rounding lower front corners are joined to the coat at the hip seams and are placed well back, their back ends being only a little in front of the plaits. The fronts are reversed at the top in round-cornered lapels that extend beyond the ends of the rolling collar, which is of black velvet, and are closed below in double-breasted style with button-holes and large buttons. The two-seam sleeves may be dart-fitted at the top in the fashionable new way, each dart being covered by a pointed strap of the material, or they may be gathered. Straps of the material also cover the side-front and side-back seams and the outside seams of the sleeves, and all the edges are finished with many rows of stitching.

This coat or jacket may be handsomely reproduced in cloth or velvet of any fashionable shade. It may also be developed in melton, tweed, kersey and other cloakings and finished with machine-stitching, braid or strappings of the material.

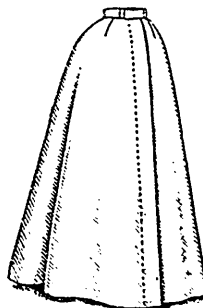
We have pattern No. 2245 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the coat for a lady of medium size, calls for two yards and five-eighths of goods fifty-four inches wide, with half a yard of cloth fifty-four inches wide extra for strappings, and a fourth of a yard of velvet twenty inches wide (cut bias) for the collar. Price of pattern, 10d. or 20 cents.



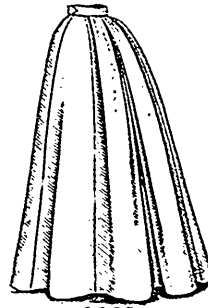
2163  
Front View.



2163  
Back View.



2163



2163

LADIES' TWO-PIECE STORM COSTUME, CONSISTING OF A DOUBLE-BREASTED CAPE AND A FIVE-GORED SKIRT HAVING A FLY CLOSING AND TO BE MADE IN ANY DESIRED LENGTH.

(For Description see Page 678.)

facings and for the inside of flare collar. Price of pattern, 10d. or 20 cents.

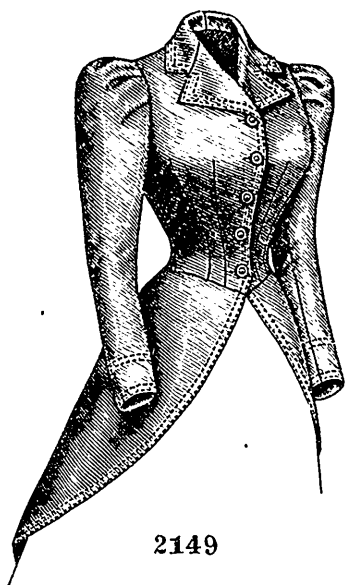
LADIES' DOUBLE-BREASTED COAT OR JACKET, GORED TO THE SHOULDERS AND WITH HIP SEAMS. (TO HAVE THE SLEEVES DART-FITTED OR GATHERED.) (For Illustrations see Page 682.)

No. 2245.—By referring to figure No. 189 II in this magazine, this stylish coat may be seen differently made up.

No. 2224.—By referring to figure No. 180 II in this magazine, this coat may be seen differently made up.

Black melton was here selected for the coat. The garment is particularly stylish and is adjusted by under-arm and side-back gores and a center seam that ends at the top of coat-laps. Below the waist an underfolded box-plait is arranged at each side-back seam, and a button is placed on the seam just at the top of the plait. The fronts are reversed at the top in pointed lapels, along which they are closed invisibly

LADIES' DOUBLE-BREASTED COAT OR JACKET. (TO HAVE THE SLEEVES DART-FITTED OR GATHERED.) (For Illustrations see Page 683.)



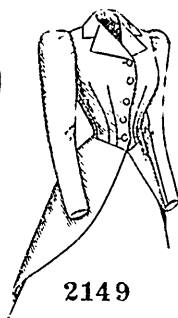
2149

Front View.



2149

Back View.

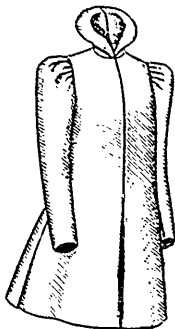


2149

LADIES' CUTAWAY COAT. (TO HAVE THE SLEEVES BOX-PLAITED OR GATHERED.)  
(For Description see Page 678.)

to the throat; while below the lapels they are closed in double-breasted style with buttons and button-holes arranged at the bust and just below the waist. Square-cornered pocket-laps conceal openings to inserted side-pockets. The neck is finished with a very stylish collar which has a high flaring portion in Medici style joined to the upper edge of a closely-fitted standing collar; the flaring portion may be omitted. The two-seam sleeves may be dart-fitted at the top, or the fulness may be arranged in gathers. The coat is extremely stylish and may be developed in any of the fashionable coatings and trimmed with braid or fur.

We have pattern No. 2224 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the coat for a lady of medium size, will require two yards and a fourth of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.



2158

LADIES' GOLF CAPE WITH GRADUATED CIRCULAR RUFFLE EXTENDING TO THE NECK.

(For Illustrations see Page 683.)

No. 2225.—This cape is again shown at figure No. 181 II in this magazine.

The golf cape here illustrated is a new and exceptionally stylish mode. It is here shown made of double-faced blanketing with plain cloth for strappings. The cape is circular with a center seam and is smooth at the top, two darts fitting it over each shoulder, below which it falls in ripples. The front edges round gracefully in

We have pattern No. 2225 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the cape

the new way, and a graduated circular ruffle, which extends up the front edges to the neck and tapers narrowly at the ends, is joined smoothly to the cape. The ruffle has a seam at the center and ripples all round, and its edge and also its joining to the cape are followed by strappings of the plain cloth fastened on with many rows of stitching. The neck is finished with a high flaring collar that is formed of six joined sections and rounded toward the ends.

A distinctive feature is the hood, which curves smoothly away from the front, where the ends meet, and is shaped by a seam extending from the neck at the center to the point and from the point to a short distance from the outer edge, which is reversed, the edges beyond the seam flaring widely in points and showing the point of the hood between. A pointed strap buttoned on at the neck and suspender straps that are fastened to the darts on the shoulders, crossed over the front and closed at the back are used in adjusting the cape, but they may be omitted.

Double-faced cloth is particularly well suited to the cape, requiring no lining and being of requisite thickness, but broadcloth and other plain and fancy cloakings are also appropriate.



2158

Front View.



2158

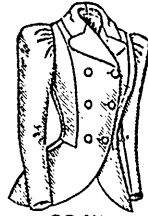
Back View.

LADIES' SACK COAT, IN THREE-QUARTER LENGTH. (TO HAVE THE SLEEVES BOX-PLAITED OR GATHERED.) DESIRABLE FOR FUR AND WINTER FABRICS GENERALLY.  
(For Description see Page 679.)

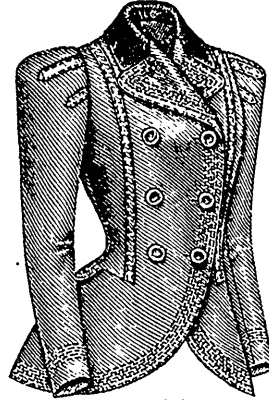
for a lady of medium size, calls for three yards and three-eighths of material fifty-four inches wide, with one yard of plain cloth fifty-four inches wide for strappings. Price of pattern, 10d. or 20 cents.

LADIES' CAPE (IN THREE-QUARTER LENGTH) WITH CIRCULAR FLOUNCES THAT MAY BE SHALLOW OR DEEP AT THE BACK. (TO BE MADE WITH OR WITHOUT THE UPPER CAPE.)  
(For Illustrations see Page 684.)

No. 2241.—This stylish cape is illustrated made of jacque-rose broadcloth and lined with silk. It consists of a circular cape in three-quarter length and a short circular cape, both lengthened by circular flounces. The shaping of the short cape fits it smoothly about the neck, while the long cape is fitted with single darts over the shoulders, and both fall in rippled effect all round. Both capes are rounded in sweeping curves at their front edges to produce a graceful flare and are curved out at the center of the back, and the flounces are smoothly joined to the lower and front edges. The flounces are gradually narrowed along the front edges of the cape until they are almost a point at the neck, but may be of even depth across the back so as to rise with the curves of the cape; or they may deepen gradually toward the center of the back, as preferred, both effects being shown in the illustrations. The flaring collar is fashioned in six sections and has rounding front corners; it is finished at the top with a graduated circular frill that makes a becoming framing for the face. This frill and



2245



2245

Front View.



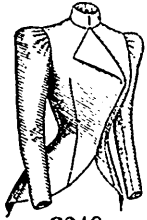
2245

Back View.

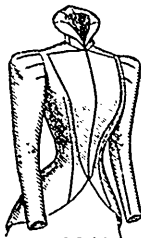
LADIES' DOUBLE-BREADED COAT OR JACKET, GORED TO THE SHOULDERS AND WITH HIP SEAMS. (TO HAVE THE SLEEVES DART-FITTED OR GATHERED.)  
(For Description see Page 680.)

are silk-lined. Double rows of stitching give a very neat completion to all the loose edges of the cape. Double-faced cloth will make a stylish cape of this description.

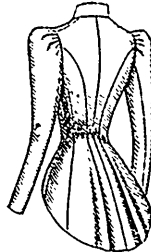
We have pattern No. 2241 in five sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the garment with upper cape calls for four yards and five-eighths of goods fifty-four inches wide, while the garment without upper cape requires three yards and a half of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.



2240



2240



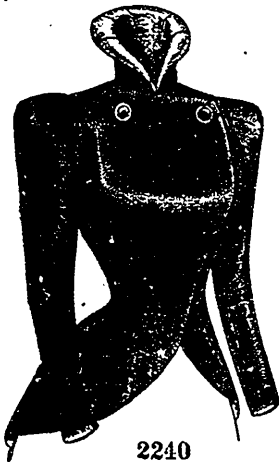
2240

LADIES' ETON JACKET. (TO BE MADE WITH OR WITHOUT A CENTER-BACK SEAM, WITH THE FRONT STRAIGHT-AROUND OR POINTED AND WITH THE SLEEVES DART-FITTED OR GATHERED.)  
(For Illustrations see Page 685.)

No. 2192.—Eton jackets are so universally becoming and give such trimness to the figure that they are always successful claimants for popular favor. A remarkably stylish jacket of this description is here illustrated made of army-blue cloth and trimmed with black braid and gilt buttons. It may be made with or without a center-back seam but is closely adjusted by single bust darts and unusually wide under-arm gores. The closing is made down the center of the front with hooks and eyes, while effective decoration is given by horizontal rows of black braid in graduated lengths, the ends being completed in loops that are held in position by brass buttons. A standing collar braid-trimmed finishes the neck. The jacket extends just to the waist-line at the back and sides and may be straight-around or fashioned with a slight point in front that gives a becoming length to the waist. An original touch is introduced in the two-seam sleeves, which may be double-gathered at the top or smoothly fitted into the arm-hole by four darts so arranged as to make the sleeves stand out becomingly at the top, these dart-fitted sleeves being among the novelties of the season. About the wrist the sleeve is tastefully completed by two rows of braid finished with loops under buttons at the outside of the arm. The jacket is lined throughout with black satin.

A military-gray cloth will be appropriate for this style of jacket, or a shade of maroon Venetian cloth may be used. A jacket made of black cloth and trimmed with flat black silk braid outlined with fine silver braid and with silver buttons would be effective and original. Taffeta silk is the most approved jacket lining.

We have pattern No. 2192 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the jacket for a lady of medium size, calls for a yard and a



2240

Front View.



2240

Back View.

LADIES' DOUBLE-BREADED CUTAWAY COAT. (TO BE MADE WITH A FLARE COLLAR OR WITH A MILITARY STANDING COLLAR AND WITH THE SLEEVES DART-FITTED OR GATHERED.)  
(For Description see Page 679.)

also the upper cape may, however, be omitted. Both sides of this frill are of the cloth, unlike the circular flounces, which



2224

Front View.

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

(For Description see Page 680.)



2224

Back View.



2224

darts, or they may be gathered at the top, as preferred, the darts, which are a new idea, being so formed as to give the broad-shoulder effect so fashionable.

Velvet, tweed, serge, chevrot and whipcord are appropriate materials for developing the jacket, and braid or fur may be used for garniture.

We have pattern No. 2205 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the jacket for a lady of medium size, calls for a yard and three-eighths of cloth fifty-four inches wide, with half a yard of velvet twenty inches wide for the revers and the inside of collar. Price of pattern, 10d. or 20 cents.

LADIES' COAT-BASQUE WITH HIP SEAMS.  
(For Illustrations see Page 686.)

No. 2156.—Another view of this coat-basque may be obtained by referring to figure No.

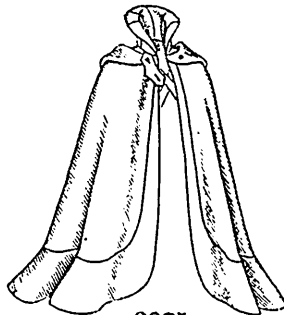
fourth of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LADIES' ETON JACKET. (TO BE STRAIGHT-AROUND OR POINTED IN FRONT AND MADE WITH OR WITHOUT A CENTER-BACK SEAM WITH THE REVERS AND COLLAR PLAIN OR IN TABS AND WITH THE SLEEVES DART-FITTED OR GATHERED.)

(For Illustrations see Page 685.)

No. 2205.—Another view of this jacket may be obtained by referring to figure No. 174 H in this number of THE DELINEATOR.

The Eton jacket here shown is a thoroughly up-to-date and becoming mode. Brown cloth and velvet were selected for its present development, and lines of soutache braid supply a stylish edge finish. The jacket is shaped by single bust darts and under-arm and shoulder seams and may be made with or without a center-back seam, as illustrated. The lower edge may be straight-around or pointed in front, the points giving becoming length to the figure. Large, odd-looking revers joined to the front edges of the fronts above the bust and a three-section flaring collar are attractive features of the jacket; they may be plain or in tabs, as preferred, both effects being illustrated. The two-seam sleeves may be fitted smoothly into the arm-hole by four



2225



2225

Front View.



2225  
Back View.

LADIES' GOLF-CAPE WITH GRADUATED CIRCULAR-RUFFLE EXTENDING TO THE NECK.

(For Description see Page 681.)

168 H in this number of THE DELINEATOR.

An exceptionally stylish coat-basque with hip seams is here pictured made of whipcord and finished with stitching and braiding. The perfectly close adjustment is made with 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 all the way to the throat, where the standing collar is also closed. The skirts lengthening the basque at the front and sides round sharply away from the front and deepen gradually in a curve toward the back; they are joined on in becoming hip seams and join the side edges of the backs under coat-plaits which are marked at the top by buttons. The back

is pointed at the lower end of the center seam and is in three-quarter length. The two-seam sleeves are gathered at the top.

Coat-basques are in high vogue and are equally suitable for dressy and general wear, the material being cloth of fine quality, velvet or rich, firm novelty goods or some more inexpensive woollen, according to the intended use of the garment. Elaborate or simple braiding may give the finish.

We have pattern No. 2156 in twelve sizes for ladies from thirty to forty-six inches, bust measure. To make the coat-basque for a lady of medium size, requires two yards of material fifty inches wide. Price of pattern, 10d. or 20 cents.

yard of satin twenty inches wide, for the vest and standing collar. Price of pattern, 10d. or 20 cents.

#### LADIES' LOUIS XV. BASQUE.

(For Illustrations see Page 687.)

No. 2164.—This basque is again represented at figure No. 169 II in this magazine.

This Louis XV. basque is here shown made of velvet and satin and rich ornamentation is afforded by jet passe-

LADIES' BASQUE. (TO BE MADE WITH OR WITHOUT A CENTER-BACK SEAM AND TO HAVE THE SLEEVES DART-FITTED OR GATHERED AND THE PEPLUM WITH ROUND OR SQUARE CORNERS.)

(For Illustrations see Page 686.)

No. 2173.—At figure No. 170 II in this number of THE DELINEATOR this basque may be again observed.

Velvet for suits, waists or trimming is more in evidence this season than ever before and will be appreciated on account of its rich, soft beauty and general becomingness. A most graceful basque is here represented made of black velvet with the full vest and standing collar of white satin. Jet buttons decorate the open fronts. Exquisite shaping is given by single bust darts and under-arm and side-back gores and the back may be made with or without a center seam, as desired. The fronts open broadly to show a full gathered



2241

Front View.

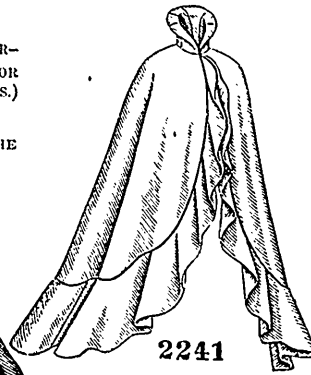
LADIES' CAPE (IN THREE-QUARTER LENGTH), WITH CIRCULAR FLOUNCES THAT MAY BE SHALLOW OR DEEP AT THE BACK. (TO BE MADE WITH OR WITHOUT THE UPPER CAPE.)

(For Description see Page 682.)

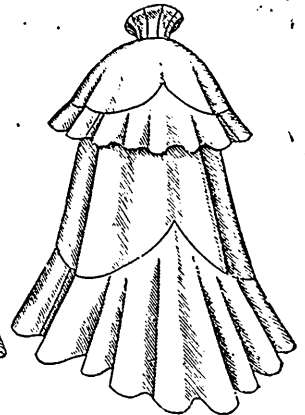
vest completed at the neck with a standing collar and finished at the waist with smooth belt-sections that are pointed at the closing, which is made invisibly down the center of the vest. The fronts are rolled back to form oddly shaped notched revers that give a very attractive appearance to the basque, the neck of which is finished with a high flaring Medici collar that ends at the revers. The basque is lengthened by a circular peplum that is fashioned with a center seam and to have either square or rounding front corners; the circular shaping gives the peplum a desirable rippled effect that is most becoming, while the fulness at the center of the back is folded to form an under box-plait. The two-seam sleeves may be fitted smoothly with four darts at the top or they may be gathered, as illustrated. Fancifully pointed turn-over cuffs stylishly finish the wrists.

A most attractive waist may be made of dark-blue broadcloth with the revers faced with blue velvet, the vest showing between being made of maize-colored crepe.

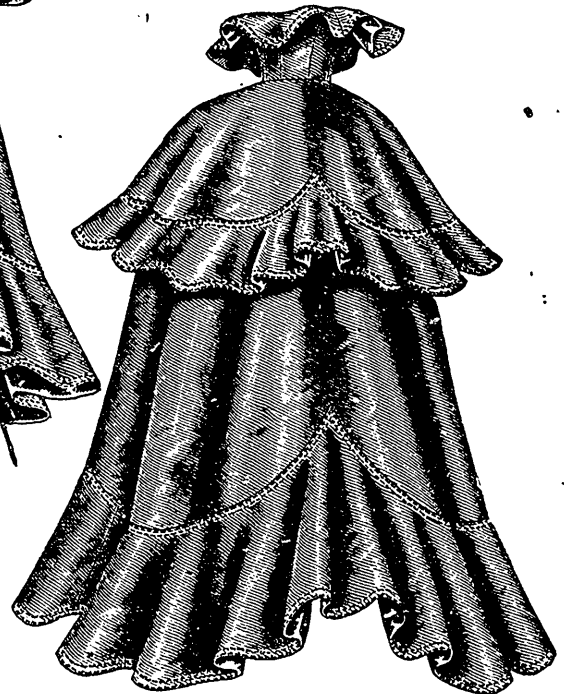
We have pattern No. 2173 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the basque for a lady of medium size, calls for four yards and three-fourths of velvet twenty



2241



2241



2241

Back View.

menteria, large jewelled buttons and frills of lace. The basque is made with a dart-fitted vest which ends at the waist and on which is arranged a deep full yoke that is gathered at the top and bottom; its close adjustment is effected by single bust darts, under-arm and side-back gores, and a center seam that ends at the top of an underfolded box-plait. The fronts fasten with a hook and eye at the bottom of the yoke but flare above and below; and to them are joined large hatchet revers that give quite a distin-

guished air to the basque. The vest closes invisibly down the center. Full ties of satin, lace-trimmed at the ends, are bowed where the fronts close and, with the large jet buttons on the fronts, give an elaborate appearance. The fronts shape a short point in front of the darts, but beyond the darts the basque deepens almost to three-quarter length and with a stylishly rounding outline toward the back. The turn-over collar with crush stock handsomely completes the neck. The two-seam sleeves are made over smooth linings and have their top fullness collected in two rows of shirrings; turn-over satin cuffs fashioned with flaring points and decorated with passementerie finish the sleeves.

A basque of this description may be made of green velvet, with the yoke and vest of white satin, while bands of sable give a rich, handsome finish. Cloth is also desirable for the development of the mode. Silk, satin or thin fabrics can be used for the yoke, and the revers may be all-over covered with lace or jet.

We have pattern No. 2164 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the basque for a lady of medium size, requires five yards and an eighth of velvet twenty inches wide, with one yard of satin twenty inches wide for the yoke, revers, collar, cuffs and facings, and a yard and a half of ribbon seven inches wide for ties and a stock. Price of pattern, 10d. or 20 cents.

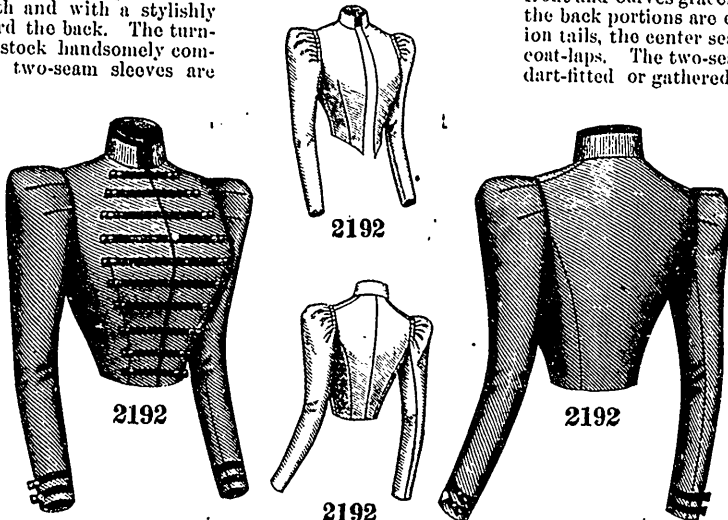
**LADIES' BASQUE.** (TO HAVE THE SLEEVES GATHERED OR DART-FITTED.) (For Illustrations see Page 687.)

No. 2170.—Another view of this basque is given at figure No. 171 H in this magazine.

Basques pointed in front and with narrow postillion back will be much appreciated as a change from the round basque which has been so long in favor. This basque is here shown made of black broadcloth and trimmed with black silk braid in plain and fancy designs. The perfect cut of the garment gives added grace and beauty to the figure, round-

ness being induced by a curving center seam, side-back and under-arm gores and double bust darts, all fashioned on the newest lines. The closing is made invisibly down the front with hooks and eyes. A braid-trimmed standing collar is at the neck. The basque is pointed at the front and curves gracefully over the hips, while the back portions are extended to form postillion tails, the center seam ending at the top of coat-laps. The two-seam sleeves may be either dart-fitted or gathered at the top, and a cuff effect is given by rows of braid.

We have pattern No. 2170 in twelve sizes for ladies from thirty to forty-six inches, bust measure. To make the basque for a lady of medium size, calls for a yard and three-eighths of material fifty inches wide. Price of pattern, 10d. or 20 cents.

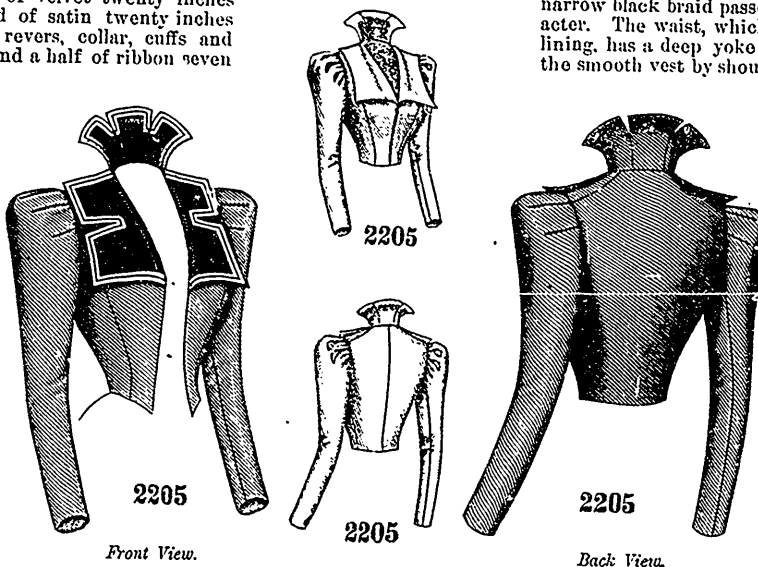


*Front View.*  
**LADIES' ETON JACKET.** (TO BE MADE WITH OR WITHOUT A CENTER-BACK SEAM, WITH THE FRONT STRAIGHT-AROUND OR POINTED AND WITH THE SLEEVES DART-FITTED OR GATHERED.)  
*Back View.*  
(For Description see Page 682.)

This basque-waist may be again seen by referring to figure No. 179 H in this number of THE DELINEATOR.

The very newest and most attractive colorings are combined in this dainty waist, which is here shown made of cinder-brown cloth and burnt-orange velvet, with narrow black braid passementerie to give character. The waist, which is made over a fitted lining, has a deep yoke at the back joined to the smooth vest by shoulder seams. The front and back portions are very ornamental; the fronts flare broadly over the velvet vest, and both the fronts and back are plaited in a unique fan effect, the plaits coming together or quite closely at the waist and spreading toward the top, where they are cut off in unequal lengths, giving a sort of step effect that is decidedly novel; and at each side of the plaits the basque-waist is perfectly smooth. The vest closes along the left shoulder and

down the left side. The standing collar, also closed at the left side, is of velvet, and a fanciful touch is given by flaring pointed sections joined to it at the sides. The two-seam sleeves have gathered fulness at the top and are finished



*Front View.*  
**LADIES' ETON JACKET.** (TO BE STRAIGHT-AROUND OR POINTED IN FRONT AND MADE WITH OR WITHOUT A CENTER-BACK SEAM, WITH THE REVERS AND COLLAR PLAIN OR IN TABS AND WITH THE SLEEVES DART-FITTED OR GATHERED.)  
*Back View.*  
(For Description see Page 683.)

**LADIES' BASQUE-WAIST.**

(For Illustrations see Page 688.)

No. 2184.—

about the wrists with pointed, velvet cuffs. Oblong tabs fall over the tops of the sleeves in cap or epaulette effect. A fitted velvet belt, cut bias and joined in a seam at the center of the back, is becomingly pointed and gives a stylish waist-completion.

Many tasteful combinations can be developed in this waist. It will prove very attractive for dressy occasions if made of

back with tiny frill ends, is adjusted about the plain standing collar. The fanciful two-seam sleeves are made over coat-shaped linings and finished about the wrists with bands of fur and passementerie; at the top the upper portions are cut in a way that harmonizes with the upper outlines of the front and back and lap over gathered velvet puff - that add greatly to the originality and beauty of the sleeve while fur and passementerie border the loose upper edge. A crush belt of velvet fastens in front with a handsome buckle and appropriately finishes this attractive waist.

The charming combinations that can be used and the various suitable fabrics that may be chosen for this waist are numerous. The mode could be selected for developing a velvet dress, the waist in that instance being of velvet, while tucked satin, all-over lace or spangled net would be used for the under-front, back-yoke and sleeve puffs; narrow bands of sable would give an appropriate finish.

We have pattern No. 2204 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the basque-waist for a lady of medium size, calls for a yard and three-eighths of dress goods forty inches wide, with a yard and five-eighths of velvet twenty inches wide for the stock, belt, puffs, back-yoke and facings. Price of pattern, 10d. or 20 cents.

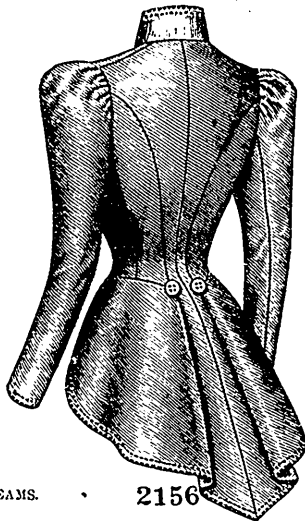


2156

Front View.

LADIES' COAT-BASQUE WITH HIP SEAMS.

(For Description see Page 683.)



2156

Back View.

gray velvet with the yoke, vest and collar of tucked white satin and with narrow bands of chinchilla fur or steel passementerie for ornamentation. The belt may then be made of the gray velvet and fastened at the front with a fancy buckle.

We have pattern No. 2184 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the basque-waist for a lady of medium size, calls for a yard and seven-eighths of dress goods forty inches wide, with a yard and a fourth of velvet twenty inches wide for the vest, back-yoke, collar, belt, cuffs and points. Price of pattern, 10d. or 20 cents.

niture. The waist is low-necked and shaped by under-arm and short shoulder seams. The seamless back is smooth at the top but has fulness at the bottom arranged in closely lapped plaits at the center. The fronts are lapped in s.r.plice style and are arranged in graceful drapery folds by upturning plaits in the arm-holes, closely-lapped, forward-turning plaits at the lower edge of the right front, where the plaits are laid close to the front edge, and gathers at the front edge of the left

LADIES' SURPLICE EVENING WAIST. (TO BE MADE WITH OR WITHOUT THE CIRCULAR CAP-SLEEVES AND CIRCULAR BERTHA.)

(For Illustrations see Page 688.)

No. 2228.—At figure No. 173 II in this magazine this waist is shown differently developed.

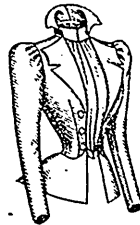
Yellow-and-white striped silk is here combined with yellow satin in this beautiful evening waist, and gathered ruches of white chiffon form a simple garniture. The waist is low-necked and shaped by under-arm and short shoulder seams. The seamless back is smooth at the top but has fulness at the bottom arranged in closely lapped plaits at the center. The fronts are lapped in s.r.plice style and are arranged in graceful drapery folds by upturning plaits in the arm-holes, closely-lapped, forward-turning plaits at the lower edge of the right front, where the plaits are laid close to the front edge, and gathers at the front edge of the left

LADIES' BASQUE-WAIST, CLOSED AT THE LEFT SIDE.

(For Illustrations see Page 688.)

No. 2204.—A different development of this basque-waist is given at figure No. 173 II in this magazine.

The stylish waist here illustrated shows an effective combination of fawn broadcloth and petunia velvet, with bands of Persian lamb and passementerie for decoration. The waist is cut fancifully low to show a deep back-yoke and a smooth under-front in yoke effect. The waist-adjustment shows only shoulder and under-arm seams, but the waist is made over a tight-fitting lining that closes at the center of the front, while the waist itself closes along the left shoulder and down the left side under the arm. The back and front are both smooth at the top and cut in graceful, scalloped effect and edged with Persian lamb above a band of passementerie, the soft fur showing effectively against the velvet that forms the under-front and back-yoke. At the back the fulness at the waist is laid in tiny plaits close to the center, while both the under and outer front are gathered quite full at the center and blouse in a way that is stylish and becoming. A stock of velvet, fancifully extended to turn over in a flaring point at each side and finished at the



2173



2173



2173

Front View.



2173

Back View.

LADIES' BASQUE. (TO BE MADE WITH OR WITHOUT A CENTER-BACK SEAM AND TO HAVE THE SLEEVES DART-FITTED OR GATHERED AND THE PEPLUM WITH ROUND OR SQUARE CORNERS.)

(For Description see Page 684.)

front. The waist is made with a body lining perfectly adjusted by double bust darts and the usual seams and closed at the center of the front. A smooth circular Bertha which is joined to the neck and all the way down to the front edge of the overlapping front is a charming feature; it has a rounding lower outline and narrows toward the ends. The adoption of the Bertha and also of the circular cap-sleeves is optional. The



cap-sleeves are shaped to be rather narrow under the arms, and ripple over the arms in a pretty manner. A crush belt with a frill-finished overlapping end completes the waist.

Many beautiful combinations may be effected in this charming waist, silks and plain or fancy brocaded satins being particularly appropriate.

We have pattern No. 2228 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the waist for a lady of medium size, calls for a yard and seven-eighths of silk twenty inches wide, with a yard and three-eighths of satin in the same width for the Bertha and crush belt. Price of pattern, 10d. or 20 cents.

LADIES' WAIST, CLOSED AT THE LEFT SIDE. (TO BE WORN WITH OR WITHOUT THE GUISPE.)

(For Illustrations see Page 689.)



2170

No. 2232.—This graceful, simple waist is suitable for afternoon or evening wear. It is shown developed in blue cloth, with the guimpe of tacked white taffeta, while ruchings and a crush belt of ribbon give dainty and attractive touches. The waist may be worn with or without the guimpe, which is made quite short so as not to extend to the waist-line and is snugly fitted by double bust darts and under-arm gores. The stock collar covering the close standing collar and also the two-seam sleeves are of the tacked taffeta. The sleeves have slight gathered fulness at the top, and the closing is made invisibly at the center of the back.

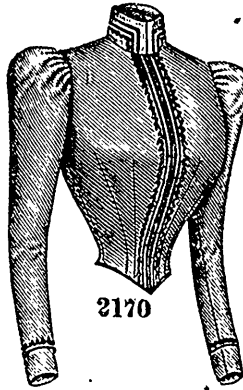
The waist, which is made over a fitted lining, is cut low and rounding at the neck and is smooth at the sides, while the front and back are in full gathered style, the fulness being drawn well to the center and allowed to droop in pretty blouse fashion in front. The closing is made along the left shoulder and under-arm seams. Fancifully shaped caps stand out gracefully over the short puff sleeves, which are made over smooth linings. Ruches of ribbon outline the low, round neck, while a second ruche is arranged below on the front and softly outlines the caps. A soft crush belt of ribbon gives a becoming waist-completion.

An effective evening waist could be made of white Swiss with frills of lace, while a colored silk lining would be

LADIES' WAIST, CLOSED AT THE LEFT SIDE. (TO BE MADE WITH HIGH OR SQUARE NECK AND WITH OR WITHOUT SLEEVES.) (For Illustrations see Page 689.)

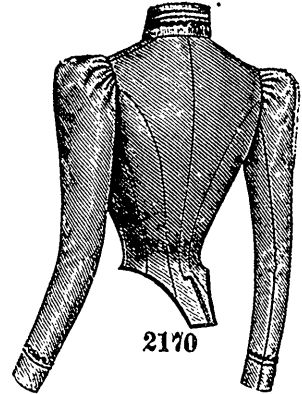
No. 2217.—At figure No. 172 II in this magazine this waist is again illustrated.

This is a charming waist suitable for evening or day wear,



2170

Front View.



2170

Back View.

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

(For Description see Page 685.)

as it may be made high-necked with full-length sleeves or with low square neck and with or without sleeves. It is here illustrated made up in a combination of sky-blue silk and figured net. The waist has a deep square yoke shaped by shoulder seams, and full lower-portions that are gathered at the top and bottom and joined in under-arm seams. The fulness is drawn toward the center at the front and back so as to leave the sides perfectly smooth, and the front blouses softly over the crush ribbon belt. The closing is made along the left shoulder and under-arm seams. The waist is made with a closely fitted lining that is closed at the center of the front.

The two-seam sleeves have no linings and but slight gathered fulness at the top, where they stand out with small puff effect. A novel, picturesque effect is produced by a double ruffle of silk arranged along the lower edge of the yoke and continued across the sleeves in the same straight line. Ribbon about the arm-holes is tied in stylish shoulder bows that give a becoming touch to this pleasing mode. With the square neck the sleeves may be used or not; when the sleeves are not used a quaint effect is produced by tacking the ends of a strip of elastic, covered with silk put on full so as to allow the elastic to stretch across

the arm, to extend from the lower corners of the yoke to support the ruffles. When the waist is high-necked a standing collar covered with a ribbon stock completes it.

The waist may be developed with charming results in soft woollen materials combined with corded or plain silk for the yoke. For evening wear handsome waists may be made of net, chiffon, Liberty silk and lace. A waist of Liberty silk made up in this style with low square neck has the shallow yoke overlaid with spangled net and the ruffles of lace. The waist may be worn with any of the new skirts, which will frequently be of the same fabric. When developed in black or white chiffon over taffeta silk and trimmed with ruffles of the same fabric the effect is particularly dainty. The front of the waist may be trimmed with frills of narrow satin ribbon.

We have pattern No. 2217 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the high-necked waist for a lady of medium size, calls for a yard and a fourth of silk twenty inches wide, with a yard and three-eighths of lace net twenty-seven inches wide for the yoke and



2164

Front View.



2164

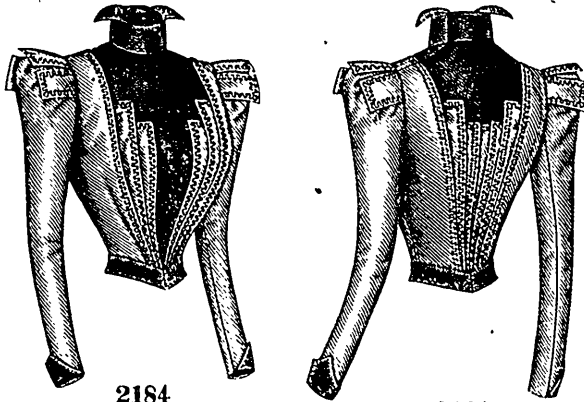
Back View.

LADIES' LOUIS XV. BASQUE.

(For Description see Page 684.)

most appropriate. The guimpe may be of tacked Swiss.

We have pattern No. 2232 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the waist for a lady of medium size, calls for a yard and three-eighths of goods forty inches wide; the guimpe needs two yards and a half of tacked silk twenty inches wide. Price of pattern, 10d. or 20 cents.



2184

Front View.

2184

Back View.

LADIES' BASQUE-WAIST.

(For Description see Page 685.)

sleeves; the low-necked waist requires one yard of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

LADIES' SHIRT-WAIST WITH REMOVABLE STOCK-COLLAR  
(TO BE MADE WITH OR WITHOUT THE BACK YOKE-FACING AND  
FITTED BODY-LINING.) AS SUITABLE FOR PLAIDS  
AND CHECKS AS FOR OTHER GOODS.

(For Illustrations see Page 689.)

No. 2226.—The handsome shirt-waist here illustrated is made of electric-blue flannel with a velvet stock-collar, and gilt buttons impart a decorative touch. It is made over a fitted lining, the use of which, however, is optional, and is smoothly adjusted at the sides by under-arm seams. The back is plain at the top and may be made with or without the pointed yoke-facing, which is stitched over the shoulder seams and fashioned with a seam at the center. The slight fulness at the bottom is brought down trim and laid in tiny backward-turning plaits at the center. The fronts are made becomingly full, the fulness at the top being taken up in eight short tucks at each side of the closing, which is made down the center of the front through a box-plait with button-holes and gilt buttons; at the waist the fulness is collected in two rows of shirrings and allowed to blouse stylishly. The neck is completed with a fitted band over which is worn the velvet stock-collar, which is pointed at the front and closed at the center of the back. The one-seam sleeves are gathered at the top and bottom and slanted at the outside of the arm above regulation link cuffs; tiny frills of silk or ribbon finish the slashed edges.

Plaid and checked woollen fabrics and velvet will develop beautifully if made by this shirt-waist pattern; broadcloth, French flannel, lady's-cloth, cashmere and challis also are suitable shirt-waist materials. A linen collar or a wrinkled ribbon stock will give a becoming neck-completion, while studs may be used to effect a closing instead of buttons.

We have pattern No. 2226 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the shirt-waist for a lady of medium size, calls for two yards and three-fourths of goods thirty-six inches wide, with a fourth of a yard of velvet twenty inches wide (cut bias) for the stock. Price of pattern, 10d. or 20 cents.

LADIES' DRESSING-SACK. (TO BE MADE WITH FULL-  
LENGTH OR SHORTER SLEEVES AND WITH OR WITHOUT  
THE FITTED UNDER-FRONTS.)

(For Illustrations see Page 690.)

No. 2166.—Apricot cashmere was selected for this graceful dressing-sack. At the back and sides the garment is closely fitted by under-arm and side-back gores and a center seam, and the loose fronts are adjusted over dart-fitted under-fronts, the use of which, however, is optional.

The fronts are gathered at the top and joined to a yoke that is curved to form a point at the closing, which is made invisibly down the center. Ribbon ties tacked at the under-arm seams hold the fronts in becomingly, although they may be allowed to hang loose, if preferred. The lower edge of the sack is trimmed with a frill of lace edging headed by a row of insertion, and the sleeves show a corresponding decoration, the insertion overlying bands finishing the wrists. The sleeves are gathered at the top and bottom and placed over coat-shaped linings; they may be in full length or shorter, as preferred. The trimming is completed by a row of insertion at the lower edge of the yoke and at the top of the standing collar.

Soft woollens like merino, French flannel, challis, Lansdowne and vailing make attractive dressing-sacks, and the thin wash materials, such as lawn, nainsook and cambric, are also liked. A pretty trimming can always be arranged with lace and ribbon. A dainty sack made up by this pattern is of lavender challis, with black velvet tie-strings and dainty *écru* lace edging and insertion for the trimming. Jabots of lace fall over the closing and a frill turns over from the top of the collar.

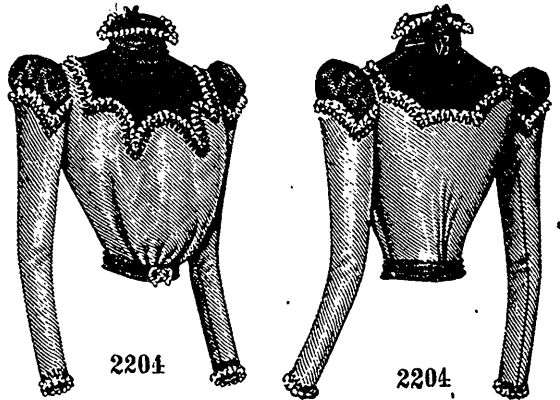
We have pattern No. 2166 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the dressing-sack needs two yards and three-fourths of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

LADIES' DRESSING-SACK WITH FITTED UNDER-FRONTS.

(TO BE MADE WITH FANCY OR PLAIN STANDING COLLAR.)

(For Illustrations see Page 690.)

No. 2169.—An oddly shaped yoke and uniquely designed



2204

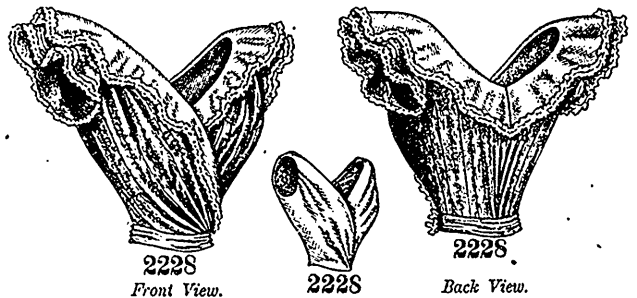
Front View.

2204

Back View.

LADIES' BASQUE-WAIST, CLOSED AT THE LEFT SIDE.

(For Description see Page 686.)



2228

Front View.

2228

Back View.

LADIES' SURPLICE EVENING WAIST. (TO BE MADE WITH OR WITHOUT  
THE CIRCULAR CAP-SLEEVES AND CIRCULAR BERTHA.)

(For Description see Page 686.)

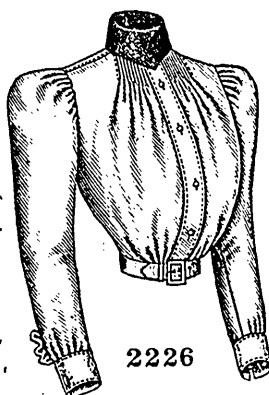
cuffs are new and attractive features of this dressing-sack, which is pictured made of primrose China silk and effectively

trimmed with frills of wide and narrow lace. At the back and sides the sack is closely and smoothly adjusted by under-arm and side-back gores and a center seam, while the front, which is fashioned with a yoke upper part and loose, flowing lower part, is made over fitted under-fronts of basque depth. The yoke is fancifully cut with three points at the bottom outlined with a narrow lace frill, and the lower part, which is joined to the yoke after being gathered, falls loosely in soft, graceful folds, the fulness being arranged well forward so as to leave the sides smooth. The closing is made invisibly at the center of the front. The neck may be finished with either a plain standing collar or with a standing collar having a fancy pointed, turn-over portion that flares at the back and front joined to it with most decorative results. The sleeves have only one seam and are gathered at the top and bottom and finished with an odd cuff that is pointed at the top on the upper side and outlined with a narrow lace frill; a wider frill of lace falls over the hand.

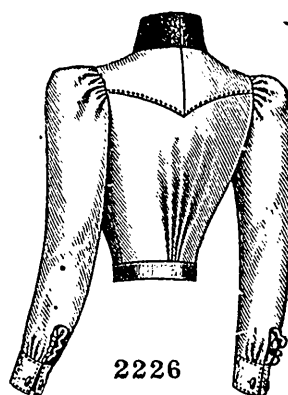
Cashmere, crêpon, French flannel and nun's-veiling are appropriate for dressing-sacks, and trimming may be



2226



2226



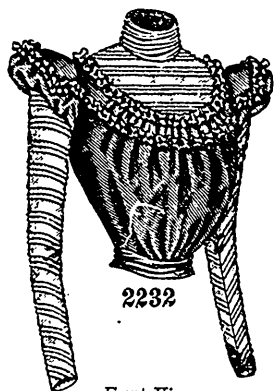
2226

Front View.

Back View.

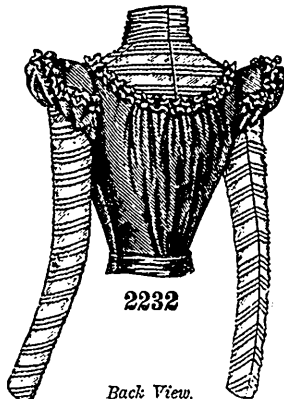
LADIES' SHIRT-WAIST WITH REMOVABLE STOCK COLLAR. (TO BE MADE WITH OR WITHOUT THE BACK YOKE-FACING AND FITTED BODY-LINING.) AS SUITABLE FOR PLAIDS AND CHECKS AS FOR OTHER GOODS.

(For Description see Page 688.)



2232

Front View.



2232

Back View.

LADIES' WAIST, CLOSED AT THE LEFT SIDE. (TO BE WORN WITH OR WITHOUT THE GUMPE.)

(For Description see Page 687.)



2232

trimmed with ribbon frills, the yoke and cuffs being overlaid with heavy all-over lace. French flannel with the loose edges embroidered in silk scallops will be effective and serviceable.

We have pattern No. 2169 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the dressing-sack for a lady of medium size, calls for four yards and a half of material twenty-two inches wide. Price of pattern, 10d. or 20 cents.

LADIES' AND MISSES' FANCY MUFF.

(For Illustration see Page 690.)

No. 2244.—In cold weather a muff is a necessity, and this season fancy muffs are considered stylish and are certainly very attractive. The illustration pictures a very graceful muff made of black velvet with a lining of cherry-red silk. The necessary stiffening and warmth are supplied by crinoline and cotton-batting or wool wadding. The muff portion has its ends joined on top, and the lining is joined to its side edges after being turned and formed in a tuck, the tuck holding an elastic that forms the edge in a frill and draws the sides up to the desired size. A circular ruffle composed of four sections is joined smoothly around the muff a short distance from the edge and crosses the top of the muff at each side of the seam; it ripples in a very pretty way and is a distinguishing feature.

Velvet and plain or Astrakhan cloth may be used for muffs of this style, and bands of Persian-lamb, mink or other suitable fur will provide handsome decoration. Fine lace, ribbon bows or rosettes of chiffon may be used for garniture if a particularly fancy muff be desired.

We have pattern No. 2244 in one size only. To make the muff, requires a yard and five-eighths of goods twenty inches wide, with a yard and five-eighths of silk in the same width for the lining and to line the frill. Price of pattern, 5d. or 10 cents.



2217



2217

Front View.



2217

Back View.

LADIES' WAIST, CLOSED AT THE LEFT SIDE. (TO BE MADE WITH HIGH OR SQUARE NECK AND WITH OR WITHOUT SLEEVES.)

(For Description see Page 687.)

LADIES' AND MISSES' FANCY MUFF.

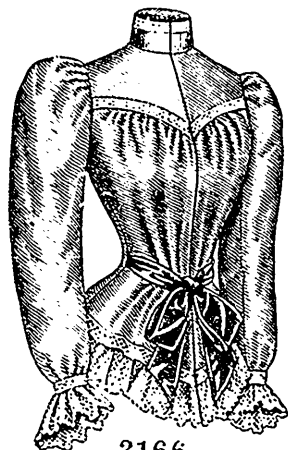
(For Illustration see Page 691.)

No. 2243.—Fancy muffs are much in vogue this season, and the circular frill which is seen on garments of all description is also a distinguishing feature of these luxurious belongings. The muff here illustrated is made

supplied by lace, braid, feather-stitching or ribbon. A more elaborate sack may be made of figured blue taffeta silk and

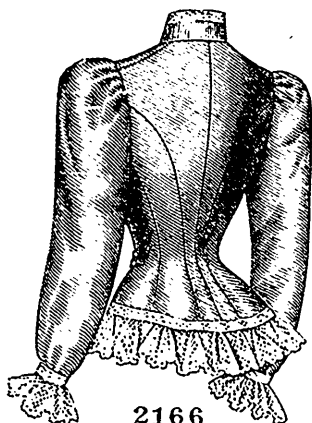
of black velvet and lined with blue silk. The muff portion is gathered slightly at the sides and has its ends joined at the

back, while the other style is in rounding outline, but both are deeper at the front than at the back so as to give the most fashionable lines to the figure. They are adjusted to give length to the waist and are very stylish accessories.



2166

Front View.



2166

Back View.

LADIES' DRESSING-SACK. (TO BE MADE WITH FULL-LENGTH OR SHORTER SLEEVES AND WITH OR WITHOUT THE FITTED UNDER-FRONTS.)

(For Description see Page 688.)



2166

eighths of a yard of material twenty inches wide. Price of pattern, 3d. or 5 cents.

LADIES' TWO-SEAM DRESS SLEEVE, FITTED WITH A CAP TOP.

(For Illustrations see Page 691.)

No. 2193.—This sleeve introduces a unique feature in the cap-top, which is one of Fashion's latest fancies. The cap top is fitted smoothly into the arm-hole and has a rounding lower outline where it is joined smoothly to the upper sleeve-portion.

The sleeve is in two-seam style and stands out stylishly at the top, giving the desirable broad-shoulder effect.

The sleeve may be stylishly developed in any of the fashionable tailor cloths or other woollen material and an ornamental finish may be obtained by decorating the cap-top with shirred ribbon, ruchings, passementerie, etc.

We have pattern No. 2193 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm-hole. To make a pair of sleeves for a lady whose arm measures eleven inches as described above,



2244

LADIES' AND MISSES' FANCY MUFF.

(For Description see Page 689.)

top, where it is quite narrow, becoming gradually wider towards the bottom. The silk lining is gathered full on an elastic cord at each end, which is finished to form a frill, and crinoline and cotton batting are used to give firmness and warmth. Gathered circular frills of velvet, silk-lined, finish each side of the muff; they fall softly over the wrists, giving a very decorative touch to the muff. Bands of ribbon encircle the muff and are tacked under a large stylish bow at the top.

Very handsome muffs are made of fur, with the frills of velvet, silk-lined, as seen in the illustration; frills of accordion-plated chiffon or Liberty silk are used upon silk and velvet muffs. Handsome muffs are effective additions to street toilettes.

We have pattern No. 2243 in one size only. To make the muff, will require a yard and three-eighths of material twenty inches wide, with a yard and seven-eighths of silk in the same width for the lining and to line the frills. Price of pattern, 5d. or 10 cents.

LADIES' FITTED BELTS FOR WAISTS.

(For Illustrations see Page 691.)

No. 2161.—Two styles of fitted belts for waists are here shown made of velvet. They may be sewed to the waist or finished separate from the waist, to be worn or not, as preferred. Both styles are smooth fitting and are in two sections that are joined in a seam at the right side, the closing being made with hooks and loops at the left side. One style of belt is pointed at the lower edge at the center of the front and



2169

Front View.



2169



2169

Back View.

LADIES' DRESSING-SACK WITH FITTED UNDER-FRONTS. (TO BE MADE WITH FANCY OR PLAIN STANDING COLLAR.)

(For Description see Page 688.)

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

(For Illustrations see Page 691.)

No. 2176.—This sleeve is decidedly original and attractive. A unique effect is produced by removing all the fullness from the top of the sleeve by four darts shaped so as to give the military broad effect at the shoulders. The sleeve fits the arm

smoothly and is adjusted with an inside and outside seam. This sleeve is especially suitable for tailor-made suits, developing attractively in woollen materials.

We have pattern No. 2176 seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm-hole. To make a pair of sleeves for a lady whose arm measures eleven inches as described, calls for seven-eighths of a yard of material thirty-six inches wide. Price of pattern, 5d. or 10 cents.

LADIES' TWO-SEAM SLEEVE (FOR COATS), FITTED WITH A CAP-TOP.

(For Illustrations see this Page.)

No. 2195.—A decided novelty in a two-seam sleeve for coats

is here illustrated. The sleeve follows the arm closely and is fitted with a smooth cap-top so as to stand out and give the much desired broad effect. The seam joining the cap top curves in a pretty way and is double-stitched.

The sleeve is thoroughly up to date and may be reproduced in any of the fashionable coatings. If desired, fur or braid may be used for decoration. The seam joining the cap-top to the upper sleeve-portion may be covered with a strap.

We have pattern No. 2195 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm-hole. To make a pair of sleeves

for a lady whose arm measures eleven inches as described, calls for seven-eighths of a yard of material fifty-four inches wide. Price of pattern, 5d. or 10 cents.



2243

LADIES' AND MISSES' FANCY MUFF.  
(For Description see Page 689.)



2161



2161



2161



2161

LADIES' FITTED BELTS FOR WAISTS.  
(For Description see Page 690.)

lady whose arm measures eleven inches as described, requires seven-eighths of a yard of material fifty-four inches wide. Price of pattern, 5d. or 10 cents.

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

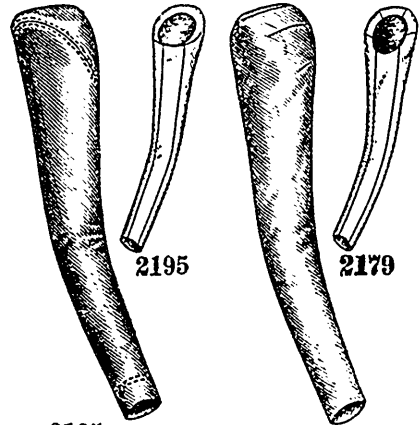
(For Illustrations see Page 692.)

No. 2181.—An up-to-date sleeve for blouses and for Eton and other jackets is here illustrated. It is shaped by two seams and fits the arm with comfortable closeness. Its novel feature

is its smooth adjustment into the arm-hole, all the fulness at the top being taken up by four darts in a way that gives the stylish broad stand-out effect at the top.

Cheviot, covert cloth, diagonal and all the tailor cloths will suitably develop this sleeve. Braid, fur, gimp and cord ornaments may trim the sleeves, or stitching may provide the finish. The darts may be pressed open, and a row of machine-stitching made at each side, or a strap of the cloth may cover each dart, the latter method being popular for tailor garments. Especially is it desirable for the arm of unusual proportions.

We have pattern No. 2181 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm-hole. To make a pair of sleeves for a lady whose arm measures eleven inches as described, calls for seven-eighths of a yard of goods fifty-four inches wide. Price of pattern, 5d. or 10 cents.



2195

2179

LADIES' TWO-SEAM SLEEVE (FOR COATS), FITTED WITH A CAP-TOP.

(For Description see this Page.)

LADIES' TWO-SEAM SLEEVE (FOR COATS), FITTED AT THE TOP BY FOUR DARTS.

(For Description see this Page.)

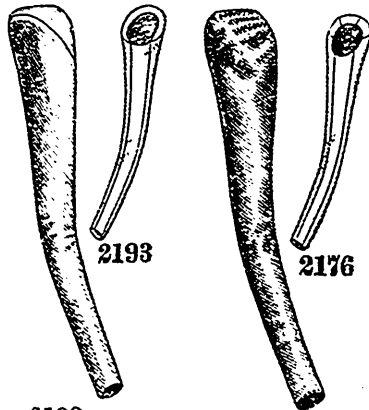
LADIES' TWO-SEAM SLEEVE (FOR COATS), FITTED AT THE TOP BY FOUR DARTS.

(For Illustrations see this Page.)

No. 2179.—An entirely new effect is introduced in this sleeve, which gives military breadth to the shoulders. The sleeve is shaped with an under and an upper part and is sewed into the arm-hole without any fulness, being smoothly fitted by four darts. It stands out well from the arm to the end of the darts and fits with comfortable closeness below. The wrist is finished with a hem.

The sleeve is suitable for heavy coating materials and may be inserted in Newmarkets or three-quarter or short coats with equal appropriateness. The wrist may be trimmed to match the remainder of the garment. A very ornamental effect is produced by covering each dart with a pointed strap of the cloth machine-stitched to position.

We have pattern No. 2179 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm-hole. To make a pair of sleeves for a



2193

2176

LADIES' TWO-SEAM DRESS SLEEVE, FITTED WITH A CAP-TOP.

(For Description see Page 690.)

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

(For Description see Page 690.)

LADIES' TWO-SEAM JACKET SLEEVE, FITTED WITH A CAP-TOP.

(For Illustrations see Page 692.)

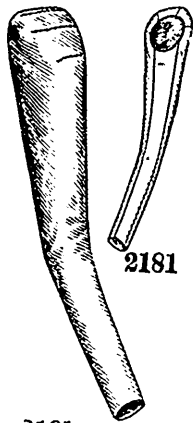
No. 2190.—Strikingly original and most conducive to a desirable broad-shoulder effect is the new cap-top sleeve here illustrated. The sleeve is suitable for blouses and for Eton and other jackets. The shaping is afforded by two upright seams and a cap-top that is smoothly joined to the upper edge of the upper portion. The cap top is smoothly fitted about the arm-hole, and its circular shaping makes the sleeve set out stylishly; a neat appearance is given by a row of stitching above and below the seam. About the wrist the sleeve is finished with a hem machine-stitched to position.

This style of sleeve is suitable for any kind of jacket, and a most effective finish may be given by strapping the seam where the cap-top is joined to the upper portion; a cuff effect could be given by a strap placed a short distance from the lower edge.

We have pattern No. 2190 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an

inch below the bottom of the arm-hole. To make a pair of sleeves for a lady whose arm measures eleven inches as described, requires three-fourths of a yard of material fifty-

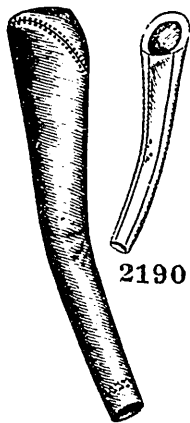
four inches wide. Price of pattern, 5d. or 10 cents.



2181

**2181**  
LADIES' TWO-SEAM JACKET SLEEVE, FITTED AT THE TOP BY FOUR DARTS.

(For Description see Page 691.)



2190

**2190**  
LADIES' TWO-SEAM JACKET SLEEVE, FITTED WITH A CAP-TOP.

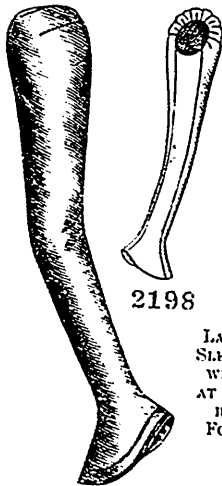
(For Description see Page 691.)

LADIES' TWO-SEAM SLEEVE

(FOR COATS) WITH BELL FLARE AT THE WRIST. (TO BE FITTED WITH FOUR DARTS OR GATHERED AT THE TOP.)

(For Illustrations see this Page.)

No. 2198.—A novel two-seam sleeve for coats is here pictured. It has but little fullness and may be fitted smoothly into the arm-hole by four darts or gathered at the top, as preferred. At the wrist the parts are given an outward curve or spring



2198

2198



2198

LADIES' TWO-SEAM SLEEVE (FOR COATS) WITH BELL FLARE AT THE WRIST. (TO BE FITTED WITH FOUR DARTS OR GATHERED AT THE TOP.)

(For Description see this Page.)

which produces a decided bell flare that is an odd feature of the sleeve. Velvet folds form the wrist finish.

Velvet, which is always so becoming, and all coating materials will develop the sleeve stylishly. The mode will also prove valuable in remodelling old-style sleeves.

We have pattern No. 2198 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm-hole. To make a pair of sleeves for a lady whose arm measures eleven inches as described, needs seven-eighths of a yard of goods fifty-four inches wide. Price of pattern, 5d. or 10 cents.

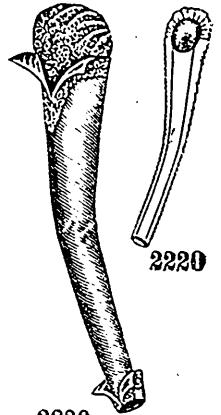
LADIES' TWO-SEAM DRESS SLEEVE.

(For Illustrations see this Page.)

No. 2220.—A combination of cashmere, silk and all-over lace is seen in this beautiful sleeve, which is fitted with two seams and is made over a coat-shaped lining. The upper portion does not extend to the top of the sleeve and is shaped to roll in flare revers over a small gathered puff which is arranged on the lining, the revers showing a bright silk facing. The shaping shows the puff in pointed effect that is very graceful. A turn-up cuff with its ends turned over in revers to match is a stylish finish for the wrist. A band of insertion decorates the cuff and the upper portion of the sleeve.

The mode is capable of many pleasing combinations. The sleeve could be handsomely developed in silk with the puffs and cuffs of spangled net. Silks and soft woollen goods are particularly suitable for the mode. A very dainty effect may be produced by covering the puffs with frills of narrow ribbon put on in cross-rows. Frills of the same finish the cuffs, which show a lining of contrasting color, the revers also being lined.

We have pattern No. 2220 in seven sizes for la-

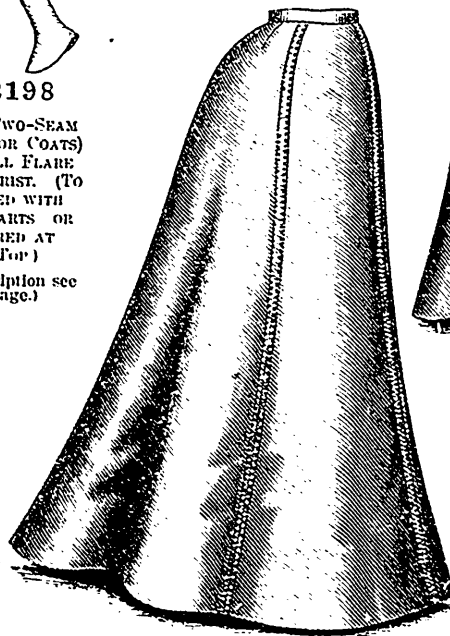


2220

2220

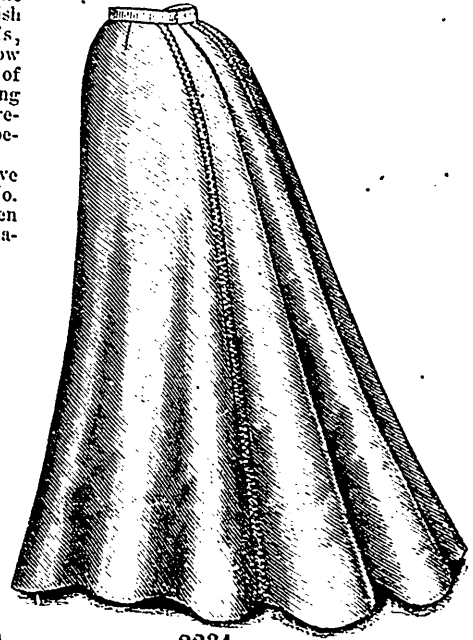
LADIES' TWO-SEAM DRESS SLEEVE.

(For Description see this Page.)



2234

Side Front View.



2234

Side-Back View.

LADIES' FIVE-GORED SKIRT, SLIGHTLY FLARED AT THE FOOT. (KNOWN AS THE SHEATH SKIRT.)

(For Description see Page 693.)

dies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm-hole. To make a pair of sleeves for a lady whose arm measures eleven inches as described, needs seven-eighths of a yard of goods forty inches wide, with a yard and three-eighths of silk twenty inches wide for the puffs and for facings, and five-eighths of a yard of lace net twenty-seven inches wide to cover the puffs. Price of pattern, 5d. or 10 cents.

LADIES' FIVE-GORED SKIRT, SLIGHTLY FLARED AT THE FOOT. (KNOWN AS THE SHEATH SKIRT.)

(For Illustrations see Page 692.)

No. 2234.—This graceful skirt is a new mode, fitting closely at the top and slightly flared at the foot. It is shown developed in Parma violet cloth, and all the seams are finished in tailor style with strappings of the material. The skirt is known as the sheath skirt because of its peculiarly close adjustment. It consists of a smooth front-gore and a wide gore at each side smoothly fitted by hip darts, and two back-gores that have their fulness arranged in an underfolded box-plait at the center of the back. At the seams the parts are ingeniously sprung to produce the flare at the foot, and the skirt ripples at the sides and

trated. It is made with a front-gore, two gores at each side and two back-gores and is smooth at the front and sides with the fulness at the back underfolded in a box-plait or collected in gathers, as preferred. The circular flounce is of even depth where it crosses the bottom of the skirt but is narrowed gradually as it nears the waist, where it shows the front-gore in panel effect, the very circular shaping making it fall in soft ripples. A row of passementerie conceals the sewing-on of the flounce. The skirt may be made with a sweep or in round length, and a small bustle or skirt extender often adds to the stylish appearance. In the medium sizes the skirt measures four yards and an eighth about the lower edge.

This skirt would be especially stylish if made of velvet or silk, being so constructed as to be very suitable for narrow-width goods while imparting a very graceful appearance that is both dressy and effective. Ecrú cloth will develop stylishly by this pattern, and a lining of silk will be added throughout. Two folds of black Liberty satin cover the seam joining the ruffle to the skirt, and a similar fold completes the outer edge of the flounce in the écrú skirt, with excellent results.

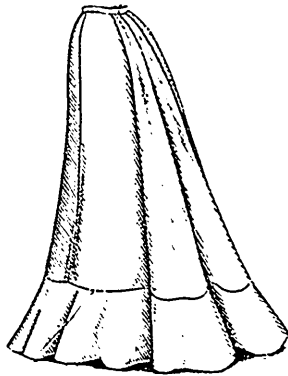
We have pattern No. 2237 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, requires seven yards and a half of material forty inches wide, with four yards and a half of silk twenty inches wide to line the flounce. Price of pattern, 1s. or 25 cents.



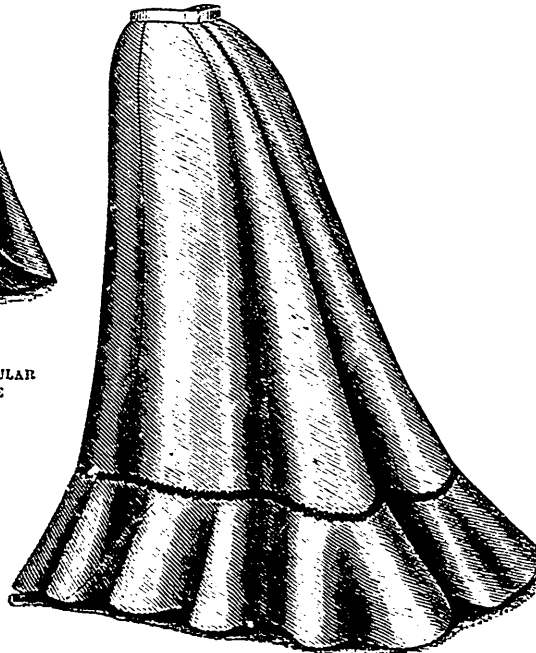
2237  
Side-Front View.

LADIES' SEVEN-GORED SKIRT WITH GRADUATED CIRCULAR FLOUNCE OUTLINING A PANEL FRONT. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.)

(For Description see this Page.)



2237



2237

Side-Back View.

LADIES' SKIRT, CONSISTING OF TWO CIRCULAR BACK-GORES FITTED WITHOUT ANY FULNESS AT THE TOP AND HAVING A CIRCULAR FLOUNCE LOWER PART AND A FULL-LENGTH FRONT-GORE WITH FALL CLOSINGS. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.)

(For Illustrations see Page 694.)

No. 2222.

—This skirt

is shown differently made up at figure No. 180 II in this number of THE DELINEATOR.

This skirt shows a new feature in its front fall closings, which obviate the need of the placket opening at the back and make it possible to fit the skirt in the latest way without any fulness at the top. The skirt is here pictured made of cloth in the new shade known as oyster-gray. It consists of two circular back-gores joined together all the way to the belt and dart-fitted over the hips, a circular flounce that is joined to the lower edge of the back-gores, and a full-length front-gore that is curved to fit smoothly about the round

falls in deep rolling flutes at the back. The skirt measures nearly four yards round at the lower edge in the medium sizes, and with it a small bustle or skirt extender may be worn, if desired.

The skirt may be stylishly developed in any of the fashionable tailor cloths or in crêpon, poplin and other seasonable fabrics. Appliqué braid, lace insertion or bias bands of plaid velvet may be used for decoration.

We have pattern No. 2234 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, calls for four yards of material fifty inches wide, with seven-eighths of a yard of goods fifty inches wide extra to strap the seams. Price of pattern, 10d. or 20 cents.

LADIES' SEVEN-GORED SKIRT WITH GRADUATED CIRCULAR FLOUNCE OUTLINING A PANEL FRONT. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.)

(For Illustrations see this Page.)

No. 2237.—A cloth skirt uniquely fashioned with a silk-lined circular flounce that crosses the back and sides and extends to the waist at each side of the front is here illus

lower corners of the back-gores and join the flounce a little back of these corners. The front-gore is smooth at the top, and the closing is made with buttons and button-holes along extension laps cut on the sides of the front-gore at the top. The skirt is made without any fullness at the belt, but a little below the belt it falls in rolling folds at the back, and the flounce ripples becomingly all round. The skirt may be made with a sweep or in round length. In the round length it measures five yards round at the bottom in the medium sizes. A small bustle or an extender may be used, if necessary.

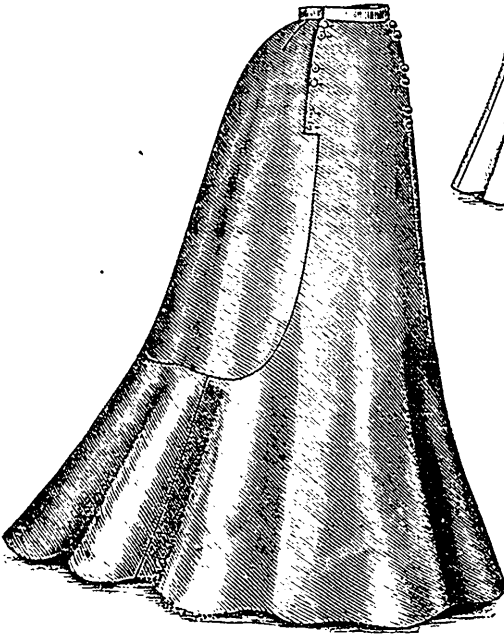
Lady's-cloth, cheviot, serge, camel's-hair, mohair, crêpon, etc., will stylishly develop the skirt. Braid appliqué on net, a new trimming which is supplanting the braid garniture of former seasons, may decorate the skirt, or, if preferred, a tailor finish may be adopted. A row of small black buttons may be sewed to the top of

by two darts and is gracefully rounded at the back, where the ends meet. Joined smoothly to the front-gore and yoke are two circular portions that ripple prettily at the sides and have fullness laid in four backward-turning plaits at the placket, the plaits all meeting at the belt and flaring in rolling folds below. In the medium sizes the skirt measures a little over four yards and seven-eighths at the foot. Fancy braid conceals the joining of the circular portions to the gore and yoke, with very ornamental results. A bustle or small skirt extender may be worn with the skirt. The skirt may be made with or without the seven-gored foundation-skirt, which is smoothly fitted at the sides by single hip darts and has the back fullness collected in gathers.

The skirt will develop equally well in silk and in fine woollen materials, and for plain street costumes or for fancy evening wear. If a plain effect be desired, straps of the material, milliners'-folds or bias velvet can be chosen, or a fanciful effect may be obtained by three ribbon frills placed close together and softly and gracefully curving over the hips while concealing the seam. For a tailor-made skirt, the seams may be covered with bias straps of the material stitched to position, or a severely plain finish may be adopted.

We have pattern No. 2172 in nine sizes for ladies from twenty to thirty-six inches waist measure. To make the skirt for a lady of medium size, call for four yards and an eighth of material fifty inches wide.

Price of pattern, 1s. or 25 cents.



2222

Side-Front View.

LADIES' SKIRT, CONSISTING OF TWO CIRCULAR BACK-GORES FITTED WITHOUT ANY FULLNESS AT THE TOP AND HAVING A CIRCULAR-FLOUNCE LOWER PART AND A FULL-LENGTH FRONT-GORE WITH FALL CLOSINGS. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.)

(For Description see Page 693.)

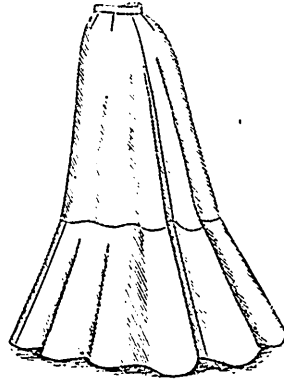
the back of the skirt at each side of the center seam, and often silk cord is laced over them.

We have pattern No. 2222 in nine sizes for ladies from twenty to thirty-six inches waist measure. To make the skirt for a lady of medium size, requires four yards and a fourth of material fifty inches wide. Price of pattern, 1s. or 25 cents.

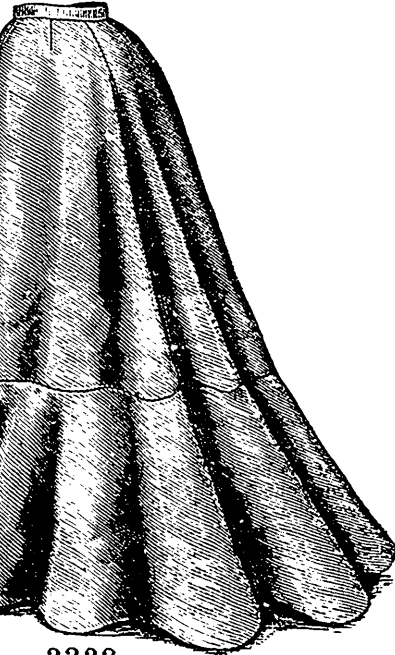
LADIES' THREE-PIECE SKIRT, HAVING THE FRONT-GORE EXTENDED TO FORM A YOKE. (TO BE MADE WITH OR WITHOUT THE SEVEN-GORED FOUNDATION-SKIRT.)

(For Illustrations see Page 695.)

No. 2172.—The unique effect produced by this skirt is decidedly attractive. The skirt is shown made of tailor cloth and trimmed with fancy mohair braid. The front-gore is extended to form a yoke that is smoothly fitted over each hip



2222



2222

Side-Back View.

ed for the stylish, graceful skirt here illustrated. The skirt is shaped with a very narrow front-gore extended in a circular flounce that gives depth to the gore at each side and to the two back-gores. It is fitted by single hip darts, and the slight fullness at the back may be folded in a backward-turning plait at each side of the placket, or it may be gathered, as preferred. The skirt may be in round length or made with a slight sweep. Fancy passementerie outlines the front-gore and conceals the joining of the flounce to the other gores. The skirt measures nearly five yards round at the foot in the medium sizes and may be worn with a small bustle or skirt extender. Black Hercules braid or straps of material will trimly finish

LADIES' FIVE-GORED SKIRT, HAVING THE FRONT-GORE EXTENDED IN A CIRCULAR FLOUNCE TO GIVE DEPTH TO THE FOUR OTHER GORES. (TO BE PLAITED OR GATHERED AT THE BACK AND MADE WITH A SWEEP OR IN ROUND LENGTH.) SOMETIMES CALLED THE PANEL-FLOUNCE SKIRT.

(For Illustrations see Page 696.)

No. 2239.—Green camel's-hair was selected



skirt in tailor style, while fancy passementerie or quillings ribbon on the top and bottom of the flounce will be effective on dressy skirts of broadcloth or handsome crepon in the fancy weaves. For plain or brocaded silk or satin this will be specially effective, and ruchings or folds of the material will be suitable decorations. A severely plain finish, however, be adopted.

We have pattern No. 2239 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, calls for five yards and a fourth goods forty inches wide. Price of pattern, 1s. or 25 cents.

**LADIES' ONE-PIECE SKIRT WITHOUT ANY FULLNESS AT THE TOP AND WITH CENTER-FRONT CLOSING.** (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.) DESIRABLE FOR STRIPES OR PLAIDS AND FOR WIDE OR NARROW GOODS.

(For Illustrations see Page 697.)

No. 2238.—This stylish skirt is shown again in figure No. 173 II in this magazine.

The handsome skirt here illustrated made of striped dress goods is peculiarly adapted to solid and striped goods, since, being all in one piece, it obviates the difficulty of matching the stripes. It is fashioned without a particle of fullness at the top and with only single hip darts at the center of the front, the edges being

the closing being lapped.

Although there is not a bit of fullness at the top, the peculiar shaping of the skirt gives a deep effect to the

skirt which is very attractive, while the

front and sides fit about much flare but

with slight ripples between the hips; the shaping also makes the

lengthwise at the middle of the back and

front edges enough to give a pretty

to the stripes. The skirt may be made in

round length or with a sweep, and a small

skirt extender will often be worn.

In the medium sizes the skirt measures

four yards and three-fourths at the foot.

The skirt will be a splendid style

in plaids, checks and stripes, as well

as the new tucked materials. Wide and

narrow goods are equally appropriate.

We have pattern No. 2238 in nine sizes for ladies from

twenty to thirty-six inches, waist measure. To make the

skirt for a lady of medium size, calls for three yards and five-eighths of goods fifty inches wide. Price of pattern, 1s. or

25 cents.

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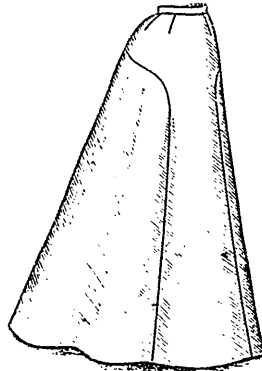
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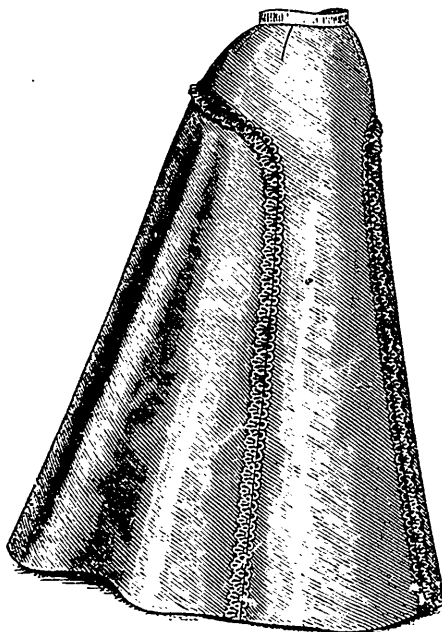
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this graceful skirt, which is shown made of fine black serge. It is fashioned with a three-piece upper part having a broad circular front portion snugly adjusted at each side by three hip darts, and two back-gores may have the slight fullness at the top arranged in a backward-turning plait at each side of the placket or collected in gathers, as preferred. The graduated circular flounce, which is wide in front and gradually narrowed towards the back, is a decidedly new and original feature; it is joined to the lower edge of the upper part, and a small cord covered with black velvet gives a neat completion and emphasizes the odd upper outline. A bustle or skirt extender may be worn with this skirt, which measures four yards and three-fourths round in the medium sizes. The skirt is lined with cerise silk.

Army-blue broadcloth finished with a stitched fold of the material is suitable for this style of skirt, while flat braid or passementerie may be used if a more elaborate

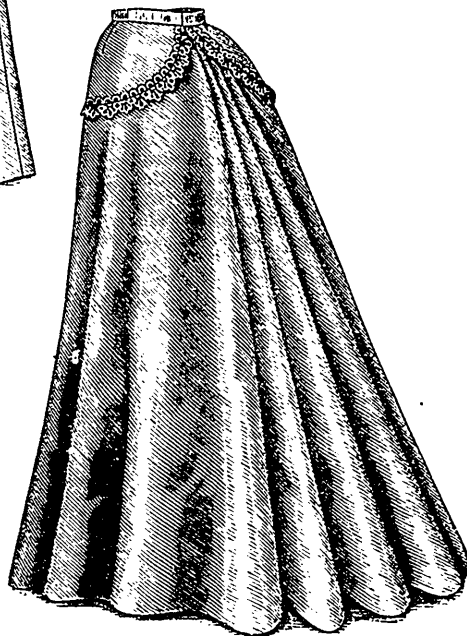


2172



2172

Side-Front View.



2172

Side-Back View.

**LADIES' THREE-PIECE SKIRT, HAVING THE FRONT-GORE EXTENDED TO FORM A YOKE.** (TO BE MADE WITH OR WITHOUT THE SEVEN-GORED FOUNDATION-SKIRT.)

(For Description see Page 694.)

ornamentation be desired. Cashmere, camel's-hair, cheviot cloth and tweed are adaptable to the mode, and folds, ruchings, gimp or ribbon may be used to define the joining of the upper and lower parts.

We have pattern No. 2236 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, will require four yards and three-eighths of goods forty inches wide. Price of pattern, 1s. or 25 cents.

**LADIES' SKIRT, HAVING A SEVEN-GORED UPPER PART AND A SEVEN-GORED FLARE-FLOUNCE LOWER PART.** (KNOWN AT THE SHEATH-FLOUNCE SKIRT.)

(For Illustrations see Page 699.)

No. 2235.—This stylish skirt is known as the sheath-flounce skirt because of its close effect above the flounce. It is shown developed in Oriental-blue cloth. The skirt consists of a seven-gored upper part and a seven-gored flare-flounce lower part, each comprising a front-gore, two smooth gores

**LADIES' SKIRT, HAVING A THREE-PIECE UPPER PART AND A GRADUATED CIRCULAR-FLOUNCE LOWER PART.** (TO BE PLAIDED OR GATHERED AT THE BACK AND MADE WITH A SWEEP OR IN ROUND LENGTH.)

(For Illustrations see Page 698.)

No. 2236.—A new shaping of the circular flounce is seen in

at each side and two back-gores. The upper part is arranged in an underfolded box-pleat at the back, where it falls in graceful folds, and fits the figure in the close, clinging way so fashionable. The flounce is deep and circular in effect and flares becomingly all round. The seam joining the flounce and upper part is concealed by a machine-stitched band of the material, and all the upright seams are stitched in welt fashion. The skirt measures about five yards and an eighth at the bottom in the medium sizes, and a small bustle or an extender may be worn, if desired.

The skirt is particularly desirable for narrow-width goods but may be developed in a variety of materials with pleasing results, silk, brocaded satin, bourette cloth, camel's-hair, plain or corded poplin, serge and lady's-cloth being appropriate. It may be trimmed with bias bands of plaid velvet, ribbon, braid appliqué or lace insertion, if desired. To wear with silk waists this skirt will prove very satisfactory developed in heavy corded black silk with two narrow milliner's-folds of the material defining the meeting of the flounce and upper part.

We have pattern No. 2235 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, calls for four yards and three-eighths of material fifty inches wide, with one yard of goods fifty inches wide extra for strapping. Price of pattern, 1s. or 25 cents.

LADIES' PETTICOAT-SKIRT WITH TWO GRADUATED FLOUNCES.

(For Illustrations see Page 700.)

No. 2150.—A charming novelty in the petticoat-skirt stylishly designed with two graduated circular flounces is here illustrated made of violet silk and daintily trimmed with ruches of the material. The skirt consists of a narrow front-gore, two gores at each side and a straight back-breadth; it is smoothly fitted across the front and sides by single hip darts, while the back is drawn up in gathers on tapes run under the bias facing finishing the top. The two flounces are narrow at the front but become gradually deeper towards the center of the back; they are both applied upon the skirt, one above the other, the top flounce being neatly finished with a cording. The petticoat-skirt in the medium sizes measures three yards and a fourth round the bottom.

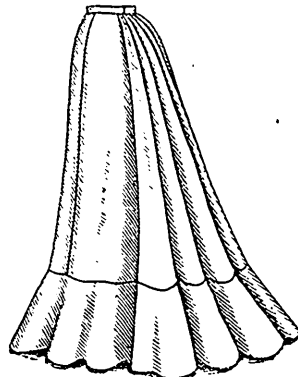
Although silk is used in this instance, cambric or lawn elaborately lace-trimmed will be very handsome and can suitably be worn under light evening dresses.

We have pattern No. 2150 in nine sizes for ladies from twenty

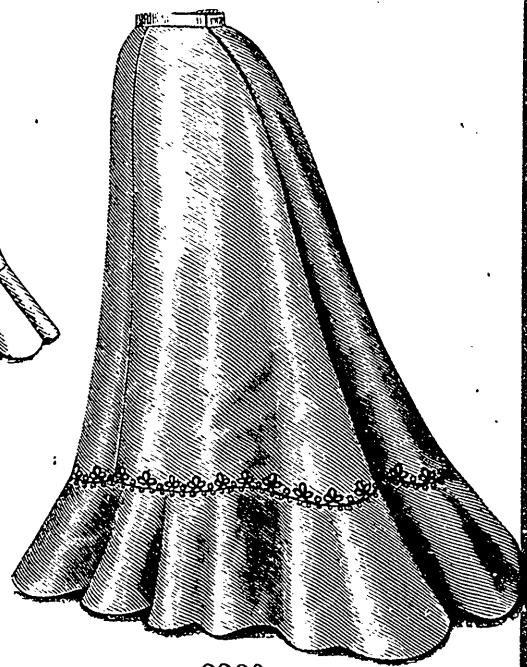
to thirty-six inches, waist measure. To make the petticoat skirt for a lady of medium size, requires fourteen yards of three-eighths of material twenty inches wide. Price of pattern, 10d. or 20 cents.

LADIES' CORSET-COVER WITH WHOLE FRONT AND BACK (KNOWN AS THE BABY WAIST CORSET-COVER.) (For Illustrations see Page 701.)

No. 2152.—A new fancy in underwear is seen in this baby waist corset-cover, which is made with only under-arm



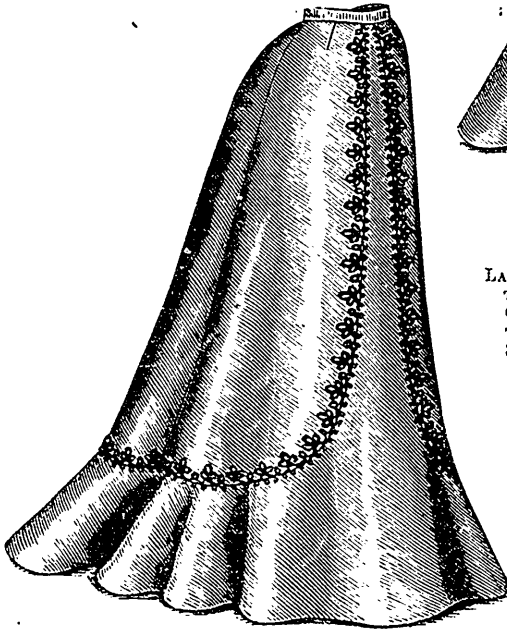
2239



2239

Side-Back View.

LADIES' FIVE-GORED SKIRT, HAVING THE FRONT-GORE EXTENDED IN A CIRCULAR FLOUNCE TO GIVE DEPTH TO OTHER FOUR GORES. (TO BE PLEATED OR GATHERED THE BACK AND MADE WITH A SWEEP OR IN ROUND LENGTH SOMETIMES CALLED THE PANEL-FLOUNCE SKIRT.) (For Description see Page 694.)



2150

Side-Front View.

short shoulder seams, the front and back be whole and the corset-cover slipped on over head. It is illustrated made of nainsook trimmed with fine embroidered edging and bon-run beading. The neck is in low round outline and is gathered slightly at the center across the back and front and drawn in closely as desired by a ribbon run through band of beading. The corset-cover reaches only to the waist, where it is drawn in closely by ribbon or tapes inserted in a hem at lower edge and drawn out at the center the front and tied. A frill of edging trims arm-holes and neck.

This style of corset-cover is easy to make and very dainty in appearance and will be developed in cambric, lawn or nainsook, with lace or embroidery for decoration. A row of insertion arranged across the front at bust would be effective, and bands of beading through which ribbon is run may decorate the arm-hole in conjunction with the edging. Bows of baby ribbon may further decorate the waist, being placed on the shoulders and at intervals the band finishing the neck.

We have pattern No. 2152 in four sizes for ladies from thirty-two to forty-four inches, bust measure. To make corset-cover for a lady of thirty-six inches, bust meas-

needs a yard and an eighth of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.

SOME STYLISH TAILOR SKIRTS.

(Illustrated on Page 649.)

LADIES' NIGHT-GOWN WITH YOKE BACK.

(For Illustrations see Page 701.)

No. 2154.—A comfortable night-gown is here illustrated made of fine cambric and effectively trimmed with insertion and frills of embroidered edging. The gown is shaped with a slightly arched back-yoke, to which the lower part

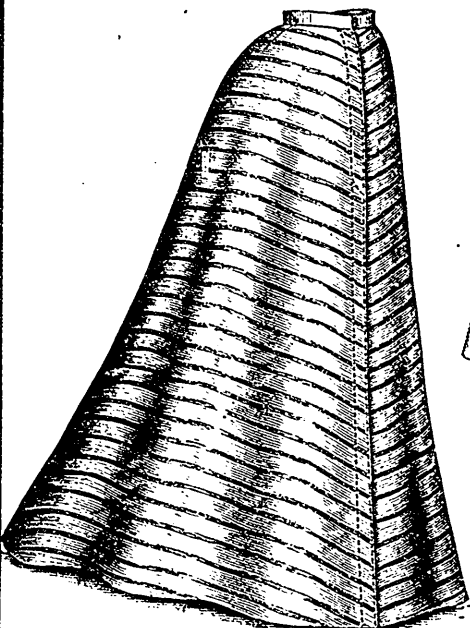
The faultlessly gowned woman considers with as much care as she devotes to her basque or outside garment the lines upon which her skirt is cut. Indeed, the success of the stylish costume depends largely upon the skirt, and in these days of elaborate decoration the severity which formerly characterized the skirt of a tailor gown has given place to a tasteful adaptation of braid, bias bands of cloth or satin and other suitable garnitures. Machine-stitching in several rows remains a popular finish and is wonderfully ornamental. The present modes are especially distinguished by the graduated flounce, which imparts such a graceful flare about the bottom. The upper portion is either gored or circular and to be thoroughly approved must fit the form perfectly. A drop skirt of plaid or glacé taffeta is the lining chosen, and when the outside material is in some neutral shade this lining could be of a bright warm tint to enhance its beauty. Numerous materials are appropriate for developing the perfectly appointed street skirts shown in the illustrations. Broadcloth and satin-faced cloth, heavy-weight coverts, Venetians, tweeds, chevots and the regular tailor suitings are among those most frequently selected. All the patterns used in this charming group are cut in nine sizes from twenty to thirty-six inches, waist measure, and cost 1s. or 25 cents each, with the exception of No. 9597, which costs 1s. 3d. or 30 cents, and No. 2084, which costs 10d. or 20 cents.

No. 9597.—The stylish skirt shown in the illustration is a mode especially desirable for street wear. It is almost universally becoming, and its simplicity will recommend it to those of conservative tastes. It consists of a tablier upper portion and a circular lower portion. Several rows of machine-stitching decorate the bottom of the lower portion and also give a pleasing finish to the tablier above a heavy cord of satin which neatly joins the two portions. The material chosen is black Venetian cloth.

No. 9727.—Blood-bay broadcloth and black silk and mohair braid are attractively associated in this stylish mode, which is a five-gored model with a circular Spanish flounce. The braid is pleasingly applied in three straight rows outlining the two side seams of the gored portion. Two rows of the braid are carried down the sides and back of the skirt, while a single row heads the flounce directly in front: the third row ends in a graceful coil at each side.

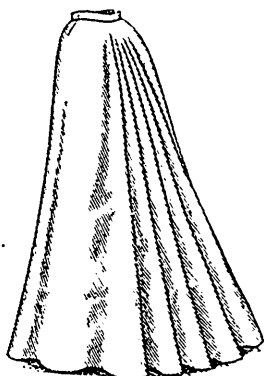
No. 1982.—A graduated seven-gored circular flounce is the distinctive feature of this skirt, which has a seven-gored upper part. Handsome decoration is achieved by the artistic disposal of soutache braid at the lower edge of the flounce and where the two portions are attached. Black, dark-green, navy-blue or seal-brown cloth would be appropriate with the black braid trimming for this stylish mode.

No. 2084.—For the figure that cannot take advantage of the



2238

Side-Front View.



2238

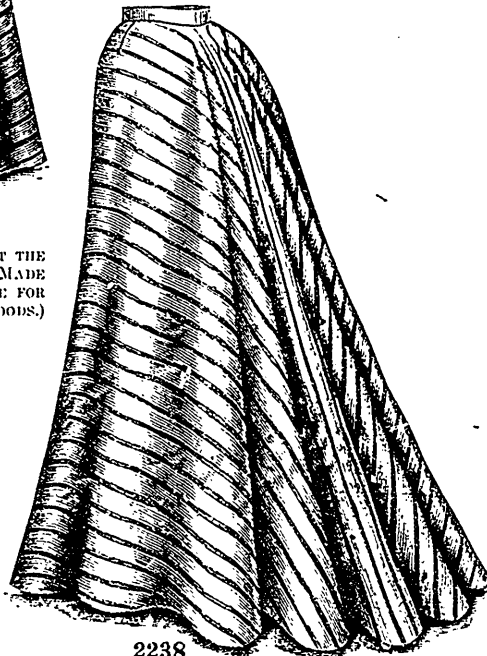
LADIES' ONE-PIECE SKIRT WITHOUT ANY FULNESS AT THE TOP AND WITH CENTER-FRONT CLOSING. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.) DESIRABLE FOR STRIPES OR PLAIDS AND FOR WIDE OR NARROW GOODS.

(For Description see Page 635.)

of the back is joined after being gathered across the center. The fronts are joined to the back by shoulder and under-arm seams. Seven tucks taken up in the top of each front give a smooth effect about the neck while allowing the necessary fullness below, and at the front edge the right front is arranged in a box-pleat that is overlaid nearly half-way down from the neck by a band of insertion bordered at the lower end and on both sides with a full frill of edging. The closing is made through the insertion with buttons and button-holes, and the fronts are stitched together below. A softly rolling collar with rounding front corners is trimmed with embroidered edging and gives suitable completion to the neck. The one-seam sleeve is gathered at the top and bottom and finished about the wrist by a band of insertion and a frill of edging.

Nainsook, muslin, dimity and Lonsdale are all extensively used for night-gowns, and lace or hemstitched ruffling will furnish dainty decoration.

We have pattern No. 2154 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the garment for a lady of medium size, requires five yards and a half of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.



2238

Side-Back View.

flounced models the illustration shows a very attractive and suitable mode. It is seven-gored and is shaped so that a slight flare is perceptible at the foot, lending admirable grace: it is appropriately termed the sheath skirt. Finely checked cheviot was used to develop the mode. A simple decoration of braid finishes the bottom of the skirt, and the seams are concealed by bias bands of the material stitched on both edges.

No. 1880.—The tablier upper portion which characterizes this mode is extremely pointed, and the circular lower portion is graduated from a very shallow depth in front almost to the waist in the back, the result being very effective because of the deep, full ripples which fall in the lower part. Satin-faced cloth with bias bands of satin were employed to develop this attractive skirt. Bands of the material stitched on each edge would be a pleasing substitute for those of satin.

No. 2123.—This skirt is developed in hand-

No. 1867.—Another example of the sheath skirt is shown in the illustration. It is seven-gored and flares stylishly at the bottom. The back fullness is underfolded at the center, producing a perfect adjustment. In this instance mixed tweed is used to develop the skirt and has a simple decoration composed of narrow straps of the material machine-stitched on the seams.

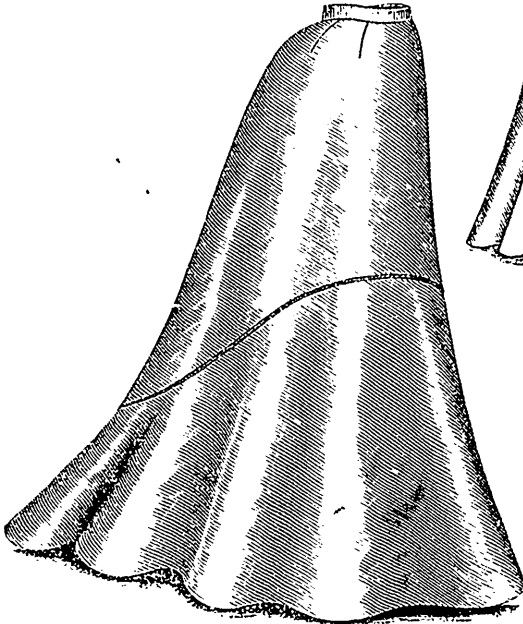
MATINÉES AND TEA-JACKETS.

(Illustrated on Page 361.)

The dainty *négligé* jacket possesses so many charming features that every woman of aesthetic taste includes one or more in her wardrobe. The tea-jacket, as its name implies, is especially appropriate when the cup of afternoon tea is being served in one's boudoir to intimate friends. The more simply fashioned *négligées* are designed to promote the wearer's comfort rather than enhance her charms, though it is possible to accomplish both results. Just now there is a fancy for wearing in one's own room the dressy tea-jacket and elaborate silk petticoat. Skirts of sheer mainsook or organdy are shaped to wear over these petticoats and their decorations of fine lace and insertion make them positively beautiful. The illustrations offer some pleasing suggestions that may quite readily be developed with the aid of the patterns.

A pleasing mode is shown in the dressing-sack designed by pattern No. 1667 which is in nine sizes from thirty to forty-six inches, bust measure, and costs 1s. 6d. or 25 cents. It is fashioned from old-rose cashmere trimmed with guipure lace and insertion and dark olive-green ribbon. The

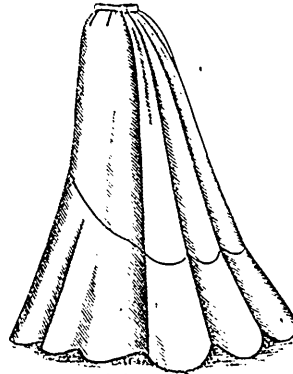
comfortably fitting fronts are confined at the waist with ribbons loosely tied. The insertion is applied on the fronts and lower part above the hem, and the material is cut away from beneath. A carefully shaped sailor-collar the distinguishing feature of the mode. deep frill of lace edges the collar giving becoming breadth, and the insertion which carries out the outline adds to its charms. turn-over collar ornamented with the insertion is adjusted over the sailor collar, though



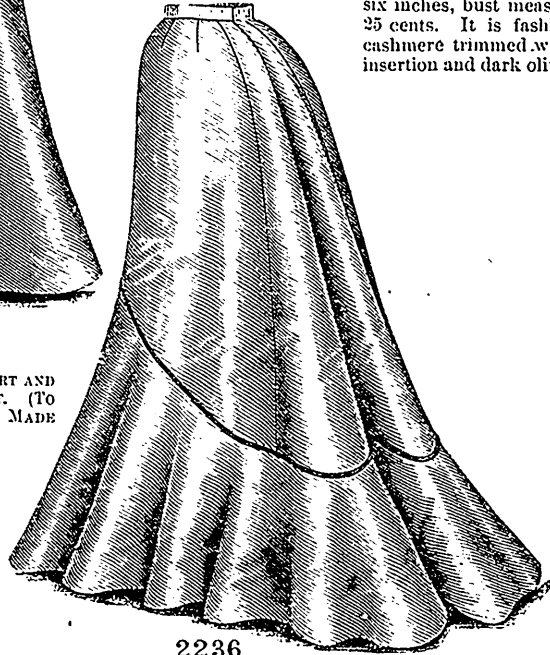
2236

Side-Front View.

LADIES' SKIRT, HAVING A THREE-PIECE UPPER PART AND A GRADUATED CIRCULAR-FLOUNCE LOWER PART. (TO BE PLAITED OR GATHERED AT THE BACK AND MADE WITH A SWEEP OR IN ROUND LENGTH.) (For Description see Page 695.)



2236



2236

Side-Back View.

some, glossy broadcloth in the new shade of blue known as army or national blue. Appliqués of the material in fancy design adorn the skirt in an attractive manner. On the lower part of the graduated circular flounce and the lower part of the seven-gored upper portion these appliqués are arranged at regular intervals. Two stitched strips of the cloth give a neat finish where the upper and lower portions are joined, and one strip is applied on the lower edge of the flounce. Braid ornamentations may be used instead of the cloth appliqués with pleasing results.

No. 1759.—A circular flounce extends in a point at the front of this skirt, which has a circular upper part and may be made with or without the seven-gored foundation-skirt. An elaborate decoration of fancy braid is applied on the flounce directly in the center and radiates from here in a single row on the lower edge. Outlining the top of the flounce is another row of the braid. These braided designs may be procured all ready to apply or may be made by any clever modiste. Green cloth—the dark rich shade known as hunter's-green—with the braiding of black and gold would make a charming combination.

this feature may be omitted, if undesirable. Sleeves in bishop style are finished with a frill of the material trimmed with a band of the insertion, and a narrow band of insertion confines them at the wrists. Pearl or fancy buttons may be used to effect the closing through button-holes down the front.

A full vest and large sailor-collar are attractive features of the tea-jacket embraced in pattern No. 1951, which is cut in nine sizes from thirty to forty-six inches, bust measure, and costs 10d. or 20 cents. Cream-white nun's-voiling and heliotrope taffeta were combined in this garment with point d'Aleçon lace and insertion as a garniture. The fronts open over full vest of taffeta. The insertion is let into the front

back of a jabot frill of the lace and continues around the lower edge. The insertion is laid near the edge on the collar, which is additionally ornamented with a full frill of lace. A standing collar of the heliotrope silk has a ruffle of the lace, which falls over gracefully and lends a charming softness to the features of the wearer. A deep frill of the lace finishes the wrists, and two bands of the insertion are disposed above. The sleeves are quite tight-fitting and are gathered into the arm-holes. This particular style is most appropriate for the hostess who presides over the tea-table.

Dainty French flannel was used to make the dressing-sack pictured in pattern No. 9337, which is cut in nine sizes from thirty to forty-six inches, bust measure, and costs 1s. or 25 cents. Simplicity characterizes the mode, and a simple turn-down collar may be substituted for the sailor type, if preferred. The back is adjusted by the usual gores and seams, and the fronts are perfectly easy and unconfined. Feather-stitching in a brightly colored silk follows the front and bottom hems and also the edge of the collar and sleeves just above the frill of the material that relieves the severity of the garment. The edge of the frill is pinked and button-hole-stitched with pleasing effect. Comfortable two-seam sleeves are gathered into the arm-holes. A bow of satin ribbon to match the color adopted for the feather-stitching is disposed at the neck in front under the sailor collar.

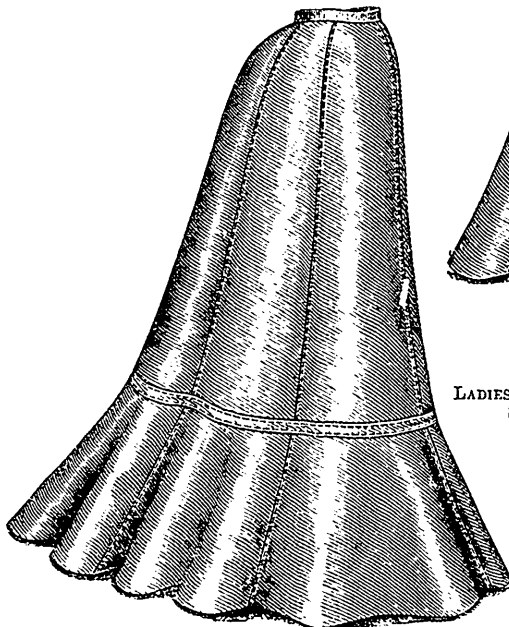
Among the late models the greatest novelty is the garment embodied in pattern No. 1514, which is in four sizes from thirty to forty-two inches, bust measure, and costs 1s. or 25 cents. The kimono or pajamas is an adaptation of a style made popular by the Japanese, and when worn with the charming grace characteristic of the women of this nation the effect is very artistic. Perfect comfort is suggested in its loose flowing lines. The fronts are crossed in surplice fashion and open becomingly at the neck. Figured Japanese silk showing scarlet, brown, green and gold on a deep cream background was used in this instance in combination with a solid-red silk.

A very dressy example of the Louis XV. style is produced in the tea-jacket embodied in pattern No. 1513, which is in seven sizes from thirty to forty-two inches, bust measure, and costs 1s. or 25 cents. Rich dark-purple velvet and burnt-orange satin were united in this dressy tea-jacket with jewelled trimming and point Venise lace as decorative features. The garment is closely adjusted in the back; the fronts are loose and open over a full vest of the satin which has a peplum effect below the waist. The fancy collar, which has the effect of wide revers at the front, and the elbow sleeves, in mousquetaire style and having fancifully shaped caps over the shoulders, are points of interest; the fancy collar is of the satin, which also lines the shoulder caps. Jewelled trimming outlines the edges of the fronts, the caps and the lower edge of the sleeves above the deep lace frill. A ruffle of the lace extends around the bottom of the fancy collar and down each side of the fronts in cascade or jabot effect. A frill is adjusted becomingly at the back of the high standing collar.

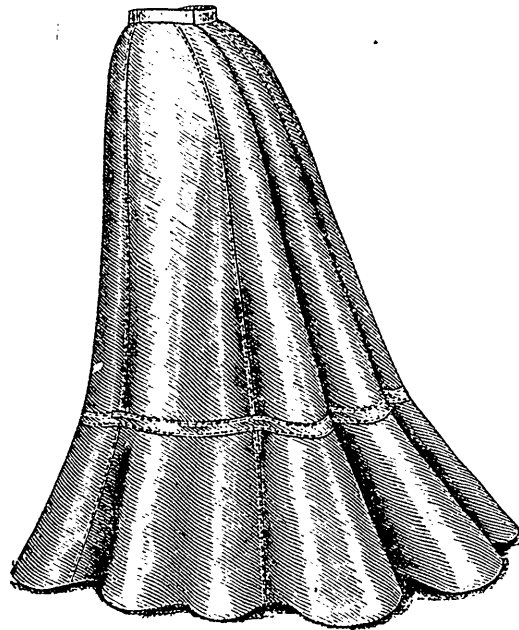
The extremely graceful and becoming Empire style is shown in the tea-jacket modelled by pattern No. 9239, which is in seven sizes from thirty to forty-two inches, bust measure, and

costs 1s. 8d. or 30 cents. Delicately tinted yellow or lemon-color India silk and trimmings of point de Paris lace and black velvet ribbon are associated in this dainty garment. The back has three flute-like plaits falling from the neck in Watteau style, and the sides are adjusted by under-arm gores. The full front portions hang from a square yoke overlaid with very wide lace at each side and a center yoke showing several broad tucks. Comfortable bishop sleeves with a lace frill at their lower edge headed by the velvet ribbon, which is tied around at the wrist or elbow—according to the length used—are gathered into the arm holes. A high standing frill of the lace adorns the neck above the folded ribbon stock, which has a bow at the back.

Another attractive mode, known as the Watteau Marquise jacket, is embodied in pattern No. 1511, which is in seven



2235  
Side-Front View.



2235

Side-Back View.

LADIES' SKIRT, HAVING A SEVEN-GORED UPPER PART AND A SEVEN-GORED FLARE-FLOUNCE LOWER PART. KNOWN AS THE SHEATH-FLOUNCE SKIRT.

(For Description see Page 695.)

sizes from thirty to forty-two inches, bust measure, and costs 1s. or 25 cents. Brocaded and plain satin in two harmoniously blending colors were united in developing this very highly approved model. The back is in Watteau effect, and the fronts open over a full vest of the plain satin which has several narrow tucks simulating a short yoke. Revers of the dark satin are faced with the lighter shade and edged with a narrow jewelled trimming; they fall in a graceful jabot on each side of the full vest. The tight-fitting

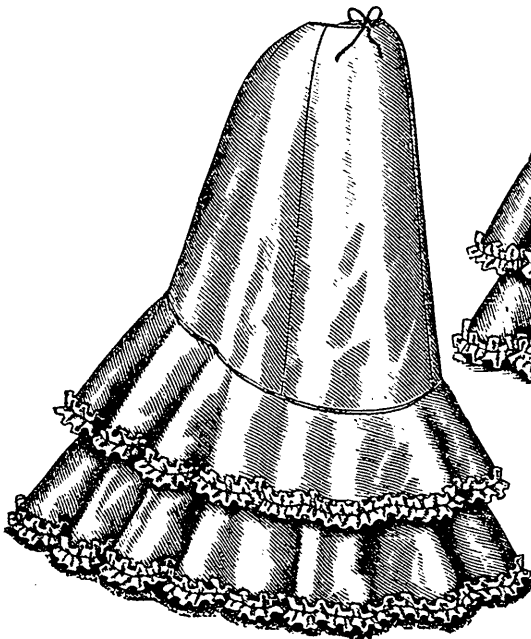
sleeves have a small puff at the shoulder and are further adorned with caps of the delicately tinted satin ornamented with three tucks. A ribbon stock and bow are at the neck, and deep lace frills fall over the hands at the wrists.

Daintiness is the keynote of the matinée made up by pattern No. 1876, which is in seven sizes from thirty to forty-two inches, bust measure, and costs 10d. or 20 cents. Both the back and fronts fall full and loose from the becomingly low neck; and a close adjustment at the sides is achieved by under-arm gores. White China silk with fine Valenciennes lace and insertion were associated in this charming mode. Bands of insertion outline the bretelles, and a deep ruffle of the lace is arranged or the edge, giving becoming breadth to slight figures, which always appear advantageously in these fluffy negligees. The insertion also gives ornamentation to the bottom of the

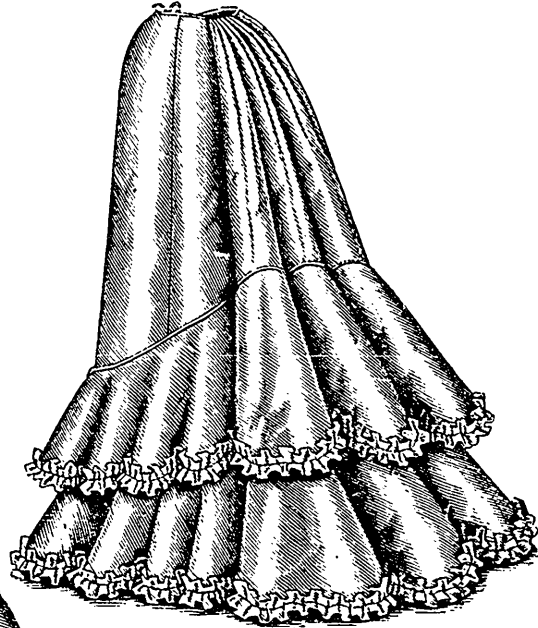
garment above the ruffle of lace, which is placed directly on the edge, lending a most dressy air. The sleeves are tight-fitting and in elbow length, though they may be full-length if preferred. Bands of insertion and a frill of lace adorn the sleeves. A narrow frill of lace finishes the low neck. Cashmere or any soft wool goods would be especially appropriate for this mode, with decorations of *herre* or *point d'Alençon* laces.

General utility is suggested by the simple design embodied in pattern No. 1505, which is in nine sizes from thirty to forty-six inches, bust measure, and costs 1s. or 25 cents. Figured cider-down was used to make this neat dressing-sack or matinee with plain satin and silk cords and buttons for decoration. A sailor collar of the material edged with a broad band of satin is the distinctive feature. A facing of satin on the front edges and around the bottom of the garment adds to its beauty. The sleeves, which are comfortably tight-fitting, have simulated cuffs of the satin band. The closing is effected by the silk cords or frogs over oval buttons.

Checked French flannel was selected for the matinee developed by pattern No. 1508, which is in nine sizes from thirty to forty-six inches, bust measure, and costs 1s. or 25 cents. The loose fronts fall from a triple-pointed yoke, which is outlined with guipure insertion; the insertion also gives a pleasing finish to the right front, which overlaps the left. The back and sides are fitted smoothly, the shaping producing



2150

*Side-Front View.*

2150

*Side-Back View.*

LADIES' PETTICOAT-SKIRT WITH TWO GRADUATED FLOUNCES.

(For Description see Page 696.)

ripples in the skirt portion. Pointed cuffs finish the full sleeves and are emphasized by the insertion. A frill of lace is at the wrists and also finishes the crush collar of ribbon tied at the back.

A many-pointed sailor-collar which gives pleasing becomingness to slender figures characterizes the charming tea-jacket pictured in pattern No. 1503, which is in nine sizes from thirty to forty-six inches, bust measure, and costs 1s. or 25 cents. A delicate shade of rose cashmere with ornamentation of all-over guipure lace and lace edging and black velvet ribbon were associated in this dainty mode. Basque seams at the sides and back effect a close adjustment, and the front is made up of a full center-front that is in square outline at the top and shirred to the bust. Loose, plain side-fronts are arranged over dart-fitted under-fronts. The fancifully shaped sailor-collar is entirely overlaid with all-over lace and has a full frill of lace on the edge. The full sleeves are finished with deep frills of the lace and may be in full or three-quarter length, as preferred.

## FASHIONABLE COATS AND JACKETS.

(Illustrated on Page 653.)

This season's coat and jacket may be finished in severe tailor fashion or may receive any amount of ornamentation individual taste dictates. The essential feature is perfect adjustment. These nobby top-garments are generally conceded to be more becoming when cut in medium or short length than in three-quarter or full length, though tall, well-formed figures appear to advantage in the latter types. The short jacket fittingly supplements a tailor skirt when made of either the same or a contrasting material. Heavy cloth and cloakings are used, and they may be decorated with any of the numerous seasonable trimmings. The patterns embodied in these stylish modes are cut in nine sizes from thirty to forty-six inches, bust measure, with the exception of Nos. 2038 and 2099, which are in eight sizes from

thirty to forty-four inches, bust measure; and each pattern costs 10d. or 20 cents.

No. 2127.—A mode of unusual jauntness is shown in this illustration. The coat is becomingly short and is adjusted almost close by single bust-darts, which extend to the lower edge, and under-arm and side-back gores. The back is fashioned without a center seam, and graceful fullness in the skirt is arranged in an underfolded box-pleat at each side-back seam. The fronts are closed in double-breasted style with buttons and button-holes and are reversed at the top in large pointed lapels that extend beyond the ends of the rolling collar.

Silk-and-mohair braid decorates the edges of the garment, simulates cuffs and adorns the shapely pocket-laps which conceal openings to inserted side and left breast-pockets. The rolling collar is of velvet, and the material selected for the coat is very dark blue kersey.

No. 1972.—A two-toned covert in heavy weight was employed to develop this exceptionally stylish jacket, which shows the fly-front closing. A close adjustment at the back and sides insure a perfect fit, and the fronts are somewhat in box effect. A rolling collar with short lapels below gives the usual neck-completion. Inserted hip-pockets and a left-breast pocket are concealed by square-cornered pocket-laps. The fullness in the two-seam sleeves is collected in gathers at the top, though plaits may be substituted, if preferred. Machine-stitching applied in several rows gives a pleasing finish to the jacket. A skirt to match would complete a very stylish toilette. A fur boa might be fittingly worn with this garment when the weather is very cold.

No. 1925.—The illustration shows the much approved mode known as the Admiral jacket, which is decorated with the usual braid adornments, shoulder straps, etc. It is in double-breasted style and fits tightly at the neck. A military collar of velvet edged with narrow gilt braid and cuffs of a similar character are important factors. The shoulder straps are of velvet edged with gilt braid and are secured with a gilt button at each end. Frogs of black and gilt braid are adjusted on the front of the

jacket over round gilt buttons. The sleeves may be gathered or plaited into the arm-holes.

No. 2038.—This attractive mode is in double-breasted style and is distinguished by the Nansen collar, which lends becoming breadth to the slender figure. Blue and white cloth are united in the coat, the sides and back of which are closely adjusted by under-arm and side-back gores and a center seam. The regula-

tion coat laps and plaits are defined by a small button at the top of each plait. The pocket-laps and front edges of the coat are finished with machine-stitching, and cuffs are simulated with the stitching. The closing is made by buttons and button-holes.

No. 2032.—The thoroughly up-to-date jacket pictured is developed in heavy black cloth and trimmed with Persian lamb binding and fancy-edged braid. It is in single-breasted style and cleverly adjusted in a way to accentuate the lines of a well-proportioned figure. Single bust darts effect this adjustment in the fronts, and under-arm and side-back gores and a center seam are the other features. The collar is perfectly straight and high, in a somewhat military style. A strip of Persian lamb decorates each front edge, the collar and the wrists. Braid ornamentation is applied in straight rows parallel with the fur trimming. Square-cornered pocket-laps over the hip pockets are adorned with the braid.

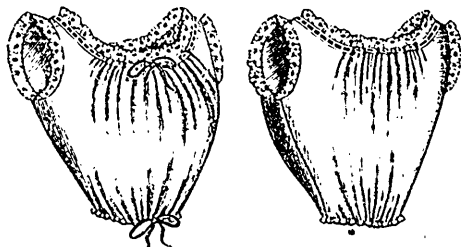
No. 9959.—The three-button cutaway jacket shown in the illustration may be made to be worn open or closed and with a notched or Nansen collar. It is shown made up in rough heavy chevot with the notched collar of velvet. Hip pockets are concealed by rounding pocket-laps simply machine-stitched. The same decoration gives a pleasing finish to the edges of the garment and also to the seams, which are

pressed opened and stitched at each side. The sleeves may be gathered into the arm-holes or plaited, as preferred. A vest of handsome cloth with a row of bullet buttons arranged very close together down the center is almost an essential with this mode.

No. 1891.—The sack back and fly front are features of this fashionable jacket, which is illustrated suitably developed in tan melton, with the rolling collar of velvet in a darker shade. Machine-stitched straps of the material give the very desirable tailor finish to the edges of the jaunty garment. A left-breast and two hip-pockets are concealed by square-cornered pocket laps, which are also finished with strapping at their edges.

No. 2031.—The novelty in this model is the large triangular revers from throat to bust; the right front is lapped over the left front so as to close diagonally to the waist and open slightly below. Tapering lines are given the figure by the perfect adjustment of the coat. The back falls in a narrow tab over underlaps which are cut on the side-backs. The lower front corners of the jacket are rounded. The flaring collar composed of four joined sections is particularly becoming. Three rows of flat braid carry out the shaping of the revers, and machine-stitching between these rows and on the outer edge lends additional attractiveness. The collar has one row of braid near the edge on the inside, and the stitching gives a neat finish. Slanting hip-pockets also have their edges stitched, and round cuffs are outlined on the gathered sleeves with two rows of stitching. The closing buttons are arranged in a novel manner in rows of three at the top and at the waist.

No. 2099.—One of the latest innovations is pictured in this garment, which has distinctive features in the hip seams and in double-breasted fronts which close diagonally. Large pocket-laps are joined on in the hip seams. Black kersey was used for making the jacket, with the rolling collar inlaid with velvet.



2152

Front View.

2152

Back View.

LADIES' CORSET-COVER WITH WHOLE FRONT AND BACK.  
(KNOWN AS THE BABY WAIST CORSET-COVER.)

(For Illustrations see Page 696.)



2154

Front View.

2154

Back View.

LADIES' NIGHT-GOWN WITH YOKE BACK.

(For Description see Page 697.)

Large buttons add ornamentation as well as being of practical use. Machine-stitching gives a neat completion to the edges of the garment. The sleeves may be gathered or plaited. The high favor shown coats with skirts assures the popularity of the jacket.

# THE DRESSMAKER

## IMPORTANT DETAILS OF FINISHING.

An important factor to the amateur dressmaker and one that is too often neglected is the correct manner of neatly and stylishly finishing a garment. The word "finishing," as here used, is a term and embraces many little details

few instances the entire flounce is lightly interlined with soft crinoline. The result is most pleasing, giving as it does a prettily fluted effect about the foot. When the skirt is made without a loose foundation, it is neatly finished at the lower edge with a bias velveteen binding or with a small cord covered with the dress

material. Another very important feature most noticeable in skirts this season is found in the unique ways that have been designed to close them. Skirts are not opened invariably at the back or side-back, as formerly, but often at each side of the front and sometimes at the center of the front, while no attempt is made to close them in a concealed style as heretofore. Indeed, it seems that the openings are rather emphasized than otherwise. Buttons and button-holes are extensively used to give a secure adjustment, or the placket is closed with hooks and eyes or patent fasteners that resemble glove catches; and an ornamental effect is added by arranging two rows of buttons side by side and using cord to form a lacing. Even the style of making plackets seems to have undergone quite a change, a new idea having lately been introduced by

which wide extensions are cut upon the gores that are to be left open, to form laps which entirely prevent the skirt from gaping. The sleeves at present are decidedly original and show a strong tendency to return to the tight-fitting styles of long ago. Two of the newest and most popular examples are the sleeves which have all the fulness at the top removed by darts and those made with small circular caps or tops that are plainly fitted to the top of the upper portion.



FIGURE No. 34 X.

FIGURE No. 35 X.

FIGURES Nos. 34 X AND 35 X.—LADIES' RECEPTION COSTUME AND VISITING TOILETTE.

FIGURE No. 34 X.—(Cut by Pattern No. 2177; 9 sizes; price 1s. 3d. or 30 cents.) FIGURE No. 35 X.—(Cut by Basque Pattern No. 2164; 7 sizes; price 10d. or 20 cents; and Skirt Pattern No. 2237; 9 sizes; price 1s. or 25 cents.)

the foundation is generally made with a knife-plaited frill about six inches in width. The skirt hem may be either slip-stitched or finished with rows of machine-stitching; the latter fashion is at present much in vogue. This style of making skirts over loose silk foundations is very graceful and is sure to be generally liked. A particularly pleasing and entirely new method of finishing was exhibited upon the skirt of a new French mode, which was smoothly silk-lined and completed at the bottom with three rows of velvet fashioned into milliners' folds that showed most effectively against the colored background. The artistic variation this produced was suggested probably by the bias velveteen bindings that have been in use so long.

In finishing tailor suits a large amount of latitude is permissible, although they also aim after clinging rather than stiff

effects. Many tailor suits are simply hemmed and made over foundation skirts as described above, while others are smoothly lined, with sometimes a narrow band of canvas or soft hair-cloth interlining about the bottom ranging in width from three to five inches; quite as often, however, the interlining is entirely omitted. The circular-flounce skirts that are now worn upon any and all occasions are sometimes slightly stiffened, and in a

few instances the entire flounce is lightly interlined with soft crinoline. The result is most pleasing, giving as it does a prettily fluted effect about the foot. When the skirt is made without a loose foundation, it is neatly finished at the lower edge with a bias velveteen binding or with a small cord covered with the dress material.

Another very important feature most noticeable in skirts this season is found in the unique ways that have been designed to close them. Skirts are not opened invariably at the back or side-back, as formerly, but often at each side of the front and sometimes at the center of the front, while no attempt is made to close them in a concealed style as heretofore. Indeed, it seems that the openings are rather emphasized than otherwise. Buttons and button-holes are extensively used to give a secure adjustment, or the placket is closed with hooks and eyes or patent fasteners that resemble glove catches; and an ornamental effect is added by arranging two rows of buttons side by side and using cord to form a lacing. Even the style of making plackets seems to have undergone quite a change, a new idea having lately been introduced by



edges, instead of being joined in a seam, are brought together and tacked along a firm linen stay and then cross-stitched to the stay. To give a correct tailor finish to the darts they are pressed very carefully over a rounded surface. If a tailor's board of this description is not at hand, make a ball of any goods rolled firmly and press the darts around it, which will give the necessary finished appearance to the ends.

In cap-top sleeves the finishing is easily and quickly accomplished. The canvas is cut to correspond exactly with the outside cap and also used to face the top of the upper sleeve-portion for about three inches. The seam in the canvas and in the dress material should be firmly pressed so as to lie very smooth, as upon this depends to a large extent the stylish appearance of the entire sleeve.

DESCRIPTIONS OF FIGURES.

FIGURES NOS. 34 X AND 35 X.—LADIES' RECEPTION COSTUME AND VISITING TOILETTE.—The beautiful costume shown at figure No. 34 X combines gray taffeta and Renaissance lace, and bands of chinchilla yield attractive decoration. The gracefully draped waist has a pointed yoke and closes invisibly at the left side. The yoke is of Renaissance lace and is outlined with a band of the fur, and the standing collar is similarly treated. The sleeves are tight-fitting and have puffs at the shoulder with the fur placed at their lower edge. An appliqué of the lace relieves the plainness of the sleeve below the puffs, and cuffs to correspond with the collar decorate the wrists. A girdle of the silk has a band of fur on each edge and is pointed in front. The skirt is circular in shape and has a graduated circular flounce as its distinctive feature. Very elaborate ornamentation is given the flounce by lace and fur. This attractive mode is embodied in pattern No. 2177, which costs 1s. 3d. or 30 cents.

One of the latest novelties of the season is illustrated in the Louis XV. basque that characterizes the dressy toilette shown at figure No. 35 X. Broadcloth, velvet, satin and chiffon are associated in the mode, with decorations of satin ribbon and all-over lace. The basque is of black velvet and is perfectly adjusted to the figure. It is open to the bust at the neck and closes down the center to the waist. Revers of white satin are overlaid with lace and give becoming breadth to the figure. A soft tie of chiffon falls gracefully from the ends of the revers. The full vest is of creamy white chiffon over the white satin, and the collar is also of the chiffon with a turn-over portion of velvet. Oddly shaped turn-over cuffs of the satin overlaid with lace finish the tight-fitting sleeves. Pattern No. 2164, price 10d. or 20 cents, was used for making this basque. A graduated circular flounce outlines a panel front in the seven-gored skirt embraced in pattern No. 2237, price 1s. or 25 cents. Black broadcloth was used to make the skirt. The circular flounce is faced with black satin, and narrow ribbon furnishes an elaborate decoration.

FIGURES NOS. 36 X, 37 X AND 38 X.—LADIES' STREET TOILETTES.—An exceptionally

stylish toilette is exhibited at figure No. 36 X. The double-breasted cutaway coat is made from castor kersey and tailor-finished with machine-stitching. The garment closes diagonally with three large pearl buttons and button-holes. The back is in regulation coat style. Pattern No. 2240, which costs 10d. or 20 cents, was used to shape the coat. A five-gored skirt having the front-gore extended in a circular flounce to give depth to the four gores was selected to wear with the coat. It is embodied in pattern No. 2239, which costs 1s. or 25 cents. Very

dark blue cloth and decorations of black ribbon were united in in this mode.

A toilette of most approved style is shown at figure No. 37 X. The double-breasted jacket is made of gray melton with a black velvet collar and strappings of the material machine-stitched. The fronts are rounding at their lower corners, and at the top they are turned back in lapels by a well-shaped rolling collar. The pattern used is No. 2245, price 10d. or 20 cents. Pattern No. 2235, price 1s. or 25 cents, was used to shape the skirt, which has a seven-gored upper part and a seven-gored three-flounce lower part; it is termed the sheath-flounce skirt. Gray broadcloth trimmed with black silk braid is the happy selection for this mode.



FIGURE No. 37 X

FIGURE No. 38 X.

FIGURES NOS. 36 X, 37 X AND 38 X —LADIES' STREET TOILETTES.

FIGURE No. 36 X.—(Cut by Coat Pattern No. 2240; 7 sizes; price 10d. or 20 cents; and Skirt Pattern No. 2239; 9 sizes; price 1s. or 25 cents.) FIGURE No. 37 X.—(Cut by Jacket Pattern No. 2245; 9 sizes; price 10d. or 20 cents; and Skirt Pattern No. 2235; 9 sizes; price 1s. or 25 cents.) FIGURE No. 38 X.—(Cut by Coat Pattern No. 2149; 8 sizes; price 10d. or 20 cents; and Skirt Pattern No. 2234; 9 sizes; price 10d. or 20 cents.)

The coat shaped in cutaway fashion makes the toilette shown at figure No. 38 X thoroughly up to date. The coat is embraced in pattern No. 2149, price 10d. or 20 cents, and pattern No. 2234, price 10d. or 20 cents, was employed in making the skirt. Black cloth was selected for the mode, and machine-stitching gives the only decoration. The five-gored skirt, which flares slightly at the bottom, is known as the sheath skirt; the seams are self-strapped, giving a pleasing tailor finish to the mode.

# Styles for Misses and Girls.

FIGURE No. 184 II.—MISSSES' WINTER TOILETTE.  
(For Illustration see this Page.)

FIGURE No. 184 II.—This illustrates a Misses' skirt and waist. The waist pattern, which is No. 2183 and costs 10d. or 20 cents, is in five sizes for misses from twelve to sixteen years of age, and is shown again on page 719 of this magazine. The skirt pattern, which is No. 2092, costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age.

A combination of blue cloth, figured silk and plain white silk is here shown in this charming costume. The waist is fashioned with a short, round yoke at the back and front. The fronts flare broadly and are rolled over in odd covers that are faced with the figured silk and softly finished with knife-plaited frills of the white silk. Below the yoke a full vest of white silk shows attractively between the fronts and blouses slightly with the fronts. The waist is closed invisibly at the center of the front. The standing collar is stylishly completed with fancifully shaped flare portions that make a dainty frame for the face. The two-seam sleeves have small puffs at the top, and below the puffs are arranged bands of fancy braid. Fancy cuffs turn back from about the wrists, and a fitted belt fashioned with a point in front gives an added grace to the figure.

The five-gored skirt, which is picturesquely called the Marquise skirt, is lengthened with a straight-around five-gored circular flounce. Rows of fancy braid tastefully trim the skirt above the flounce.

This costume is decidedly original and can be developed in a variety of materials; many charming combinations can be evolved.

The broad felt hat is tastefully decorated with wrinkled silk and ostrich tips.



FIGURE No. 184 II.—This illustrates MISSSES' WINTER TOILETTE.—The patterns are Misses' Waist No. 2183, price 10d. or 20 cents; and Skirt No. 2092, price 10d. or 20 cents.  
(For Description see this Page.)

## MISSSES AND CHILDREN'S EVENING DRESS.

(For Illustrations see Page 705.)

FIGURE No. 185 II.—GIRLS' DRESS.—This shows a Girls' dress. The pattern, which is No. 2209 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age, and is differently pictured on page 713 of this number of THE DELINEATOR.

A remarkably stylish dress is here represented made of turquoise-blue poplin and tucked white silk and effectively trimmed with bands of insertion. The waist front and back are cut low and pointed to show a yoke and are outlined with insertion. The waist is plain at the top but is gathered at the bottom and blouses stylishly in front. The neck is finished with a standing collar that is covered with a band of insertion. The skirt is very original; it consists of a short pointed yoke to which is joined a circular lower part that ripples gracefully all round. Insertion conceals the joining and gives a dainty belt-completion to the waist. The sleeves are made with small puffs at the top and are trimmed at the wrist with a band of insertion.

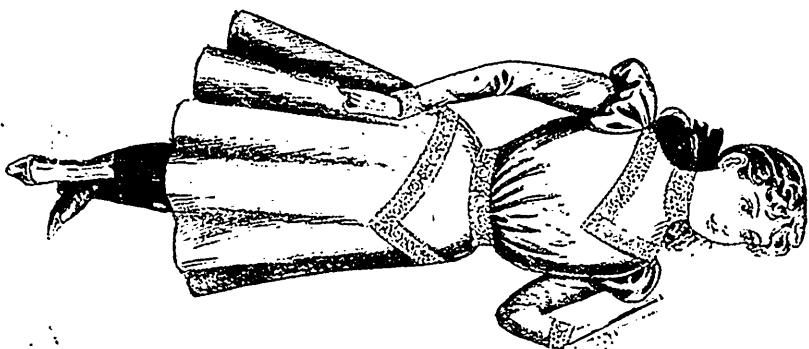
Taffeta, India, foulard, cashmere, crepon or nun's-veiling will develop charmingly by this mode, and satin folds, braid or passementerie will furnish effective decoration. Velvet would be very stylish for the pointed yoke.

FIGURE No. 186 II.—MISSSES' TOILETTE.—This consists of a Misses' waist and skirt. The waist pattern, which is No. 2155 and costs 10d. or 20 cents, is in five sizes for misses from twelve to sixteen years of age, and is differently portrayed on page 718. The skirt pattern, which is No. 2092 and costs 10d. or 20 cents, is in seven sizes from ten to sixteen years of age.

In this instance figured maize taffeta is uniquely combined with white chiffon and blue velvet in the dainty frock, while narrow silk braid passementerie gives a very ornamental touch. The deep, round Tudor yoke is made very full and topped with a stock collar over which at each side turns a pointed section. The waist blouses slightly at the center of the front and closes diagonally down the left side under a jabot effect which is very graceful and dainty. Oddly shaped caps fall over the shoulders and give desirable breadth, and cuffs corresponding in outline with the caps complete the wrists.

The skirt is fashioned with a straight-around circular flounce, an elaborate effect being induced by rows of passementerie. A blue ribbon bow is coquettishly placed on the

(Descriptions Continued on Page 709.)



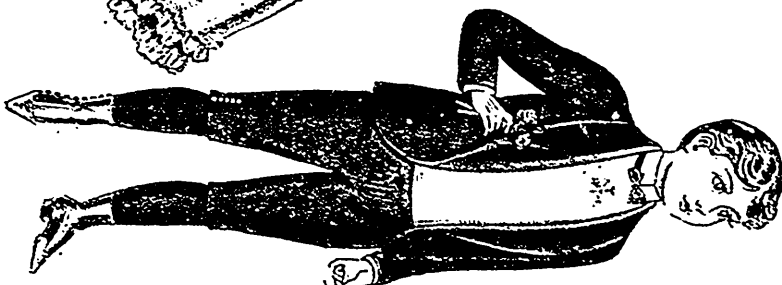
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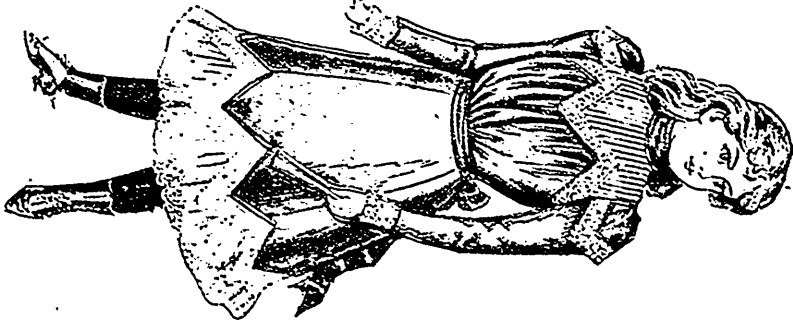
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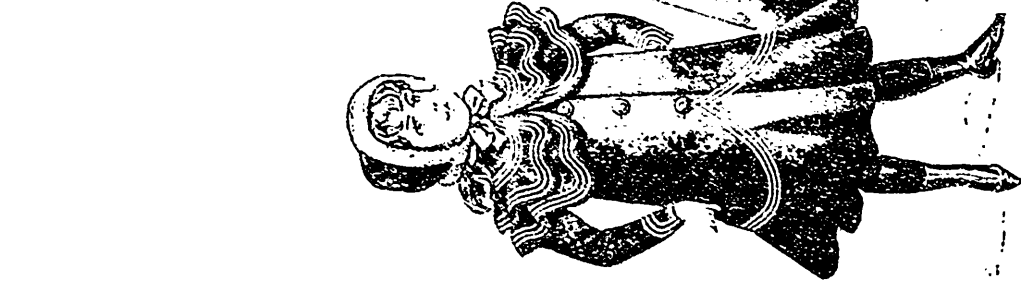
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THE DELINEATOR.

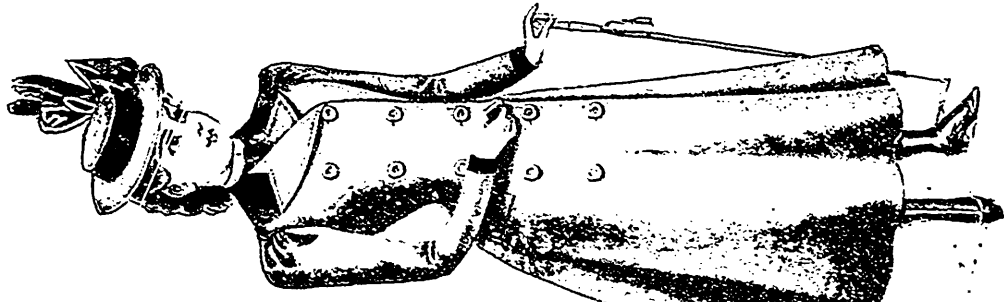
*Misses' and Children's Evening Gowns.*

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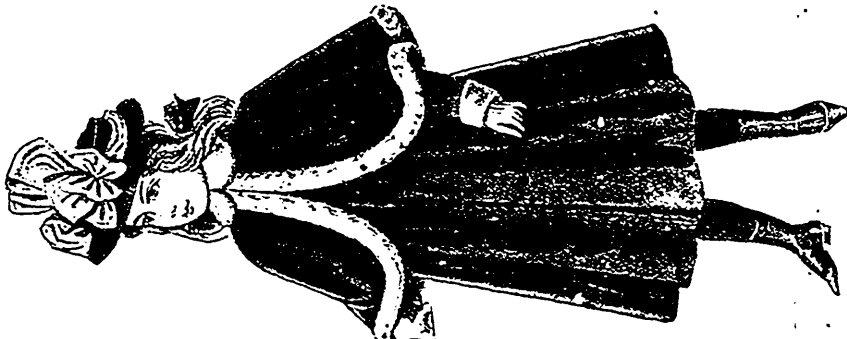
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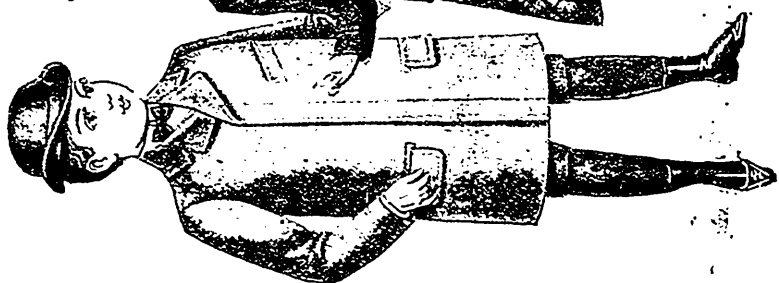
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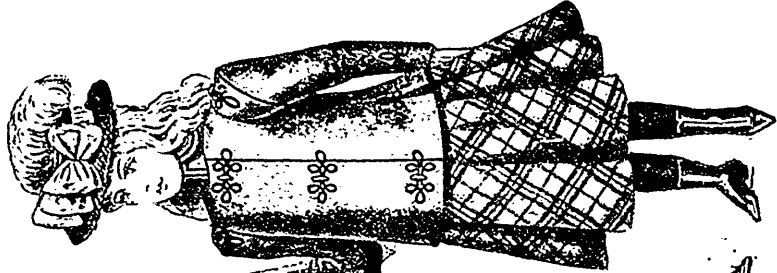
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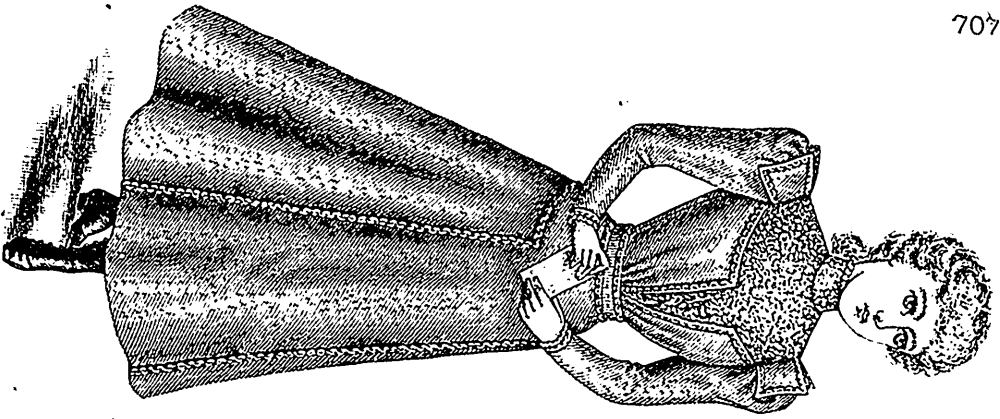
*Outdoor Styles for Misses and Children.*

THE DELINEATOR.

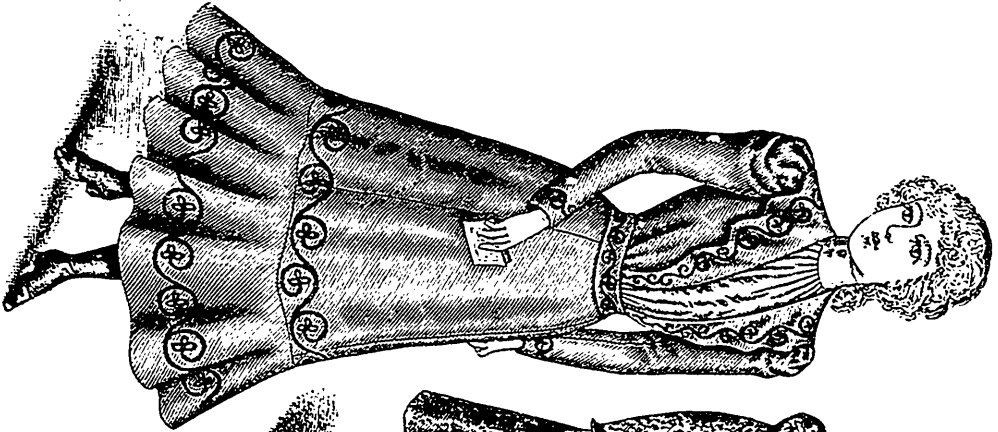
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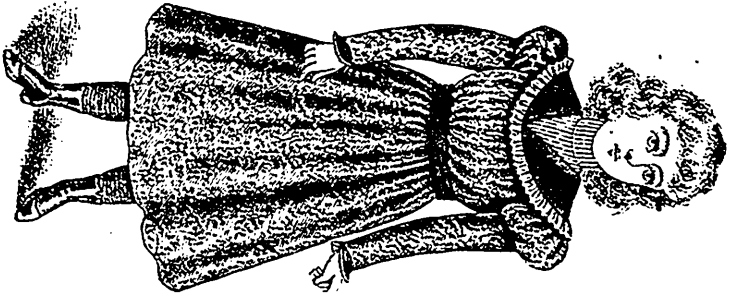
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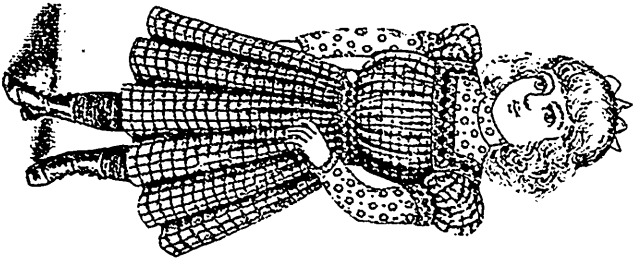
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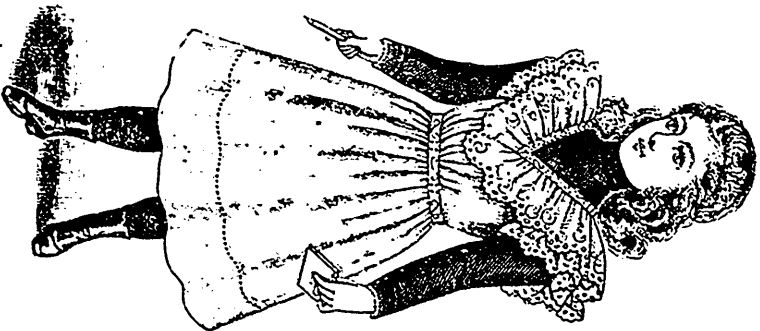
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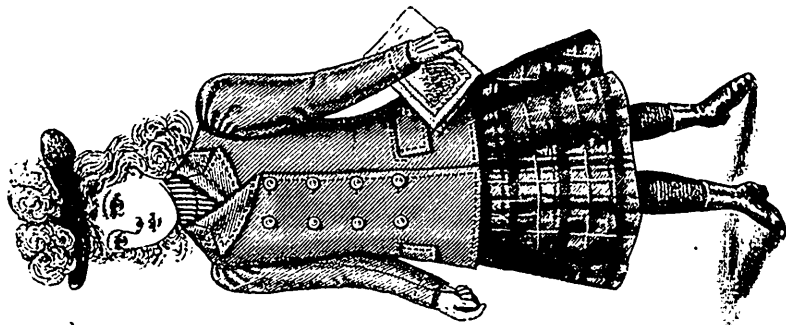
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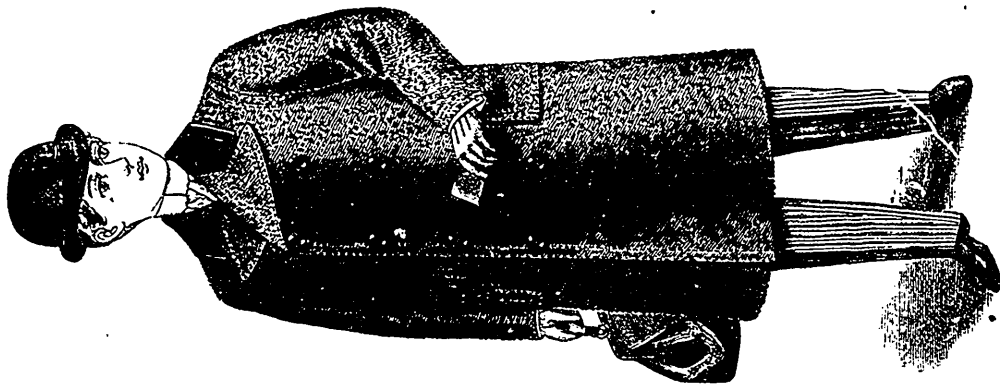
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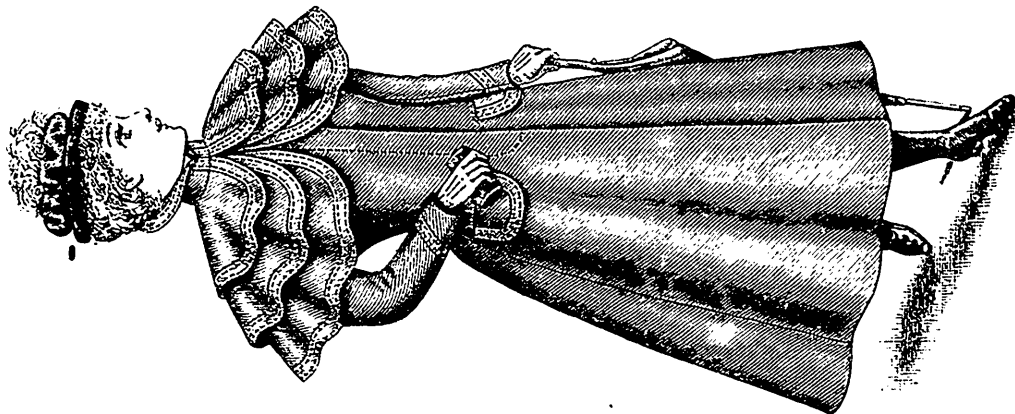
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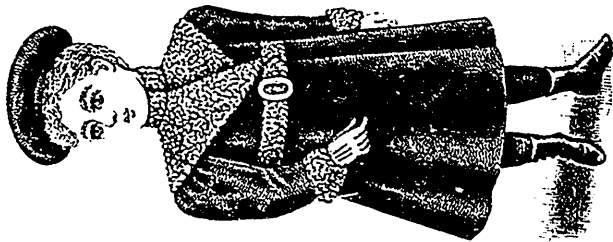
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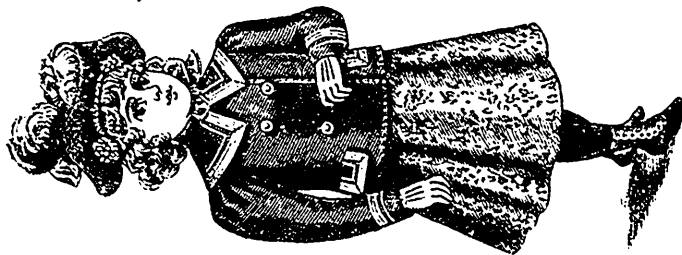
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200 H.

*Three Tailors for Young People.*

NEW YORK: G. W. WALKER, 211 AND 213 N. 4TH ST.

(Descriptions Continued from Page 704.)

left shoulder, and a ribbon belt tied in the back with long loops and ends is an elegant completion.

Both silk and woollen fabrics will be chosen for this dress, and lace, insertion, ribbon or velvet will give ornamental, dressy touches.

FIGURE No. 187 II.—MISSSES' TOILETTE.—This consists of a Misses' skirt and waist. The waist pattern, which is No. 2210, is in seven sizes for misses from ten to sixteen years of age and is shown again on page 715. The skirt pattern, which is No. 1879, is in nine sizes, from eight to sixteen years of age. Each pattern costs 10d. or 20 cents.

A fluffy and airy effect is produced in this toilette, which is here shown made of white *mousseline de soie* over pink silk. The waist is very full and blouses stylishly and is topped with a soft stock collar, the fitted lining being cut low and round and the neck showing through the thin *mousseline*. Narrow bands of velvet and frills of lace finish the wrist of the sleeve, which is made without lining, while ruffles of the *mousseline* give a light, dressy touch to the upper part and stand out softly and gracefully from the shoulders.

The skirt is made with a full graduated flounce that is edged with two narrow frills of the material headed by a tiny shirred ruching; and a wider shirred ruching conceals the joining of the skirt and flounce. A ribbon belt stylishly bowed at the left side with long, flowing ends gives a graceful completion.

Chiffon, Oriental lawn, Swiss and Liberty silk are pretty, transparent fabrics, although heavier fabrics, such as crepon or cashmere, will develop satisfactorily.

FIGURE No. 188 II.—BOYS' TUXEDO SUIT.—This illustrates a Boys' suit. The pattern, which is No. 2134 and costs 1s. or 25 cents, is in eight sizes for boys from five to twelve years of age.

A jaunty suit for little men, known both as the Laurel and Tuxedo suit, is here shown made of fine black serge. The coat is cut upon the correct Tuxedo coat lines and shows a satin-faced shawl-collar rolled softly all the way. With the coat is worn an embroidered white piqué middy vest topped with a linen collar and satin string tie. The short trousers are closed with a fly.

Instead of the middy vest a stiff shirt and low vest may be worn, which will add to the dressy effect of the suit. Broadcloth is a rich material for this style of suit and is extensively used.

FIGURE No. 189 II.—GIRLS' DRESS.—This pictures a Girls' dress. The pattern, which is No. 2208 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age, and is shown differently made up on page 713.

Heliotrope crepon is here associated with tucked white silk in this attractive dress, while lace, insertion and yellow ribbon complete an original and effective color scheme. The deep, fancifully pointed yoke is a distinguishing feature, and its outlines are duplicated in the arrangement of the insertion on the skirt above a full flounce of lace, the result being rich and dressy. The waist blouses in front and is drawn down trim at the back, while a wrinkled belt of ribbon encircles the garment at the waist and is tied in a stylish bow with long ends at the back, where the closing is made. A similar ribbon forms the stock. Sleeve caps trimmed with bands of insertion give breadth and desirable ornamentation.

Silk trimmed with shirred ribbon or bands of velvet will be most effective. A charming frock can be made of some sheer material over a silk foundation.

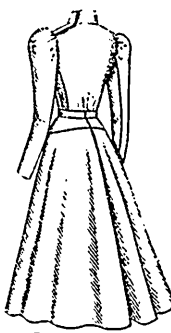
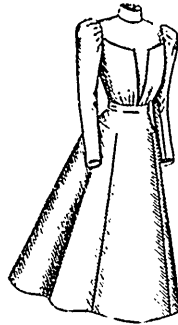
OUTDOOR STYLES FOR MISSES AND CHILDREN.

(For Illustrations see Page 706.)

FIGURE No. 190 II.—GIRLS' LONG COAT.—This illustrates a Girls' long coat. The pattern, which is No. 2201 and costs 10d. or 20 cents, is in eight sizes for girls from two to nine years of age, and is again pictured on page 716.

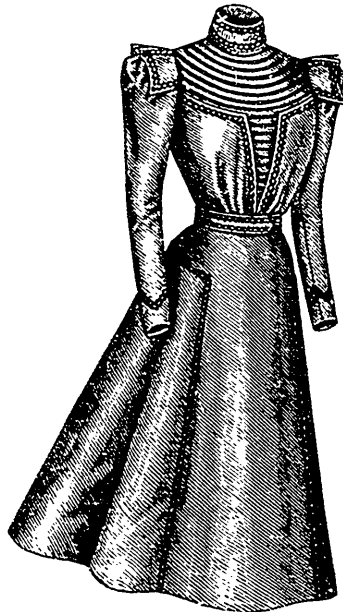
The coat is a very dressy and pleasing style and is here represented developed in electric-blue cloth with a line decoration of white braid. The coat is simply fashioned with circular back and fronts that are lengthened by a circular flounce shaped to form a point at the center of the front and back.

The circular cape that falls so gracefully over the shoulders is lengthened with a circular frill and has another frill applied just above. A standing collar completed with a soft, rippled portion gives a dainty finish to the neck,



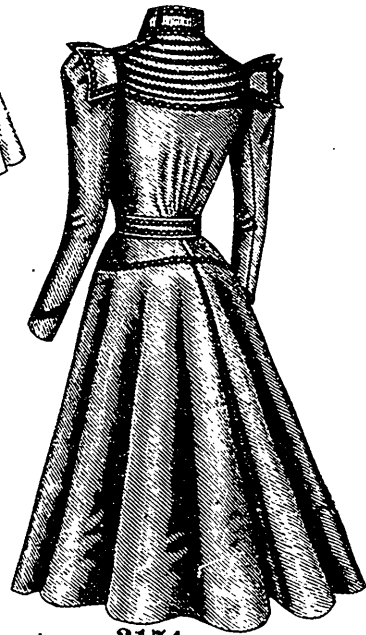
2174

2174



2174

Front View.



2174

Back View.

MISSES' COSTUME, CONSISTING OF A WAIST FASTENED AT THE LEFT SIDE AND A THREE-PIECE SKIRT HAVING THE FRONT-GORE EXTENDED TO FORM A YOKE.

(For Description see Page 712.)

and the close sleeves have the fashionable amount of fulness at the top.

The little coat can either be finished to give a plain effect or be very elaborately trimmed. Rows of ribbon, insertion, bands of fur and lace frills will all give becoming and handsome decorations. The little cap is softly edged with swan's-down.

FIGURE No. 191 II.—MISSSES' LONG COAT.—This represents a Misses' long coat. The pattern, which is No. 2200 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is seen again on page 714.

Soft, castor-colored cloth was here selected for this stylish Newmarket coat, while brown velvet is used for the collar and for the shallow cuff-facings. The back and sides show most correct adjustment and are closely fitted, while the fronts are loose though smooth. The tops of the fronts are reversed to form pointed lapels, below which the coat is closed in double-breasted style to a convenient depth with buttons and button-holes. Stitched pocket-laps cover openings to inserted pockets

and give a pretty finish to the fronts. The coat sleeves have their fulness at the top collected in two rows of gathers.

All cloaking materials can be chosen for this coat; English cheeks and tweeds will be especially suitable.

The felt sailor is tastefully trimmed with a jaunty ribbon bow and quills.

FIGURE NO. 192 II.—CHILD'S EMPIRE COAT.—This portrays a child's coat. The pattern, which is No. 2178 and costs 7d. or 15 cents, is in eight sizes for children from one to eight years of age, and is seen differently illustrated on page 724 of this magazine.

Royal-blue velvet and ermine are here united in this charming little coat. The coat is cut upon the graceful Empire lines and hangs in full, graceful folds from a short, plain yoke, which is completely concealed by the large circular cape that ripples below the shoulders. The front edges of the cape round in a flaring effect that is most pleasing. Ermine bands softly edge the cape and form the dainty turn-over collar and softly rolling cuffs. The closing is made invisibly down the center of the front.

Plain and fancy cloakings, velvet or corduroy make handsome coats of this description, while lace, ribbon or silk plaitings, fur or braid give effective decorations.

The velvet hat shows a dainty adornment of rich satin ribbon.

FIGURE NO. 193 II.—BOYS' OVERCOAT.—This pictures a Boys' overcoat. The pattern, which is No. 2140 and costs 10d. or 20 cents, is in twelve sizes for boys from five to sixteen years of age.

Good style and a correct tailor cut and finish distinguish this pleasing overcoat, which is here shown made of tan covert cloth. The loose box fronts are reversed in small lapels that form wide notches with the ends of the rolling collar, and below they are lapped widely and closed with a fly. The sleeves show most correct shaping. Pocket-laps having rounding lower corners cover openings to inserted hip-pockets, while the breast pocket is finished with a welt.

Broadcloth, diagonal and melton suiting will be chosen for this stylish coat, with a strictly plain tailor finish.

A stylish Derby hat fittingly completes this Winter toilette.

FIGURE NO. 194 II.—GIRLS' WINTER TOILETTE.—This shows a Girls' jacket and dress. The coat pattern, which is No. 2230 and costs 7d. or 15 cents, is in ten sizes for girls from three to twelve years of age, and is seen again on page 717. The dress pattern, which is No. 2175 and costs 7d. or 15 cents, is in eight sizes from two to nine years of age, and is differently pictured on page 712.

One of the bias plaid materials that are so extensively used this season was here chosen to develop the dress, which is fashioned with a full short body that blouses all round and a straight gathered skirt.

With the dress is worn a very stylish broadcloth coat or

jacket in a soft warm shade of red with braid arranged in a fanciful design. The coat is rather closely adjusted at the back and sides and hangs loose but smooth in front, the under-arm and side-back seams being left open a short distance from the bottom to form vents which allow the requisite spring. The fronts lap to the neck in double-breasted style and are closed invisibly. The neck is completed with a standing collar that is topped with a flaring roll-over portion. The sleeves are made in the new cap-top style.

A pretty military effect can be given by selecting army-blue cloth for the coat and trimming with gilt or silver braid; a bright lining of red would then be the most effective and appropriate. For the dress cashmere or serge may be used.

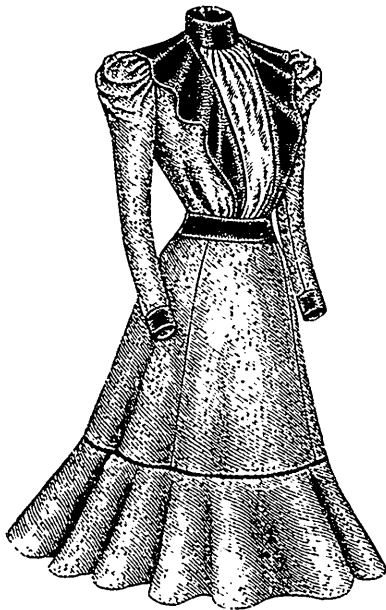
The hat is of felt braid and is tastefully trimmed with ribbon and ostrich tips.

#### ATTRACTIVE STYLES FOR MISSES AND GIRLS'

(For Illustrations see Page 707.)

FIGURE NO. 195 II.—MISSES' COSTUME.—This represents a Misses' costume. The pattern, which is No. 2174 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen again on page 709.

The novel style of this costume is well brought out in the combination here chosen, which employs mixed wool goods and fancy silk, a dainty decoration being contributed by fancy gimp. The waist closes at the left side and introduces a pleasing feature in a high-necked front showing with the effect of a yoke and vest above and between very low fancy fronts that have been coming gathered fulness at the



2218

Front View.



2218

Back View.

MISSES' COSTUME, WITH FIVE-GORED SKIRT THAT MAY BE MADE WITH OR WITHOUT THE CIRCULAR FLOUNCE.

(For Description see Page 713.)

bottom. The back also has fulness at the bottom, and tab caps give a fanciful air to the sleeves and stylish breadth to the shoulders. A frill of lace trims the top of the standing collar.

The skirt is a novel three-piece style, having the front-gore extended to form a yoke at the sides and back.

The mode will make up very pleasingly in any of the novel goods in combination with silk or velvet, and ornate touches may be given by passementerie or lace trimming and a fancy stock and belt.

FIGURE NO. 196 II.—MISSES' COSTUME.—This illustrates a Misses' costume. The pattern, which is No. 2218 and costs 1s. or 25 cents, is in five sizes for misses from twelve to sixteen years of age, and is again shown on page 710.

In this instance the costume is shown made up in cashmere and silk, a graceful braiding device trimming it effectively. The skirt is a five-gored shape that may be made with or without the circular flounce which ripples all round.

Ripple revers form an attractive part of the waist, and the soft full vest framed by the revers gives a pleasing girlish air to the mode. The back is plain at the top but shows plaited fulness at the bottom, and a standing collar and belt.



add stylish touches. The sleeves are close fitting nearly to the top, where they puff out.

Many effective developments can be planned for a costume like this, which is useful for school or general wear but can also be made quite ornate by lavish decoration.

FIGURE No. 197 II.—GIRLS' DRESS.—This pictures a Girls' dress. The pattern, which is No. 2175 and costs 7d. or 15 cents, is in eight sizes for girls from two to nine years of age and is differently represented on page 712.

This stylish little dress is here shown made of blue challis figured in white, combined with velvet and tucked white taffeta. The dress is fashioned with a short, full body that blouses stylishly and is cut low and pointed at the top to accommodate a small yoke of the tucked silk. Following the pointed outline are odd-looking bretelles that meet in points at the center of the front and back, producing a perfectly circular shape at the lower edges. The two- seam sleeves have puffs at the top and are finished with dainty little velvet cuffs that flare over the hand. The skirt is in full gathered style and is joined to the waist, the seam being concealed by a velvet ribbon belt.

The dress may be made of one material and plainly finished with rows of braid, although for dressy occasions a combination is much more effective. Soft frills of lace will make a pretty edge finish instead of the plaited silk.

FIGURE No. 198 II.—LITTLE GIRLS' DRESS.—This illustrates a Little Girls' dress. The pattern, which is No. 2187 and costs 7d. or 15 cents, is in seven sizes for little girls from two to eight years of age, and may be again seen on page 723.

Checked wool goods, velvet and all-over embroidery are here combined with exceedingly good effect in this simple little frock, which is made up with guimpe effect. Velvet is used for the square-necked yoke, to which the full front and back are joined, and also for the belt and the bands finishing the short puff sleeves. The long close sleeves are cut from the all-over embroidery, and to complete the guimpe effect the body lining showing in yoke effect and the standing collar are of the same. Fancy braid decorates the velvet parts, while tiny lace frills finish the wrist edges. The body closes at the back, and the full skirt is joined to it. The frock may be made low-necked and with puff sleeves.

All soft woollens and silks and the dainty lawns, organdies and other transparent goods that are made over colors can be developed by this pattern.

FIGURE No. 199 II.—GIRLS' APRON.—This represents a Girls' apron. The pattern, which is No. 2160 and costs 7d. or 15 cents, is in seven sizes for girls from three to nine years of age, and is shown in two views on page 720.

The tasteful, dainty construction of this little apron almost makes one lose sight of its protective qualities. It is a very suitable adjunct to a girl's house or school toilette, and

is here seen daintily made of fine Oriental lawn, with fine lawn embroidery for the frill sleeves and for the fluffy Bertha frill outlining the low, pointed neck. Above the Bertha frill is arranged a band of insertion, and the frill sleeves fall gracefully over the tops of the dress sleeves. The waist part of the apron is made becomingly full, being gathered at the top and bottom both back and front, and is closed at the back. It is finished with a belt of insertion to which the skirt is joined in full gathered style.

All dainty white goods, such as dimity, lawn or mainsook, are liked for aprons, while lace, hemstitched ruffles, etc., give a tasteful completion.

STREET TOILETTES FOR YOUNG PEOPLE.

(For Illustrations see Page 703.)

FIGURE No. 200 II.—CHILD'S TOILETTE.—This illustrates a Child's jacket and dress. The jacket pattern, which is No. 2129 and costs 7d. or 15 cents, is in seven sizes for children from one-half to six years of age. The dress pattern, which is

No. 2109 and costs 7d. or 15 cents, is in six sizes from one to six years of age.

The dress is here pictured made in figured wool goods. It is fashioned with a square yoke from which hangs a full, gathered skirt, and on the yoke revers arranged at the front and back give a V effect, the revers falling on a full Bertha ruffle.

The reefer with large sailor-collar is made of red cloth and decorated with wide and narrow white braid. It is closed to the neck in a double-breasted manner with buttons and button-holes. The large sailor-collar is deep and square across the back, and its ends flare.



2206

Front View.

2206

Back View.

MISSSES' DRESS, HAVING A BLOUSE-WAIST AND SEPARATE STRAIGHT FULL SKIRT.

(For Description see Page 713.)

A military air can be given the reefer by developing it in army-blue cloth and decorating it with bands of gilt braid and closing it with brass buttons.

The hat flares from the face and is trimmed with tips and ribbon.

FIGURE No. 201 II.—CHILD'S LONG COAT.—This illustrates a stylish Child's coat. The pattern, which is No. 2072 and costs 7d. or 15 cents, is in seven sizes for children from one to seven years of age.

This graceful little coat is shown made of black velvet with the standing collar, the broad decorative collar and the belt and turn-over cuffs of krimmer fur. The coat is fashioned with a becomingly short body and laps in an odd way but is closed invisibly. The belt is adjusted so as to preserve the short-waist effect. The lower part of the skirt is plain at the front and sides, but fullness at the back is arranged in two broad box-plaits. The sleeves are of fashionable shaping with gathered fullness at the top.

A very jaunty coat of this description could be developed in red broadcloth and trimmed with stone-marten fur.

A jaunty little Tam of black velvet is worn with this coat.

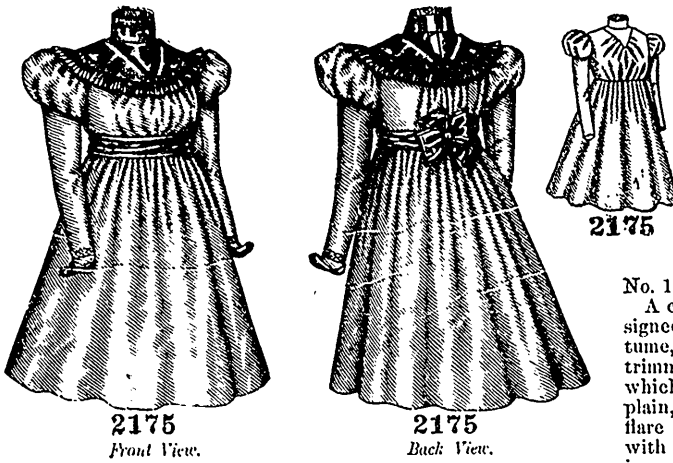
FIGURE No. 202 H.—MISSSES' LONG COAT.—This pictures a Misses' coat. The pattern, which is No. 2102 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years.

A very stylish coat is here portrayed made of dark-blue kersey and tailor-finished with strappings of the material. The coat is long and protective and is handsomely fitted at the

style with button-holes and large buttons below small lapels that form narrow notches with the ends of the rolling collar. Square pocket-laps cover openings to inserted hip-pockets. The two-seam sleeves may be either box-plaited or double-gathered at the top.

Melton, diagonal, covert cloth or broadcloth may be used for this stylish coat; the collar may be inlaid with velvet or bands of fur may outline the collar and revers.

Ostrich tips give an elaborate effect to the felt hat.



2175 Front View. 2175 Back View.  
GIRLS' DRESS WITH SHORT WAIST AND STRAIGHT FULL SKIRT.  
(For Description see Page 714.)

back and sides. The fronts, though loose, are smooth and are closed with a fly. Openings to inserted pockets in the fronts below the waist are covered with rounding pocket-laps.

A becoming accessory is the removable cape, which is formed of two capes with a circular ruffle at the lower edge of the deeper cape and a similar ruffle just above, the whole giving the effect of a triple cape that ripples all round. The neck is finished with a high flaring collar on the Medici order. The sleeves are trimmed in cuff effect with a strap of the material.

Cheviot, diagonal and fancy coating will be chosen for a coat of this style, and fancy or plain braid, fur band, etc., may be used for decorating the edges of the capes and pocket-laps.

The hat has a soft Tam crown made of silk. White tips give an ornate effect.

FIGURE No. 203 H.—BOYS' OVERCOAT.—This portrays a Boys' overcoat. The pattern, which is No. 2143 and costs 10d. or 20 cents, is in twelve sizes for boys from five to sixteen years of age.

This handsome top-coat with lapped seams is pictured made of rough cloth and finished with machine-stitching. The fronts are reversed in pointed lapels that form notches with the ends of the stylish rolling velvet collar and are closed in double-breasted style with buttons and button-holes. Round-cornered pocket-laps conceal openings to inserted side-pockets and a cash pocket. The sleeves have two seams and are finished with stitching.

This overcoat may be developed in broadcloth, melton, kersey, chinchilla, etc. The collar may be faced with velvet. The Derby hat is of fashionable shape.

FIGURE No. 204 H.—GIRLS' TOILETTE.—This illustrates a Girls' dress and coat. The dress pattern, which is No. 2071 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age. The coat, which is No. 2118 and costs 7d. or 15 cents, is in ten sizes from three to twelve years of age.

An unusually dressy little street toilette is here illustrated. The little frock is made up in plaid wool goods and tucked silk. It has a four-gored skirt gathered at the back and flaring stylishly at the bottom. The body has a deep pointed yoke topped with a standing collar. The full front puffs out at the center, but the back is drawn down tight.

The stylish coat has a rather loose but shapely back and loose box fronts; it is made of cloth and neatly finished with machine-stitching, while taffeta silk is effectively used for lining. The fronts lap broadly and close in double-breasted

MISSSES' COSTUME, CONSISTING OF A WAIST FASTENED AT THE LEFT SIDE, AND A THREE-PIECE SKIRT HAVING THE FRONT-GORE EXTENDED TO FORM A YOKE.

(For Illustrations see Page 709.)

No. 2174.—A different development of this costume may be obtained by referring to figure No. 195 H in this number of THE DELINEATOR.

A charming waist with fancy front and a uniquely designed skirt combine to form this unusually attractive costume, which is here shown made of claret-colored cloth and trimmed with plain and fancy black braid. The waist, which is made over a fitted lining, is fashioned with a broad, plain, high-neck front extending under very low fronts that flare in V effect from the waist, where they are gathered with just enough fulness to look soft and pretty. The back is smooth at the top with slight fulness at the waist drawn well to the center by two rows of shirrings, and under-arm gores give perfect adjustment to the sides. The waist closes invisibly along the left shoulder and under-arm seams, and above and between the full fronts the smooth front is stylishly trimmed with rows of plain braid that show most effectively upon the softly tinted dress goods. A standing collar closed at the left side is decorated with two rows of fancy braid and gives a desirable neck-completion. The back is trimmed in deep-yoke effect with cross rows of plain braid, and below the last row is arranged a row of fancy braid that renders the yoke effect more pronounced. Fancy braid also ornaments the loose edges of the full fronts. Oddly-shaped sleeve caps, braid-trimmed, fall gracefully over the gathered tops of the two-seam sleeves, which are made over tight lining-portions and fit closely nearly to the top; they are completed about the wrist in cuff effect with braid arranged in pointed outline.



2197 Front View. 2197 Back View.  
GIRLS' DRESS WITH FOUR-GORED SKIRT.  
(For Description see Page 714.)

The three-piece skirt is oddly designed with the front-gore extended to form a short yoke for the circular portions, which are smooth at the top but ripple below. The skirt fits snug at the top with scanty fulness at the back laid in a backward turning plait at each side of the pocket. A row of fancy braid covers the joining of the plain and circular portions and imparts graceful ornamentation. The skirt measures at the

bottom in the middle sizes little over two yards and three-fourths. A belt with a pointed end and effectively braided-trimmed is worn about the waist and gives stylish completion to the costume.

Crépon, serge, basket cloth, canvas and camel's-hair are suitable for Winter wear. Braid, ribbon, insertion and bands of velvet form appropriate trimmings. An attractive costume could have the high-necked front of velvet and frills of velvet ribbon for trimming.

We have pattern No. 2174 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the costume needs three yards and a half of goods forty inches wide. Price of pattern, 1s. or 25 cents.

**MISSSES' COSTUME WITH FIVE-GORED SKIRT THAT MAY BE MADE WITH OR WITHOUT THE CIRCULAR FLOUNCE.**

(For Illustrations see Page 710.)



2209



2209

Front View.



2209

Back View.

**GIRLS' DRESS, HAVING A CIRCULAR SKIRT WITH POINTED YOKE.**

(For Description see Page 715.)

a yard of velvet twenty inches wide for the revers, collar, waist belt and to trim. Price of pattern, 1s. or 25 cents.

**MISSSES' DRESS, HAVING A BLOUSE-WAIST AND SEPARATE STRAIGHT FULL SKIRT.**

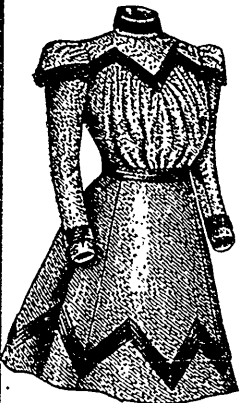
(For Illustrations see Page 711.)

No. 2206.—This attractive dress is a simple mode appropriate for school, outing and general wear. It is shown made of a combination of red and blue flannel with tie and shield of red silk. The blouse-waist is made over a fitted lining and is shaped with only under-arm and shoulder seams. The seamless back is smooth at the top and has gathered fulness at the waist; and the fronts, which are also gathered at the waist, puff out stylishly and are V-shaped at the top, revealing a full gathered chemisette, which is arranged on the lining. The chemisette is closed invisibly at the center, and the fronts are closed under a wide box-plait applied to the right front. The sailor collar is square across the back, curves gracefully over the shoulders and has broad square ends; and a silk tie is drawn under it and tied in a sailor knot at the front. A standing collar is at the neck. The full one-seam sleeves have coat-shaped linings and are gathered at the top and bottom and finished with wide turn-up cuffs. A belt with pointed ends is worn. Black braid decorates the collar, cuffs, plait and belt.

The straight full skirt is gathered at the top and falls in folds all round. It is sewed to a belt, and a wide band of red flannel bordered at each side with rows of black braid encircles it above the hem. The skirt measures two yards and a half round in the middle sizes.

Opportunity for pleasing combinations is offered by the mode, but, if preferred, only one material may be used. Serge, chevot, homespun, brilliantine and a variety of materials are appropriate for the mode, and ribbon, braid or fancy buttons will supply satisfactory decoration.

We have pattern No. 2206 in seven sizes for misses from ten to sixteen years of age. To make the dress for a miss of twelve years, will require three yards and a half of navy-blue flannel forty inches wide, with seven-eighths of a yard of red flannel forty inches wide for the collars, cuffs, waist belt and plait and for a band to trim the skirt, and one yard of silk twenty inches wide for the chemisette and tie. Price of pattern, 1s. or 25 cents.



2208

Front View.



2208

Back View.



2208

**GIRLS' DRESS WITH FOUR-GORED SKIRT.**

(For Description see Page 714.)

Velvet belt fastened at the back completes the costume. Though the mode is quite simple it may be given an elaborate appearance by garniture. Silk and all sorts of woollen materials are appropriate for the costume, and ribbon, lace appliqué and braid may be used for decoration. A neat costume for general wear was made of brown serge with brown laid serge for the revers, belt and collar and red silk for the

**GIRLS' DRESS WITH SHORT WAIST AND STRAIGHT FULL SKIRT.**

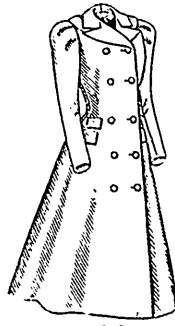
(For Illustrations see Page 712.)

No. 2175.—Other views of this dress are given at figures Nos. 194 II and 197 II in this number of THE DELINEATOR.

The quaint frock is here shown made up in a combination of blue cashmere and silk and tastefully trimmed with ribbon, fancy braid and knife-plaitings of silk. The dress has a short waist made over a smooth lining. Under-arm and shoulder seams connect the front and backs, which are V-shaped at the top and have fulness gathered at the top and bottom, the fulness being drawn toward the center. The front puffs out prettily, while the backs are drawn down tight at each side of the invisible closing at the center. A V-shaped yoke having short shoulder seams overlaps the edges of the front and back, and a stylish standing collar is at the neck. Smooth bretelles rounded at the lower edges follow the outline of the yoke; they are deepest on the shoulders and taper almost to points at the ends. The straight full skirt is gathered and sewed to the lower edge of the waist; it falls with fulness all round, and a wrinkled belt with bow at the back conceals the joining. The two-seam sleeves are encircled by gathered puffs at the top and finished with fanciful circular flaring cuffs.

The dress may be developed in dainty novelty goods and all sorts of soft woollen materials. Lace, insertion, gimp, ribbon or braid will provide suitable garniture. A dainty dress made up by the mode of pale-blue silk has bretelles of all-over lace and is trimmed with lace edging and insertion. A handsome sash gives the final touch.

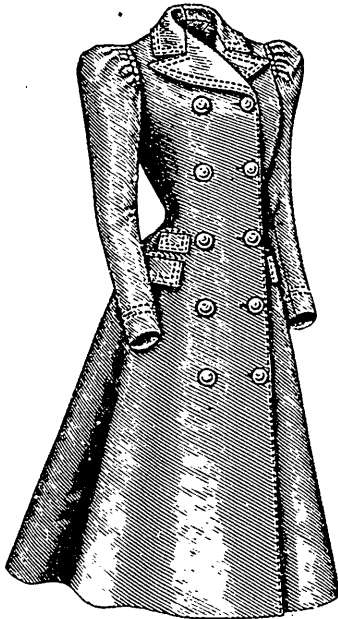
We have pattern No. 2175 in eight sizes for girls from two to nine years of age. To make the dress for a girl of nine years, needs three yards and an eighth of dress goods forty inches wide, with five-eighths of a yard of silk twenty inches wide for the yoke, bretelles, collar and to line the cuffs. Price of pattern, 7d. or 15 cents.



2200

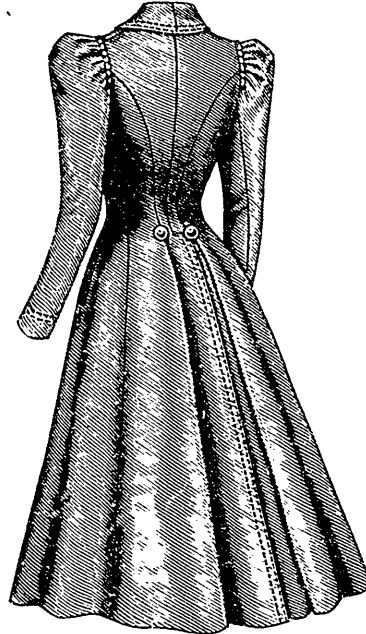


2200



2200

Front View.



2200

Back View.

MISSES' DOUBLE-BREADED LONG COAT WITH REMOVABLE HOOD. (TO HAVE THE SLEEVES GATHERED OR PLAITED.) KNOWN AS THE NEWMARKET COAT.

(For Description see Page 715.)

oration. The waist, which is made over a fitted lining, is shaped with a pointed yoke at the back and front, the yoke being fitted with shoulder seams, while under-arm seams induce a smooth effect at the sides. The closing is made invisibly down the center of the back. The pointed yoke is made of silk, and to it are joined the lower portions, which are gathered at the top and bottom both back and front with the fulness drawn well to the center, the back being brought down trimly, while the front is allowed to blouse stylishly. An odd-looking Bertha in four sections is so arranged as to follow the pointed outline of the yoke, the two small sections in front being slightly overlapped by the two larger ones that extend over the shoulders and meet at the closing. Under the Bertha, over the shoulders, are broad frills of knife-plaited ribbon that fall gracefully over the tops of the sleeves. The neck is completed by a standing collar that shows a pretty braid decoration; braid also outlines the Bertha. The two-seam sleeves are gathered at the top and made over coat-shaped linings; fanciful roll-over cuffs turn back from the hands and stylishly finish them. The skirt is joined to the waist and has a smooth front-gore, a gore at each side and a straight back-breadth in full gathered style. A braid-trimmed belt fastened at the back tastefully finishes the waist.

All varieties of silk and woollen fabrics will develop this dress satisfactorily, while silk, satin or velvet may be chosen for the yoke.

A fanciful development of this dress, suitable for dressy occasions, is made of figured blue taffeta silk, with the yoke of tacked white satin. Plaited frills of white satin ribbon fall gracefully over the sleeves, and satin ribbon was also used for waist completion. Narrow blue velvet ribbon trimmed the Bertha collar and cuffs, and rows were arranged about the lower edge of the skirt.

We have patterned No. 2197 in nine sizes for girls from four to twelve years of age. For a girl of nine years, the dress needs three yards and five-eighth of dress goods forty inches wide, with three-eighths of a yard of silk twenty inches wide for the yoke. Price of pattern, 10d. or 20 cents.

**GIRLS' DRESS WITH FOUR-GORED SKIRT.**

(For Illustrations see Page 712.)

No. 2197.—A fanciful dress fashioned with a deep pointed yoke and oddly shaped bretelles is here pictured stylishly developed in maroon Venetian cloth and maize taffeta, finely plaited ribbon frills over the shoulders of the same tone as the silk and fancy black braid giving a most effective dec-

**GIRLS' DRESS WITH FOUR-GORED SKIRT.**

(For Illustrations see Page 713.)

No. 2208.—A different development of this dress is given figure No. 189 II in this magazine.

This attractive dress is suitable alike for dressy and

school wear, as it may be simply or elaborately developed. In this instance it is shown made of cheviot with black braid trimming. The simple waist is made over a fitted lining and has a fanciful pointed yoke that is shaped with shoulder seams. To the yoke are joined the full back and front, which are gathered at the top and bottom, the fulness being brought well to the center and drawn down trimly at the back, while in front it is allowed to blouse stylishly. The closing is made invisibly down the center of the back. The two-seam sleeves are gathered at the top, and over them pointed caps that are slightly gathered at their upper edges droop in a novel way. A standing collar, braid-trimmed, is at the neck. The skirt has a front-gore and a gore at each side, all smooth-fitting, and a back-breadth that is in full gathered style. The joining to the waist is concealed by a row of braid in belt effect; and braid arranged in zigzag fashion about the bottom of the skirt gives a most decorative and original effect.

Broadcloth, Scotch mixtures and plaids may be made up in this way, while more elaborate ornamentation can be obtained by covering the yoke and sleeve caps with rows of braid following their outlines and braiding the sleeves in rows equal distances apart.

We have pattern No. 2208 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of nine years, requires two yards of goods fifty inches wide. Price of pattern, 10d. or 20 cents.

**GIRLS' DRESS, HAVING A CIRCULAR SKIRT WITH POINTED YOKE.**

(For Illustrations see Page 713.)

No. 2209.—This dress is shown differently made up at figure No. 185 H in this magazine.

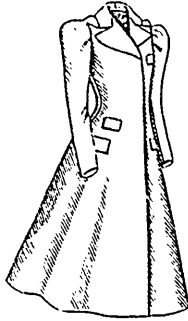
This charming little frock is here illustrated made of green satin-faced cloth and dark-green velvet and trimmed in a simple way with narrow velvet ribbon. The waist, which is made over a fitted lining, is cut low to show a smooth velvet yoke

shaped with shoulder seams and pointed in front but rounding at the back. The waist is snugly adjusted at the sides by under-arm gores, and the front and back portions are plain at the top but have fulness gathered at the lower edge, the fulness at the back being brought down trimly, while the front blouses slightly. The closing is made invisibly down the center of the back. The two-seam sleeve has a short, gathered puff at the top which stands out prettily. The skirt is stylish novelty. It is made with a pointed yoke, smoothly fitted at the front and sides, but with gathered fulness at the back, and a circular lower part that is joined smoothly to the yoke and ripples at the sides, the back falling in deep flutes.

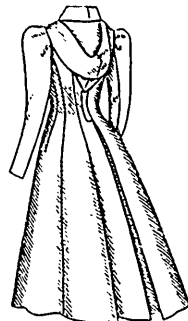
The joining of the two portions is concealed by rows of velvet ribbon. A velvet belt and a velvet standing collar give a neat completion.

This gown may be made into a very dressy affair by utilizing one of the handsome new weaves in blue crepon with the yoke of black satin overlaid with all-over white lace; a black satin sash with long ends finishes the waist.

We have pattern No. 2209 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of nine years, requires two yards and three-fourths of dress goods forty inches wide, with seven-eighths yard of velvet twenty inches wide for the body, yoke, collar and belt. Price of pattern, 10d. or 20 cents.



2199



2199

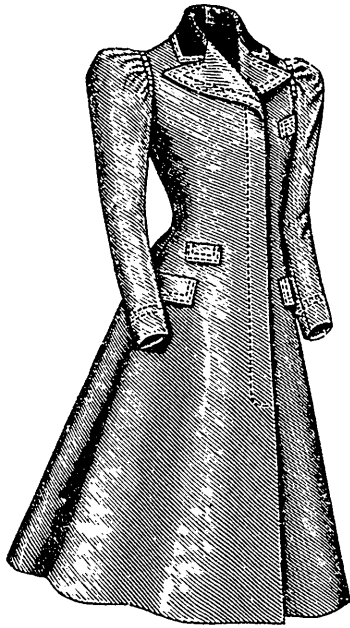
**MISSSES' DOUBLE-BREADED LONG COAT WITH REMOVABLE HOOD. (TO HAVE THE SLEEVES GATHERED OR PLAITED.) KNOWN AS THE NEW-MARKET COAT.**

(For Illustrations see Page 714.)

No. 2200.—At figure No. 191 H in this number of THE DELINEATOR this coat is again represented.

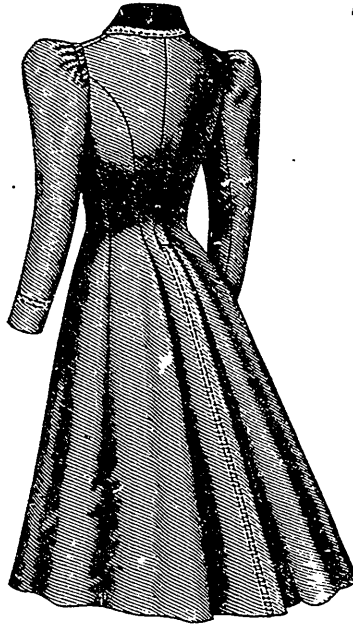
Long coats are particularly favored this season, and the double-

breasted New-market coat fashioned on the most stylish lines is exceedingly well liked. It is here shown developed in brown broadcloth and lined with plaid silk. A graceful adjustment is given by under-arm darts which extend well over the hips, side-back gores and a center seam, and the regulation coat-laps and coat-plaits are arranged with buttons at the top of the coat-plaits. The fronts are closed in double-breasted style with buttons and button-holes; they are reversed at the top in pointed lapels which extend beyond the ends of a stylish rolling collar. Square-cornered pocket-laps conceal openings to inserted side-pockets and a cash pocket. The two-seam sleeves have the regulation fulness at the top



2199

Front View.



2199

Back View.

**MISSSES' SINGLE-BREADED LONG COAT WITH REMOVABLE HOOD. (TO HAVE THE SLEEVES GATHERED OR PLAITED.) KNOWN AS THE NEW-MARKET COAT.**

(For Description see Page 716.)

gathered or arranged in plaits. An attractive feature of the garment is a removable hood which is fastened to the coat by buttons and button-holes or hooks and loops. The hood is reversed at the edge and is shaped by a center seam that extends from the point to the outer edge.

All sorts of plain and mixed coatings are appropriate for the coat, which will be neatly finished with machine-stitching.

We have pattern No. 2200 in seven sizes for misses from ten to sixteen years of age. To make the coat for a miss of twelve years, calls for three yards of material fifty-four inches wide, with five-eighths of a yard of silk twenty inches wide to line the hood. Price of pattern, 10d. or 20 cents.

**MISSES' SINGLE-BREASTED LONG COAT WITH REMOVABLE HOOD. (TO HAVE THE SLEEVES GATHERED OR PLAITED.) KNOWN AS THE NEWMARKET COAT.**

(For Illustrations see Page 715.)

No. 2199.—The Newmarket coat on up-to-date lines is a popular fancy of the season and is a comfortable garment for Winter wear, as it affords ample protection. The coat here shown is made of dark-blue cloth, with a collar inlay of velvet, and is tailor-finished with machine-stitching. The coat is gracefully adjusted by under-arm darts which extend well over the hips, side-back gores, and a center seam that ends at the top of coat-laps; and coat-plaits are formed at the side-back seams. The fronts are closed in single-breasted style with buttons and button-holes in a fly and are reversed at the top in pointed lapels which extend beyond the ends of the stylish rolling collar. Square-cornered pocket-laps conceal openings to inserted side-pockets, a right cash-pocket and a left breast-pocket. The two-seam sleeves may be gathered or plaited at the top, and the coat may be made with or without the pointed hood, which is made removable, being attached by hooks and loops under the collar. The hood is shaped by a seam extending from the point to the outer edge, which is reversed quite deeply, giving a graceful draped effect that is most pleasing.

The coat will be very desirable for travelling or for general wear and may be made of faced cloth, chevrot, tweed, kersey or melton. A collar inlay of velvet is the only finish needed.

We have pattern No. 2199 in seven sizes for misses from ten to sixteen years of age. To make the coat for a miss of twelve years, calls for three yards and an eighth of material fifty-four inches wide, with a fourth of a yard of velvet twenty inches wide (cut bias) to inlay the collar, and three-fourths of a yard of silk twenty inches wide to line the hood. Price of pattern, 10d. or 20 cents.

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

No. 2203.—This coat, here illustrated made of dark-green

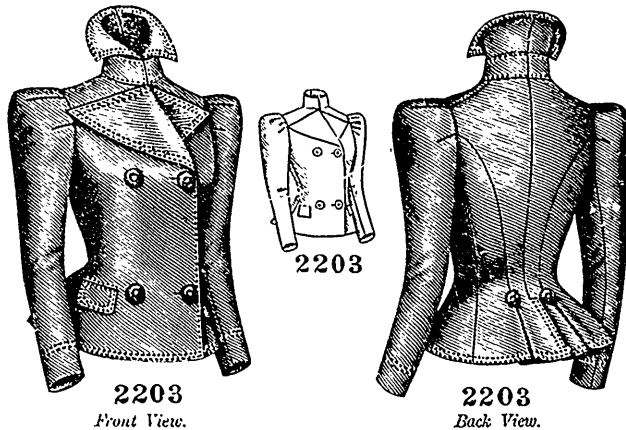
chevrot, is very stylishly out and shows the new dart-fitted sleeves that are so much in vogue this Winter. The tailor-finish of machine-stitching and buttons give it a becomingly trim appearance. It is fitted closely at the sides and back by under-arm and side-back gores and a center seam that ends at the top of coat-laps, and below the waist an underfolded box-plait is formed at each side-back seam. The fronts are reversed to form large, pointed revers; and the coat is

closed below the revers in a double-breasted manner by buttons and button-holes, the fronts being lapped so that the right revers comes well over on the left revers, thus bringing the fronts snugly together at the throat. The neck may be completed by a plain standing collar or with a standing collar having a flaring portion rising from it in Medici fashion and making a most becoming frame for the face. The two-seam sleeves has the fullness at the top removed by four darts that fit smoothly around the arm-hole, yet give the stand-out effect so desirable. Pocket-laps with neatly rounded

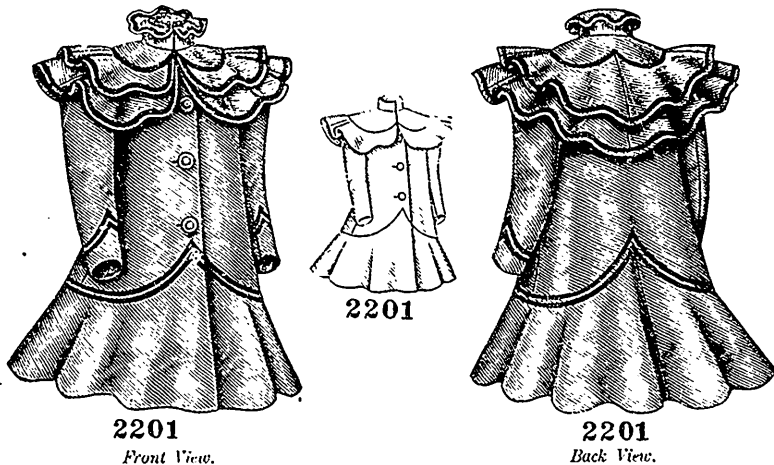
corners conceal openings to inserted hip-pockets. Army-blue serge, with military buttons and a lining of rich red taffeta, is well adapted to this style of jacket. If edged with bands of fur, the result will be very handsome, the fur giving a soft becoming finish that is most desirable.

We have pattern No. 2203 in seven sizes for misses from ten to sixteen years of age. To make the coat for a miss of twelve years, calls for two yards of material fifty-four inches wide

Price of pattern, 10d. or 20 cents.



**2203**  
*Front View.* **2203**  
*Back View.*  
**MISSES' DOUBLE-BREASTED COAT OR JACKET. (TO HAVE THE SLEEVES DART-FITTED OR GATHERED.)**  
(For Description see this Page.)



**2201**  
*Front View.* **2201**  
*Back View.*  
**GIRLS' LONG COAT WITH CIRCULAR-FLOUNCE LOWER PART AND A CIRCULAR CAPE-COLLAR WITH ONE OR TWO CIRCULAR FRILLS.**  
(For Description see this Page.)

pictured made of marine-blue cloth and trimmed effectively with black braid. It is fashioned with a seamless circular joined to loose circular fronts by shoulder and under-arm seams and the front and back are lengthened by a circular flounce made with a center seam and deepened to a point at the center of the front and back. The circular flounce ripples all round, and the coat is closed at the center of the front with buttons and button-holes. The neck is finished with a stand-

**GIRLS' LONG COAT WITH CIRCULAR-FLOUNCE LOWER PART AND A CIRCULAR CAPE-COLLAR WITH ONE OR TWO CIRCULAR FRILLS.**

(For Illustration see this Page.)  
No. 2201.—This coat again represented at figure No. 190 H in the magazine.

This particularly stylish and comfortable top-garment

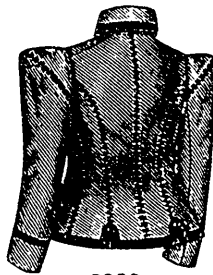
ing collar from which flares a circular portion that is rounded to points at the ends and ripples prettily. A circular cape-collar, which may be made with one or two circular frills, is an attractive feature of the coat; it is curved in a pretty way at the center of the front and back, and the frills are of graduated depth, each consisting of four joined sections; the lower frill is sewed to the lower edge of the collar, and the other frill is arranged above it. The frills ripple and stand out becomingly over the two-seam sleeves, which are finished in odd cuff effect with braid.

Plain or checked cheviot, tweed, diagonal and faced cloth with beaver fur, ermine and chinchilla for trimming will make attractive coats for girls.

We have pattern No. 2201 in eight sizes for girls from two to nine years of age. To make the coat for a girl of five years, requires two yards of goods fifty-four inches wide. Price of pattern, 10d. or 29 cents.



2230  
Front View.



2230  
Back View.

GIRLS' COAT OR JACKET WITH CAP-TOP SLEEVES.  
(For Description see this Page.)

GIRLS' COAT OR JACKET WITH CAP-TOP SLEEVES.  
(For Illustrations see this Page.)

No. 2230.—A view of this coat, showing it differently made up, is given at figure No. 194 H. This coat is a military style that will be very popular. It is here shown made of navy-blue broadcloth with frogs and black braid trimmings. Under-arm and side-back gores and a center seam shaped on novel lines give a particularly graceful adjustment, and all the seams show a finish of machine-stitching. The under-arm and side-back seams are left open for a short distance below the waist to form vents, which give the necessary spring over the hips. The fronts are in loose double-breasted style and are closed with frogs made of black braid that impart a very ornamental touch. A stylish collar is at the neck; it consists of a standing collar to the top of which is joined a turn-over portion made with rounding front corners that flare so as to show the collar between. Hip pockets are inserted, and their openings are covered by oblong pocket-laps. An innovation is shown this

tively in army-blue broadcloth and trimmed with black braid and gilt buttons. It is smoothly adjusted by single bust darts and broad under-arm gores that extend well back. The back may be made either with or without a center seam. An invisible closing is made down the center of the entire front. Arranged at equal distances apart on each side of the closing are graduated horizontal rows of braid, the ends of which are turned under in loop effect and held in place by small buttons; this style of trimming imparts a jaunty military air that is now much in favor. A standing collar is at the neck. An original touch which adds greatly to the style of the jacket is imparted by a two-seam sleeve made with four darts at the top which remove all fullness and fit it smoothly into the arm-hole; if preferred, however, the sleeves may be gathered at the top, as seen in the small illustrations. The jacket extends just to the waist-line at the back and sides but may be straight-around or gracefully pointed at the front.

In bright-red serge with gold braid and buttons the jacket is very effective, giving that warm touch of color so desirable in decorative results.

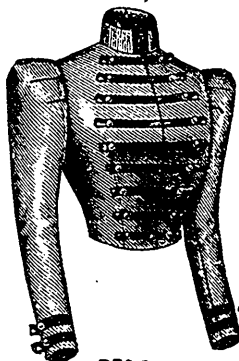
Winter. Cheviot or any other close weave with more elaborate braided effects or frogs can be successfully used with very decorative results.

We have pattern No. 2216 in seven sizes for misses from ten to sixteen years of age. To make the jacket for a miss of twelve years, calls for one yard of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSSES' WAIST, CLOSED AT THE BACK. (TO BE MADE WITH OR WITHOUT THE SLEEVES AND WITH THE LINING HIGH OR ROUND NECKED.)  
(For Illustrations see Page 718.)

No. 2210.—This waist may be seen differently made up at figure No. 187 H in this number of THE DELINEATOR.

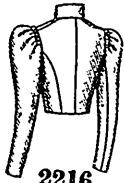
This stylish and simple waist is here shown developed in crepon of a new rich ruby shade known as Cyrano. Ribbon and narrow lace edging give decorative touches. The waist has full backs and a full front gathered at the neck and shoulder edges and at the waist and is smoothly adjusted at the sides by under-arm gores. The front puffs out at the center, and the closing is made invisibly at the center of the back. The standing collar is concealed by a ribbon which is drawn about it twice and is caught down near one end at the left side, the end standing out prettily. Three graduated frills



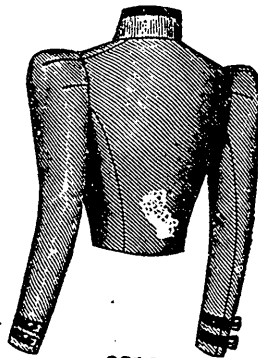
2216  
Front View.



2216



2216



2216  
Back View.

MISSSES' ETON JACKET. (TO BE MADE WITH OR WITHOUT A CENTER-BACK SEAM, WITH THE FRONT STRAIGHT-AROUND OR POINTED AND WITH THE SLEEVES DART-FITTED OR GATHERED.)  
(For Description see this Page.)

Dark-green cheviot with black silk frogs and braid or red serge trimmed with black is suitable for this coat, while taffeta furnishes the best lining. Tweed, whipcord and covert cloth are also good selections.

We have pattern No. 2230 in ten sizes for girls from three to twelve years of age. To make the coat for a girl of nine years, calls for a yard and a fourth of material fifty-four inches wide. Price of pattern, 7d. or 5 cents.

MISSSES' ETON JACKET. (TO BE MADE WITH OR WITHOUT A CENTER-BACK SEAM, WITH THE FRONT STRAIGHT-AROUND OR POINTED AND WITH THE SLEEVES DART-FITTED OR GATHERED.)  
(For Illustrations see this Page.)

No. 2216.—This stylish Eton jacket is shown made up attrac-

encircle the small, two-seam sleeves at the top. For evening wear the waist may be made without the sleeves, the frills forming short fluffy sleeves. The waist is made pretty and trim by a fitted lining that may be high or round necked, as preferred.

Brocaded satin, plain or striped silk, taffeta broché and drap d'été, grenadine, poplin and cashmere may be used to develop stylish waists by the mode. A waist made of some

thin, gauzy material over a round-necked lining and without sleeves would be extremely pretty for evening wear trimmed with lace, ribbon or chiffon ruchings.

We have pattern No. 2210 in seven sizes for misses from ten to sixteen years of age. To make the waist with sleeves for a miss of twelve years, calls for two yards and three-eighths of goods forty inches wide; while the waist without sleeves needs a yard

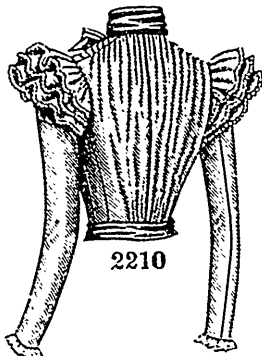


2210



2210

Front View.



2210

Back View.

MISSSES' WAIST, CLOSED AT THE BACK. (TO BE MADE WITH OR WITHOUT THE SLEEVES AND WITH THE LINING HIGH OR ROUND NECKED.)

(For Description see Page 717.)

and seven-eighths of goods forty inches wide. Price of pattern, 10d. or 20 cents.

MISSSES' FANCY WAIST.

(For Illustrations see this Page.)

No. 2155.—Another view of this waist may be obtained by referring to figure No. 186 II in this magazine.

This most attractive waist is stylishly fashioned with a full yoke and a uniquely designed front that will prove universally becoming. It is here illustrated made of green crêpon with velvet for the collar and effectively trimmed with narrow black velvet ribbon and a satin ribbon belt, while satin is used to line the jabot, sleeve caps and cuffs. The waist, which is made over a fitted lining, is shaped with a rounding yoke at the back that is gathered at its upper and lower edges and joined by shoulder seams to the full front yoke. Smooth adjustment is given the sides by under-arm gores, while the front and back portions have gathered fulness at the waist brought well to the center, the back being drawn down tight, and the front blousing stylishly. The front is shaped quite low, starting a short distance below the arm-hole at the right side but curves up gracefully to the left shoulder and closes invisibly and diagonally at the left side, while the full yoke closes down the center. To the overlapping closing edge is joined a graduated, circular ruffle that forms a very effective jabot; it is trimmed with the velvet ribbon, and the satin lining shows daintily. Rows of velvet ribbon also finish the upper edges of the front and back. Fancifully shaped caps, satin-lined and showing a tasteful velvet ribbon decoration, stand out stylishly over the tops of the gathered two-seam sleeves, which are made over tight linings and completed with prettily pointed turn-over cuffs. The standing collar has joined to it pointed tabs that fall over it softly and show a desirable velvet ribbon decoration.

This fancy waist will develop equally well in silk or woollen goods, and a combination will prove most effective. The full yoke could be made of soft white silk, while a pretty shade of blue cashmere could be used for the waist; narrow black satin ribbon would complete a most charming color scheme. Braids, frilled ribbon or insertion would give desirable ornamentation to a waist of this description.

We have pattern No. 2155 in five sizes for misses from twelve to sixteen years of age. To make the waist for a miss of 12 years, calls for two yards and an eighth of goods thirty-six inches wide, with a fourth of a yard of velvet twenty

inches wide for the collar, and three-eighths of a yard of silk twenty inches wide to line the jabot and caps. Price of pattern, 10d. or 20 cents.

MISSSES' WAIST.

(For Illustrations see Page 719.)

No. 2183.—Another view of this waist may be obtained by referring to figure No. 184 II in this magazine.

The graceful waist here shown is developed in national-blue cloth combined with dark-blue velvet and white Liberty silk. Dark-blue velvet ribbon and large fancy buttons are used in a charming way for decoration. The waist, which is made over a closely fitted lining, has a smooth round yoke shaped by shoulder seams. The loose fronts and seamless back are separated by under-arm gores and have stylish fulness at the bottom drawn toward the center by gathers. The fronts blouse slightly and separate with a flare over a full vest-portion that is gathered at the top and bottom and joined to the yoke; they are reversed at the top in oddly shaped lapels that meet the ends of a deep, pointed Bertha revers on the shoulders, the Bertha revers crossing the back at the lower edge of the yoke. A ruching of silk heads the vest portions and Bertha revers. The neck is completed with a standing collar which has a two-section turn-over portion of fanciful-outline flaring in a pretty way at the top. The waist is closed invisibly at the center of the front and is finished with a fitted belt that is pointed in front, round at the back and fastened invisibly at the left side. The two-seam sleeves, which have coat-shaped linings, are decidedly odd in effect, the upper portions being formed of a smooth lower part round at the top and joined to the smooth lower edge of a pretty puff that is gathered only at the top. Oddly shaped turn-up cuffs complete the sleeves. The use of the cuffs and the fancy portion of the collar is optional.

Many pleasing combinations may be employed in the development of this waist. Camel's-hair, chevot, serge and a variety of novelty goods, as well as silk, are appropriate. A waist of heliotrope poplin with white silk for the full front and ribbon and lace for garniture would be extremely pretty.

We have pattern No. 2183 in five sizes for misses from twelve to sixteen years of age. To make the waist for a miss of twelve years, calls for a yard and three-eighths of dress goods forty inches wide, with a yard and a fourth of Liberty silk twenty inches wide for the vest-front and a ruche to trim, and seven-eighths of a yard of velvet twenty inches wide for the yoke, collar, belt and cuffs. Price of pattern, 10d. or 20 cents.

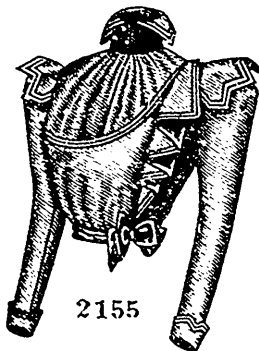
MISSSES' WAIST, CLOSED AT THE BACK. (TO BE WORN WITH OR WITHOUT THE GIMPE.)

(For Illustrations see Page 719.)

No. 2233.—A charming waist is pictured

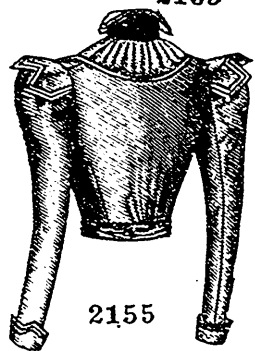


2155



2155

Front View.



2155

Back View.

MISSSES' FANCY WAIST.

(For Description see this Page.)

developed in red crêpon with the gimpe of tucked white silk. The waist, which is made with a low, round neck, is shaped by under-arm and very short shoulder seams



adjusted over a body lining fitted by single bust darts and the usual seams. Its fulness at the back and front is collected in gathers at the top and bottom, and the front puffs out in a becoming way. Short gathered puff sleeves arranged over smooth linings stand out in a most attractive way, and upon them rest smooth stylish caps that are rounding at the lower edge. Ruchings of ribbon outline the round neck, and a row edges the caps and is continued across the front a short distance below the edge. The closing is made at the center of the back, and a ribbon belt with bow gives the final touch.

The use of the guimpe is optional. It is quite short, reaching a little below the arms, and is shaped by shoulder seams and under-arm gores. The neck is finished with a standing collar covered by a crush stock of the silk, and the close-fitting two-seam sleeves have very scanty gathered fulness at the top.

For wear with a guimpe, cashmere, poplin, camel's-hair and a variety of woollen materials will appropriately develop the waist, while for evening wear silk, satin, chiffon, *nousseline de soie*, net and lace may be selected for the waist and lace, ribbon or chiffon ruchings for garniture.

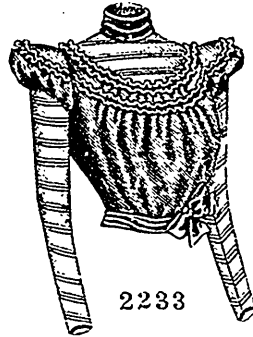
We have pattern No. 2233 in seven sizes for misses from ten to sixteen years of age. To make the waist for a miss of twelve years, calls for a yard and three-eighths of goods thirty-six inches wide; while the guimpe needs two yards and a fourth of tacked silk twenty inches wide. Price of pattern, 10d. or 20 cents.

rial: the mode is excellent. Drap d'été, silk, velvet and fine smooth cloth or flannel will make a very stylish shirt-waist. Prune, dark-red, blue and yellow are popular shades.

We have pattern No. 2227 in seven sizes for misses from ten to sixteen years of age. To make the shirt-waist for a miss of twelve years, calls for two yards of goods thirty-six inches wide, with a fourth of a yard of vel-

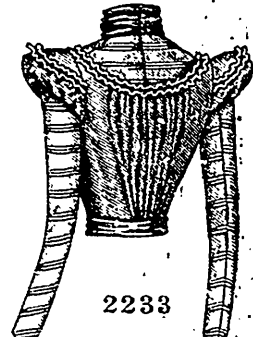


2233



2233

Front View.



2233

Back View.

MISSIS' WAIST, CLOSED AT THE BACK. (TO BE WORN WITH OR WITHOUT THE GUIMPE.)  
(For Description see Page 718.)

MISSIS' SHIRT-WAIST WITH REMOVABLE STOCK-COLLAR.  
(TO BE MADE WITH OR WITHOUT THE BACK YOKE-FACING AND FITTED BODY-LINING.) AS SUITABLE FOR PLAIDS AND CHECKS AS FOR OTHER GOODS.

(For Illustrations see Page 720.)

No. 2227.—Red flannel was used for this stylish shirt-waist with black velvet for the removable collar. The waist may be made with or without the fitted body-lining. The seamless back has fulness at the waist drawn down tight in closely lapped plaits and a pointed yoke-facing made with a center seam. The use of the back yoke-facing is optional. The loose fronts are closed with button-holes and gilt buttons through a box-plait made at the front edge of the right front and show a group of small forward-turning tucks at the top at each side of the closing. The fulness below the tucks puffs out and is confined at the waist by gathers. At the sides the waist is smoothly adjusted by under-arm seams. At the neck is a fitted band, about which is adjusted a removable stock-collar that is closed at the back and shapes a point at the lower edge in front. The one-seam sleeves are gathered at the top



2183



Front View.



2183

Back View.

MISSIS' WAIST.

(For Description see Page 718.)

vet twenty inches wide (cut bias) for the stock. Price of pattern, 10d. or 20 cents.

GIRLS' GUIMPE WITH FULL YOKE.

(For Illustrations see Page 720.)

No. 2165.—This guimpe is pictured with the yoke and sleeves of red silk. It is shaped by shoulder and under-arm seams and is closed at the center of the back with buttons and button-holes. A tape inserted in a casing draws the guimpe in closely at the waist. The full yoke is shaped with only short under-arm seams; it is gathered at the top to form a frill heading, which gives a becoming neck-completion, and has slight gathered fulness at the lower edges, where it is finished with a narrow band of the silk. The full one-seam sleeves are gathered at the top and are shirred at the bottom to form wrist frills, the shirrings being secured to a stay.

China or India silk, nainsook, mull, lawn and dimity may be used in the development of dainty guimpes.

We have pattern No. 2165 in six sizes for girls from two to twelve years of age. To make the yoke and sleeves for a girl of eight years, calls for two yards and an eighth of material twenty inches wide. Price of pattern, 5d. or 10 cents.

GIRLS' APRON.

(For Illustrations see Page 720.)

No. 2160.—At figure No. 199 H in this number of THE Delineator this apron is again illustrated.

Aprons are indispensable for school and house wear, and the charming little example here illustrated is both effective and practical. It is shown made of fine white lawn and embroidered edging and insertion. The apron is fashioned with a short body that is shaped by shoulder and under-arm seams and closed invisibly at the back. The body is cut low and pointed at the neck and is smooth at the top but has slight gathered fulness at the waist drawn well to the center at the back and front. A Bortha frill of embroidery is arranged about the neck below a band of insertion, and full sleeves of similar embroidery fluff about the arms. The skirt part of the apron is joined to the body in full gathered style, the seam being concealed by a band of insertion; a broad hem neatly finishes the lower edge.

Muslin, dimity, Swiss, oriental lawn and cambric are suitable apron materials, while hemstitched ruffling, laces and feather-stitching are dainty and ornamental trimmings.

We have pattern No. 2160 in seven sizes for girls from three

and bottom, and a narrow frill of silk or ribbon gives a finish to the slashed edges at the back of the wrist. Straight link cuffs complete the sleeves.

For plaids, stripes, checks and all sorts of shirt-waist mate-

to nine years of age. To make the apron for a girl of five years, will require two yards of lawn thirty-six inches wide, with four yards of edging five inches and a fourth wide for the frill and frill sleeves. Price of pattern, 7d. or 15 cents.

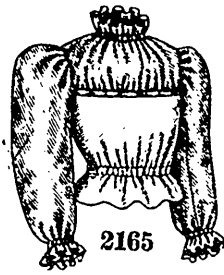
GIRLS' APRON.

(For Illustrations see Page 721.)

No. 2219. —This dainty little apron will prove very neat and ornamental for school wear; it is illustrated made of nainsook and trimmed with embroidered edging and insertion. The apron is made with a yoke, that is square at the lower edge but in low, rounding outline at the neck and is shaped with shoulder seams. To the yoke is attached the full body-portion, which is fitted smoothly at the sides by under-arm seams but is in gathered style at the front and back, the fullness being collected and brought well to the center at the top and bottom. The plain shoulder effect is relieved by fancy bretelles that are deepest on the shoulders and extend a little below the yoke. The full skirt does not extend entirely around the lower edge of the body but has its ends wide apart at the back; it is gathered at the top and joined to the body by a belt. The closing is made at the back with buttons and button-holes.

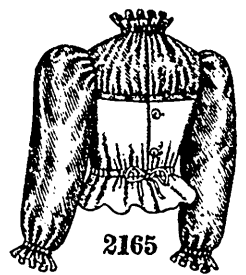
This apron is tasteful when made of sheer dimity with ruffles of lace edging and lace insertion for ornamentation. If developed in cambric, feather-stitched braid can be used, the result being a useful as well as neat apron.

We have pattern No. 2219 in ten sizes for girls from three to twelve years of age. To make the apron for a girl of nine years, calls for two yards of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.



2165

Front View.



2165

Back View.

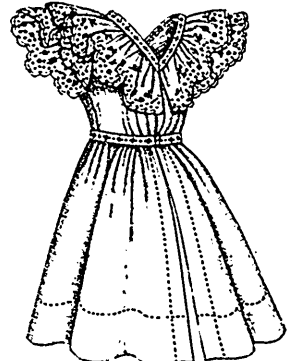
GIRLS' GUMPE WITH FULL YOKE.

(For Description see Page 710.)



2160

Front View.



2160

Back View.

GIRLS' APRON.

(For Description see Page 710.)

MISSES' CORSET-COVER WITH WHOLE FRONT AND BACK

(KNOWN AS THE BABY WAIST CORSET-COVER)

(For Illustrations see Page 721.)

No. 2157. —A dainty little corset-cover, simple and practical in construction, is illustrated developed in nainsook and trimmed with frills of lace and ribbon-run beading. The cover is cut low and round at the neck and is simply shaped by under-arm and short shoulder seams and fashioned without any opening, being drawn on over the head and closely confined about the waist by a ribbon run in a hem; the ends of the ribbon are drawn through button-holes to tie in front. The neck is gathered at the front and back and finished with a band of ribbon-run beading that is given a pretty touch by a soft frill of lace. A frill of lace completes each arm-hole.

Cambric, dimity, lawn, etc., will be chosen for the construction of this corset-cover, while narrow ruffles of the material,

of twelve years, requires one yard of material thirty-six inches wide. Price of pattern, 5d. or 10 cents.

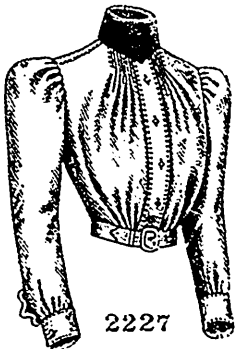
MISSES' AND GIRLS' TWO-SEAM SLEEVE (FOR COATS), FITTED AT THE TOP BY FOUR DARTS.

(For Illustrations see Page 722.)

No. 2188. —Dart-fitted sleeves are quite an innovation and will be very generally used this season. This sleeve is made in two-seam style with the fullness at the top all removed by four darts formed in a way to make the sleeve stand out stylishly at the top and give breadth to the shoulders.

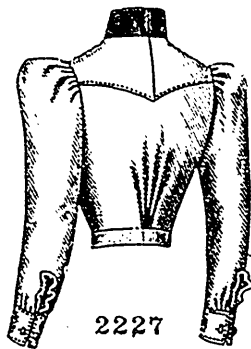
All coat materials can be used for this style of sleeve. A very attractive finish may be given by concealing the darts under stitched straps of the material.

We have pattern No. 2188 in seven sizes from four to sixteen years of age. To make a pair of sleeves for a miss of twelve years, calls for seven-eighths of a yard of material fifty-four inches wide. Price of pattern, 5d. or 10 cents.



2227

Front View.



2227

Back View.



2227

MISSES' SHIRT-WAIST WITH REMOVABLE STOCK COLLAR (TO BE MADE WITH OR WITHOUT THE BACK YOKE-FACING AND FITTED BODY-LINING AS SUITABLE FOR PLAIDS AND CHECKS AS FOR OTHER GOODS.

(For Description see Page 719.)

MISSES' AND GIRLS' TWO-SEAM SLEEVE (FOR COATS), FITTED WITH A CAP-TOP.

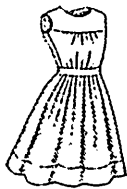
(For Illustrations see Page 722.)

No. 2196. —Very unique and generally becoming is the new sleeve made with a cap-top. It is in two-seam style, but the outside portion is cut off at the top, and to it is smoothly joined a circular cap that is widest at the center but tapers to a point at each end. The cap fits smoothly about the arm-hole—a characteristic of all the new sleeves—and gives the military shoulder effect so fashionable.

The joining of the cap is concealed in numerous ways, straps of the material, braid or frills all being extensively used, although a machine-stitched effect is much in vogue.

lace or embroidered edging give the necessary ornamentation. We have pattern No. 2157 in four sizes for misses from ten to sixteen years of age. To make the corset-cover for a miss

We have pattern No. 2196 in seven sizes from four to sixteen years of age. To make a pair of sleeves for a miss of twelve years, calls for three-fourths of a yard of goods fifty-four inches wide. Price of pattern, 5d. or 10 cents.



2219

MISSES' AND GIRLS' TWO-SEAM JACKET SLEEVE, FITTED AT THE TOP BY FOUR DARTS.

(For Illustrations see Page 722.)

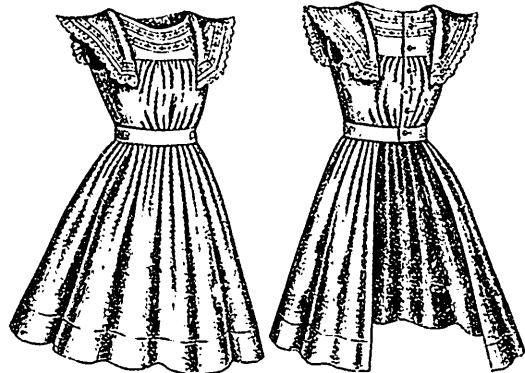
No. 2189.—The decidedly new two-seam

MISSES' AND GIRLS' TWO-SEAM DRESS SLEEVE, FITTED WITH A CAP-TOP.

(For Illustrations see Page 722.)

No. 2194.—The cap-top sleeve here shown vies with the dart-fitted sleeve for favor this season, and both are so generally becoming that it is difficult to choose between them. It is in two-seam style with the outside portion cut off at the top to accommodate a small circular cap that tapers to a point at each end. The cap fits the sleeve smoothly into the arm-hole and makes the sleeve stand out broadly.

We have pattern No. 2194 in seven sizes from four to sixteen years of age. To make a pair of sleeves for a miss of twelve years, calls for five-eighths of a yard of goods fifty inches wide. Price of pattern, 5d. or 10 cents.



2219

Front View.

2219

Back View.

GIRLS' APPROX.

(For Description see Page 720.)

FASHIONABLE TAILOR WAISTS.

(Illustrated on Page 647.)

A most fitting accompaniment to a tailor skirt and really an essential to a perfectly appointed costume is the faultlessly adjusted tailor waist. The severity of outline which formerly characterized the mode has given place to a tasteful arrangement of ornamental features. The engravings illustrate newest designs. The patterns are uniformly 10d. or 20 cents, with the exception of No. 9569, which costs 1s. or 25 cents; they are cut in various sizes, bust measure, as specified in each instance.

No. 9918.—This Norfolk jacket is shown developed in mixed cheviot. It is closed in double-breasted style, and the applied plaits and the rolling collar meet the revers opening over a removable chemisette. The sleeves may be gathered or plaited into the arm-hole. This pattern is cut in nine sizes from thirty to forty-six inches, bust measure.

No. 1737.—Another type of the Norfolk basque is shown in the illustration. Irish tweed was used to make the garment. The applied plaits have a single row of narrow braid stitched on their edges. The collar has a neat finish of the braid, and the wrist straps are similarly treated. The closing is effected at the left side under the plait. Stylish fulness is introduced in the skirt below the waist by an under-box-plait. The pattern is cut in twelve sizes from thirty to forty-six inches, bust measure.

No. 9569.—This very stylish basque was developed in army-blue cloth with velvet in a darker shade and gold braid for trimming. The fronts lap diagonally, and the lower corners are rounded. The overlapping front may be turned back in revers above the bust. Gilt bullet buttons give ornamentation and effect the closing through butt n-holes. A narrow strip of velvet gives a pleasing finish. The collar is of velvet decorated with gold braid, and braid is applied on each front. Rather tight-fitting sleeves are plaited into the arm-holes and have an ornamentation of braid around the lower part. This pattern is cut in twelve sizes from thirty to forty-six inches, bust measure.

No. 1753.—This stylish basque is shown developed in broad-cloth and finished with stitching and strappings of the material. The adjustment is due to double bust darts, under-arm and side-back gores and a center-back seam. Coat-plaits appear at the side-back seams. The basque is open at the neck in front, being rolled in small lapels that form notches with the ends of the coat collar; a chemisette will be worn with this mode.

The closing is effected with buttons and button-holes. The sleeves are tight-fitting and decorated with buttons at the bottom. This pattern is in twelve sizes from thirty to forty-six inches, bust measure.



2157

Front View.



2157

Back View.

MISSES' CORSET-COVER WITH WHOLE FRONT AND BACK. (KNOWN AS THE BABY WAIST CORSET-COVER.)

(For Description see Page 720.)

MISSES' AND GIRLS' TWO-SEAM JACKET SLEEVE, FITTED WITH A CAP-TOP.

(For Illustrations see Page 722.)

No. 2191.—An odd stylish sleeve is here pictured. It is shaped by two upright seams and fitted with a cap-top that is joined in a curved seam to the top of the upper portion. The cap renders the sleeve smooth at the top yet gives the popular stand-out effect. Stitching finishes the wrist.

All light-weight coatings are appropriate for the sleeves, and braid or self-strappings may give the completion.

We have pattern No. 2191 in seven sizes from four to sixteen years of age. To make a pair of sleeves for a miss of twelve years, calls for three-fourths of a yard of material fifty-four inches wide. Price of pattern, 5d. or 10 cents.

MISSES' AND GIRLS' TWO-SEAM DRESS SLEEVE, FITTED AT THE TOP BY FOUR DARTS.

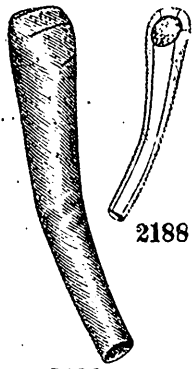
(For Illustrations see Page 722.)

No. 2180.—The fashionable sleeve here pictured is made with two seams and is fitted smoothly at the top by four darts taken up in a way that makes the sleeve stand out stylishly, imparting the broad-shoulder effect so desirable. The darts and lower edge of the sleeve are finished with machine-stitching.

We have pattern No. 2180 in seven sizes from four to sixteen years of age. To make a pair of sleeves for a miss of twelve years, calls for three-fourths of a yard of goods forty inches wide. Price of pattern, 5d. or 10 cents.

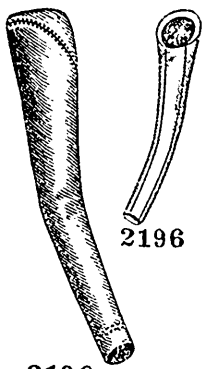
No. 1895.—The style exhibited in this tailor basque is almost severe. One under-arm gore characterizes the basque, which

may be made in one of three lengths and with a standing or turn-down collar. Black satin-faced cloth with decorations of black silk braid was used for it. The braid is arranged in rows of graduated length across the upper part of the basque, simulating a yoke, which is shallow in the center and broadens becomingly from that point. The wrists are similarly treated. A single row gives a neat completion to the edge of the collar,



2188

MISSES' AND GIRLS' TWO-SEAM SLEEVE (FOR COATS), FITTED AT THE TOP BY FOUR DARTS. (For Description see Page 720.)



2196

MISSES' AND GIRLS' TWO-SEAM SLEEVE (FOR COATS), FITTED WITH A CAP-TOP. (For Description see Page 720.)

the right front and the bottom of the basque. Buttons and button-holes effect the closing. This pattern is in twelve sizes from thirty to forty-six inches, bust measure.

No. 2077.—The elaborate mode shown in the illustration is one that will be greatly appreciated by women with slender figures. The loose fronts are joined to the seamless back in shoulder and under-arm seams; they are cut in Pompadour shape at the top and softly reversed; if preferred, they may be closed in double-breasted fashion all the way. An attractive feature is the oddly shaped shawl-collar, and the shoulder caps and turn-over cuffs give an additional charm. A chemisette-vest with a standing collar having turn-over portions is worn with this waist. In this instance gray cloth was united with *moiré mousseline* in a lighter shade and decorated with black silk braid. The shawl collar, revers, shoulder caps, collar and cuffs are of the *moiré mousseline* edged with several rows of narrow braid. The chemisette vest is of the *moiré mousseline* finely tucked. The belt is composed of several rows of braid applied on the *mousseline*. The pattern is cut in seven sizes from thirty to forty-two inches, bust measure.

No. 2076.—This basque is designed upon most graceful lines and will enhance wonderfully the charms of a well-formed figure. Black cheviot was chosen for its development, the ornamental features consisting of the inlay of velvet on the rolling collar and machine-stitching. The fronts are shaped in double-breasted style, and the lower corners are slightly rounding. They are reversed to form small lapels to the ends of the rolling collar, which also has rounding corners. The collar, lapels and lower part of the sleeves are ornamented with a double row of stitching. The pattern is in twelve sizes from thirty to forty-six inches, bust measure.

No. 1995 — This stylish basque may be suitably made of cloth, silk-and-wool goods or cheviot. In this example mixed cheviot in several shades of brown was associated with dark-seal velvet and silk. The postilion or coat-tail back is a new feature. The right front is widened by a lap which brings the closing diagonally at the left side to the waist, where the edges flare in two points below. At the top Nansen revers fall back, disclosing the velvet chemisette, and the standing collar is also of velvet. Perfectly plain, tight-fitting sleeves are gathered into the arm-holes. The closing is effected by buttons and button-holes. The pattern is cut in twelve sizes from thirty to forty-six inches, bust measure.

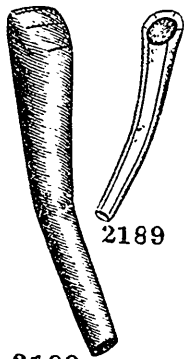
No. 2013.—The double-breasted basque shown in the illustration is extremely stylish and brings out the symmetrical lines of the well-proportioned figure. It is cut with a slight point at the center of the front and back and curves gracefully over the hips. In this instance satin-faced cloth in the attractive new shade of blood-bay was united with black velvet with decorations of black braid and buttons. The standing collar is of velvet. The braid is arranged on the front most artistically though simply and emphasizes the double-breasted style that distinguishes the mode. A bullet-shaped button is placed between the rows of braid on both sides; the buttons on the left side effect the closing. Braid and buttons give a neat completion to the sleeves and braid outlines the bottom of the garment. The pattern is in twelve sizes from thirty to forty-six inches, bust measure.

No. 2021.—The shaping of this perfectly plain basque with its two under-arm gores makes it especially well adapted to stout figures. Two rounding caps are adjusted over the tops of the sleeves with pleasing results. Dark-brown cloth with ornamentations of black soutache braid was used to make this neat basque. The fronts, caps, collar and cuffs are braided, and several rows of the narrow braid finish the bottom of the basque and the edge of the right front. Silk plaitings decorate the caps. The pattern is in eleven sizes from thirty four to fifty inches, bust measure.

No. 2130.—One of the newest models of the season is shown in the illustration. The special feature is a peplum or sewed-on skirt that gives it a fashionable length. Black kersey was used for this coat-basque, which is simply decorated with a double row of machine-stitching along the edges. The right front laps diagonally over the left and is closed to the top with buttons and button-holes oddly arranged in groups of three. The skirt portion is circular in shape, and the lower corners are rounding. The two-seam sleeves are gathered at the top and have circular turn-up cuffs. The pattern is in nine sizes from thirty to forty-six inches, bust measure.

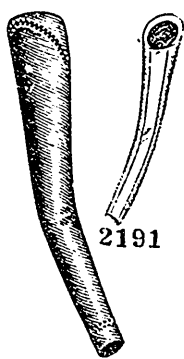
No. 9726.—Dark-blue cloth ornamented with black braid and buttons was used in the development of this dressy basque. Coat laps and plaits are formed in regular coat style in the back. The seams of the basque are opened and given a neat finish by machine-stitching. The collar is high, and the sleeves have at the wrists a simple decoration of braid and buttons. The pattern is in thirteen sizes from thirty to forty-eight inches, bust measure.

No. 9750.—The Russian basque here illustrated is a decidedly becoming type to slender figures; it is shown made of hunter's-green cloth and black satin with braid and a ribbon belt for ornamentation. The Bonheur collar and peplum are attractive features. The fronts are shaped low at the top and are pouched at the bottom. The closing is effected by braid frogs over oval buttons. The pattern is in seven sizes from thirty to forty-two inches, bust measure.



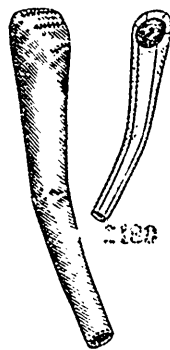
2189

MISSES' AND GIRLS' TWO-SEAM JACKET SLEEVE, FITTED AT THE TOP BY FOUR DARTS. (For Description see Page 721.)



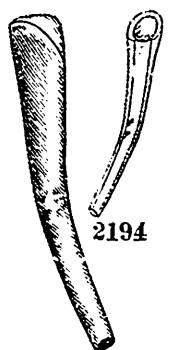
2191

MISSES' AND GIRLS' TWO-SEAM JACKET SLEEVE, FITTED WITH A CAP-TOP. (For Description see Page 721.)



2180

MISSES' AND GIRLS' TWO-SEAM DRESS SLEEVE, FITTED AT THE TOP BY FOUR DARTS. (For Description see Page 721.)



2194

MISSES' AND GIRLS' TWO-SEAM DRESS SLEEVE, FITTED WITH A CAP-TOP. (For Description see Page 721.)

# Styles for Little Folks.

**LITTLE GIRLS' DRESS. (TO BE MADE WITH SQUARE NECK AND SHORT SLEEVES OR WITH GUMPE EFFECT.)**  
(For Illustrations see this Page.)

No. 2187.—By referring to figure No. 198H in this magazine, this dress may be again seen.

This attractive dress is here illustrated made of red cashmere and trimmed with black braid. It has a smooth body-lining and may be made with a square neck and short sleeves or with a high neck and long sleeves in guimpe effect. The waist is made with a shallow square yoke shaped by shoulder seams, and to it are joined the full front and backs, which are gathered at the top and bottom. The front puffs out becomingly, and an applied belt conceals the shirrings at the bottom. When high-necked, the lining is faced with yoke effect, and a standing collar is at the neck. The two-seam full-length sleeves are encircled at the top, by short gathered puffs to the lower edge of which is sewed a smooth band. If short sleeves are desired, the sleeves may be cut off beneath the bands. The full straight skirt is



2202



2202



2202

Front View.

Back View.

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

(For Description see this Page.)



2202



2187

Front View.



2187

Back View.

**LITTLE GIRLS' DRESS. (TO BE MADE WITH SQUARE NECK AND SHORT SLEEVES OR WITH GUMPE EFFECT.)**

(For Description see this Page.)

Silk, Henrietta and novelty goods will make up stylishly, and braid, lace edging or insertion may be used for garniture. We have pattern No. 2187 in seven sizes for little girls from two to eight years of age. To make the dress for a girl of five years, calls for three yards and an eighth of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.

**LITTLE GIRLS' DRESS, HAVING A SHORT GUMPE WITH SHORT PUFF SLEEVES.**

(For Illustrations see this Page.)

No. 2229.—This dainty dress is appropriate for wear at parties and on special occasions. It is pictured made of pink India silk and all-over white lace and is trimmed with pink satin ribbon and frills of wide and narrow lace. The body has a smooth square-necked yoke and full front and full backs. The yoke is shaped by under-arm and very short shoulder seams and is overlaid with lace net; it is deepest under the arms, and the lower edge curves upward toward the center of the front and back. The full portions are joined in under-arm seams and are gathered at the top and bottom and arranged on a smooth body-lining to blouse all round. The dress is closed invisibly at the center of the back. The full gathered skirt depends from the lower edge of the body, and at the bottom is an ornamental finish of frills of wide lace and a ruching of shirred ribbon. A ribbon sash with long ends encircles the waist.

A plain, short guimpe which is shaped by shoulder and under-arm seams may be worn with the dress. It has a slightly low round neck and short puff sleeves gathered at the top and bottom and puffing out over smooth linings.

Silk, cashmere and soft woollen goods combined with plain or figured silk for the yoke are appropriate for the little frock. A charming dress is of light-blue cashmere with blue silk for the yoke, which is trimmed with white satin ribbon.

We have pattern No. 2229 in eight sizes for little girls from two to nine years of age. To make the dress for a girl of five years, calls for three yards and three-fourths of goods twenty inches wide, with three-eighths of a yard of lace net twenty-seven inches wide to cover the yoke. Price of pattern, 7d. or 15 cents.



2229

Front View.



2229



2229

Back View.

**LITTLE GIRLS' DRESS, HAVING A SHORT GUMPE WITH SHORT PUFF SLEEVES.**

(For Description see this Page.)

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

(For Illustrations see this Page.)

No. 2202.—This dress may be utilized either for ordinary wear or for dressy occasions and can be made high or low in the neck and with long or short sleeves. Blue and white figured China silk are united in the dress with lace net, insertion

gathered at the top and sowed to the lower edge of the waist, falling with pretty fullness all round. The dress is closed invisibly at the center of the back.

and edging for trimming. The dress is made in the popular Gretchen style with a short body that is adjusted by shoulder and short under-arm seams and closed at the center of the back with buttons and button-holes. When out low and rounding about the neck it is finished with a dainty frill of lace, but a standing collar is used if a high neck be desired. Two horizontal rows of insertion relieve the plainness of the body in front. To the body is attached a full gathered skirt, which falls in soft folds and is finished at the bottom with a hem. The body is made fanciful by revers, the upper ends of which lap a little back of the shoulder seams, and the lower ends extend below the body, being sewed to the skirt at the back and front; the revers are covered with lace net and edged with lace. The two-seam full-length sleeve has a short puff at the top; if a short sleeve is desired, the sleeve is cut off below the puff.

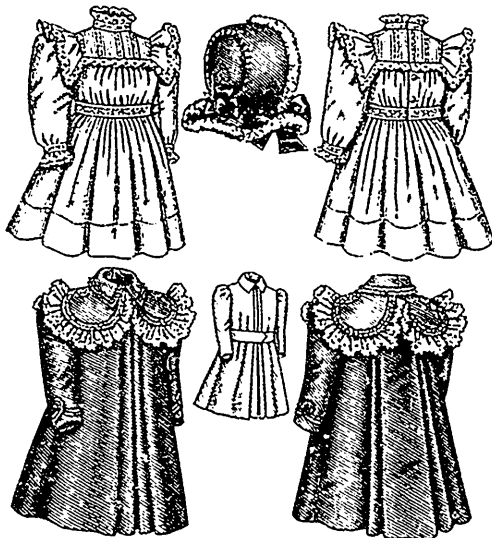
Soft woollens, dainty wash fabrics or foulards are suitable for this dress.

We have pattern No. 2202 in six sizes for little girls from two to seven years of age. To make the dress for a girl of five years, calls for four yards and five-eighths of material twenty inches wide, with three-eighths of a yard of lace net twenty-seven inches wide to cover the bretelles. Price of pattern, 7d. or 15 cents.

SET OF CHILD'S SHORT CLOTHES, COMPRISING A DRESS, LONG COAT AND A BONNET OR CAP.

(For Illustrations see this Page.)

No. 2159.—For the wee member of the family a charming little set of first short clothes is here illustrated. It consists of a nainsook dress with the yoke developed in fancy tucking, a protective coat of fashionable shaping made of light-blue broadcloth and a close bonnet or cap made of cloth to match the coat. The dress is shaped with a square yoke that is made with shoulder seams, and to the yoke is joined the full body-portion, which is made with under-arm seams and gathered at the top and bottom both front and back. The skirt of the dress is gathered all round and is sewed to the waist, which is finished with a belt of insertion. A narrow band of insertion softly edged with lace is at the neck, while gathered bretelles, also lace-edged, fall gracefully over the sleeves and in points below the yoke. Lace frills outline the lower edge of the yoke, and the waist is closed at the center of the back with buttons and button-holes. The sleeves are gathered at the top and bottom and fashioned with only an



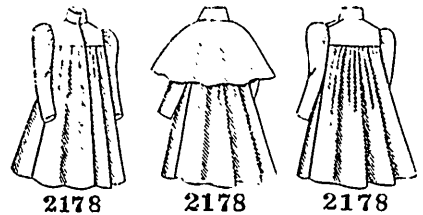
2159

SET OF CHILD'S SHORT CLOTHES, COMPRISING A DRESS, LONG COAT AND A BONNET OR CAP.

(For Description see this Page.)

inside seam; a band of insertion and a lace frill finish the wrist. The little coat is most dressy and effective. It is shaped with shoulder and under-arm seams and is made very com-

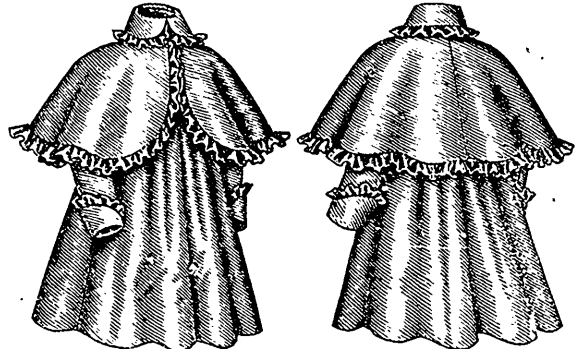
fortable by a smooth short body-lining adjusted by corresponding seams. The fullness at the front and back is laid in plaits at the neck, the back fullness being arranged in a broad double box-plait, while in front two deep forward-turning plaits are laid at each side of the closing, which is made down the center



2178

2178

2178



2178

2178

Front View.

Back View.

CHILD'S EMPIRE COAT, HAVING A CIRCULAR CAPE THAT MAY BE MADE WITH OR WITHOUT A CENTER SEAM.

(For Description see this Page.)

but concealed by the plaits. A large fancifully curved collar bordered with a frill of lace that is headed by shirred ribbon arranged in a scroll design on the shoulders falls gracefully about the top of the coat, while a roll-over collar trimmed with shirred ribbon completes the neck. The coat sleeves have gathered fullness at the top, and a cuff effect is induced by the shirred ribbon gracefully scrolled on the upper side.

The little bonnet or cap is lined with white silk. The smooth close-fitting front has its ends meeting in a short seam at the back and its back edge slightly gathered to a circular center. To the lower edge of the cap is joined a circular cape or curtain that ripples about the shoulders, the joining being concealed by a twist of ribbon bowed at the back and forming ties that are coquettishly bowed under the baby chin.

For the dress, dimity, Swiss, China silk or soft cashmere can be chosen, while a handsome rich coat could be made of Bengaline silk and trimmed with bands of ermine.

Set No. 2159 is in four sizes for children from one-half to three years of age. For a child of two years, the bonnet requires three-eighths of a yard of material thirty-six or more inches wide, with a yard and an eighth of ribbon three inches and a fourth wide for the ties. The coat needs three yards of goods thirty-six inches wide, and the dress two yards of nainsook thirty-six inches wide, with a fourth of a yard of fancy tucking twenty-seven inches wide for the yokes. Price of Set, 1s. or 25 cents.

CHILD'S EMPIRE COAT, HAVING A CIRCULAR CAPE THAT MAY BE MADE WITH OR WITHOUT A CENTER SEAM.

(For Illustrations see this Page.)

No. 2178.—By referring to figure No. 192 H in this number of THE DELINEATOR, this coat may be again seen.

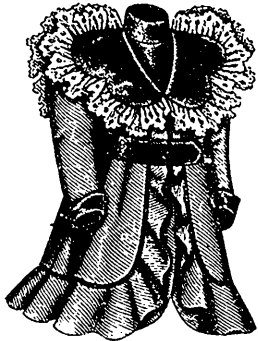
An Empire coat with a graceful circular cape is here represented made of cloth and trimmed with frills of wide and narrow ribbon. It is simply shaped with a short yoke made with shoulder seams, and the full lower portions are joined in under-arm seams. The lower portions are gathered at the center of the front and back and hang loosely in soft folds to the bottom, and the closing is made invisibly down the center of the front. A large circular cape, which may or may not be fashioned with a center seam, gives style and originality to the



2223

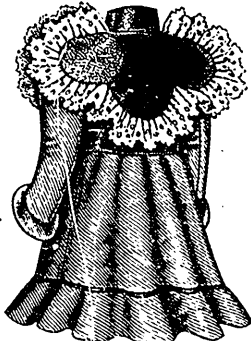
coat. The cape reaches below the waist; it has rounding lower front corners and flares from the throat. At the neck is a collar consisting of a standing collar and a turn-over portion. The turn-over collar-portion may be omitted. The two-seam sleeves are gathered and finished by rounding turn-over cuffs ornamented by ribbon frills.

An attractive and comfortable coat was fashioned upon these lines of red broad-



2223

Front View.



2223

Back View.

CHILD'S LONG COAT WITH SHIELD AND FANCY COLLAR. (TO BE MADE WITH OR WITHOUT THE CIRCULAR CUFFS AND CIRCULAR RUFFLE.) (For Description see this Page.)

cloth and stylishly trimmed with bands of stone marten fur. We have pattern No. 2178 in eight sizes for children from one to eight years of age. To make the coat for a child of five years, requires a yard and seven-eighths of material fifty-four inches wide. Price of pattern, 7d. or 15 cents.

CHILD'S LONG COAT WITH SHIELD AND FANCY COLLAR. (TO BE MADE WITH OR WITHOUT THE CIRCULAR CUFFS AND CIRCULAR RUFFLE.) (For Illustrations see this Page.)

No. 2223.—For the effective long coat here pictured broad-cloth was used, combined with velvet and trimmed with lace edging. The coat is simply constructed with shoulder and under-arm seams, the fronts being cut low and rounding at the top to show a smooth velvet shield. At the neck is a standing collar closed at the left shoulder, and the coat is made quite decorative by a large fancifully shaped collar of velvet edged with a soft frill of lace. The fancy collar is in three sections that flare and are scalloped at their lower edges. The coat closes down the center of the front with buttons and button-holes. The two-seam sleeve is gathered at the top and finished with a circular cuff. A very ornamental feature is the circular ruffle, which starts from under the fancy collar at the front, where it is quite narrow, but broadens gradually while rippling all round. This ruffle is applied to the coat at each side of the closing and a short distance from the lower edge, the joining being concealed by a narrow fold of velvet. The addition of the ruffle and circular cuffs, however, is optional. A pointed belt fastens at the left side.

In heavy silk combined with velvet, ermine or some other fur and white lace this coat is handsome. Light-tan broadcloth with a darker shade of brown velvet and cream lace is also effective.

We have pattern No. 2223 in six sizes for children from two to seven years of age. To make the coat for a child of five years, calls for a yard and five-eighths of cloth fifty-four inches wide, with a yard and three-eighths of velvet twenty inches wide for the shield, collars, belt and to trim. Price of pattern, 7d. or 15 cents.

CHILD'S YOKE-GUMPE OR GREENAWAY BODY. (TO BE MADE IN EITHER OF TWO LENGTHS AND WITH A HIGH, ROUND, SQUARE OR V NECK.) (For Illustrations see this Page.)

No. 2167.—A practical little garment that may be put to a

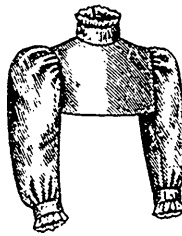
variety of uses is here shown. The guimpe is pictured made of cashmere and trimmed with narrow lace frills. It reaches only a little below the arms and is shaped by shoulder and short under-arm seams and may be in either of two lengths. The guimpe may be finished high with a standing collar edged with a soft lace frill, or it may be cut square, round or V-necked. The closing is made at the center of the back with buttons and button-holes. The sleeves have only one seam and are gathered at the top and bottom and completed at the wrist with a shallow band daintily edged with a lace frill.

Silk, all-over lace or embroidery, dimity, Swiss or dainty woollen fabrics may be used for this guimpe with lace and embroidery or narrow frilled or plaited ribbon for trimming.

We have pattern No. 2167 in seven sizes for children from one to seven years of age. To make the garment for a child of five years, calls for three-fourths of a yard of material forty inches wide. Price of pattern, 5d. or 10 cents.

CHILD'S WRAPPER, EXTENDING TO THE INSTEP. (TO BE MADE WITH OR WITHOUT THE SHORT BODY-LINING.) (For Illustrations see this Page.)

No. 2162.—A simple and comfortable little wrapper made of figured pink outing flannel and daintily lace-trimmed is here illustrated. It may be made with or without the short body-lining and is shaped by shoulder and under-arm seams. The wrapper reaches to the instep, and the closing is made down the center of the front. It is gathered at the neck at the center of the front and back. A rolling collar is at the neck.



2167

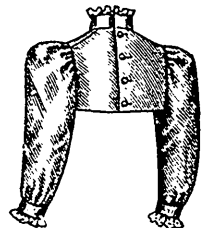
Front View.



2167



2167



2167

Back View.

CHILD'S YOKE-GUMPE OR GREENAWAY BODY. (TO BE MADE IN EITHER OF TWO LENGTHS AND WITH A HIGH, ROUND, SQUARE OR V NECK.) (For Description see this Page.)



2162

Front View.



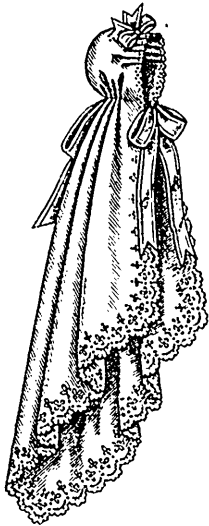
2162

Back View.

CHILD'S WRAPPER, EXTENDING TO THE INSTEP. (TO BE MADE WITH OR WITHOUT THE SHORT BODY-LINING.)

(For Description see this Page.)

The gathered one-seam sleeves are finished with shallow cuffs. Eider-down, cashmere or basket flannel can be used for this serviceable little wrapper.



2231

INFANTS' SHAWL HOOD.

(For Description see this Page.)

embroidered in white is pretty as well as more serviceable. Pattern No. 2231 is in one size only. To make the hood, will need one yard of goods thirty-six or more inches wide. Price of pattern, 7d. or 15 cents.

We have pattern No. 2169 in eight sizes for children from one to eight years of age. To make the wrapper for a child of five years, will require three yards and five-eighths of goods twenty-seven inches wide. Price of pattern, 7d. or 15 cents.

## INFANTS' SHAWL-HOOD.

(For Illustrations see this Page.)

No. 2231.—This shawl-hood is a dainty little wrap for infants' indoor wear; it is pictured developed in white flannel, the edges being scalloped and embroidered with white silk. The garment is made from a square of flannel and is plaited so as to form the hood portion; at the top of the head the fullness is collected in a box-plait between downward-turning side-plaits, while backward-turning plaits fit it at the neck.

In white cashmere embroidered in pale tints with ribbon to match, this hood is very dainty, while blue or pale-pink

Flannel was used for the pinning-blanket, the skirt of which is laid in a broad double box-plait at the center of the back, and its ends meet at the center of the front. Silk tape binds the edges and is used for tie-strings that serve to close the skirt at the front. The top of the skirt is joined to a wide band that has its ends narrowed nearly to points. The loose edges of the band are bound with tape, and in closing one end of the band is slipped through a bound slash in one side of the band and the tapes are tied at the back.

The sack is made of light-blue flannel, and all the loose edges are scalloped and finished with button-hole stitching. It is shaped with shoulder and under-arm seams and is closed with a button and button-hole below the ends of the shawl collar which finishes the neck. The two-seam sleeves are gathered at the top, where they stand out.

The bib is fashioned from nainsook and is made with an upper and under part that are shaped alike but are of different depth; they are joined at the neck and trimmed at the other edges with a frill of lace.

In making these garments nainsook, lawn, dimity, fine cambric, etc., may be selected for the dress, slip and petticoat, with lace, embroidered edging and insertion, fancy tucking and beading for decoration. Fine flannel is the most appropriate material for the pinning-blanket and cashmere and flannel for the little sack.

Pattern No. 2171 is in one size only. To make the dress, requires two yards and a fourth of nainsook thirty-six inches wide, with a fourth of a yard of fancy tucking twenty-seven inches wide for the yokes and seven-eighths of a yard of insertion an inch and a half wide for the belt section and wristbands. The slip needs two yards and a fourth and the petticoat the same quantity each thirty-six inches wide. The pinning-blanket requires a yard and three-fourths of flannel thirty-six inches wide.

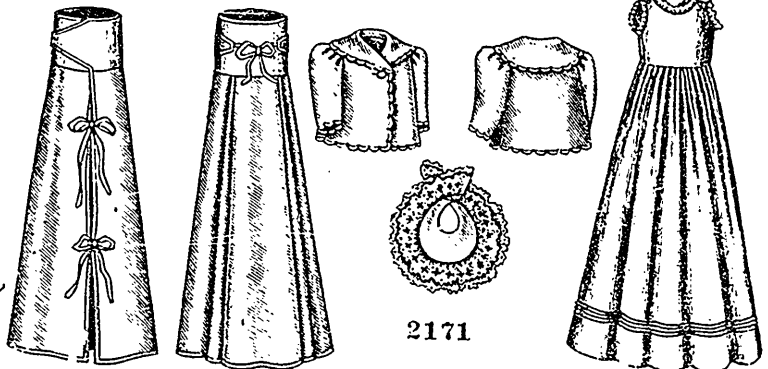
## SET OF INFANTS' LONG CLOTHES, CONSISTING OF A DRESS, SLIP, PETTICOAT, PINNING-BLANKET, SACK AND BIB. (KNOWN AS THE GRETCHEN SET.)

(For Illustrations see this Page.)

No. 2171.—This attractive little set of clothes for infants consists of a dress, slip, petticoat, pinning-blanket, sack and bib. The upper part of the dress is a square yoke that is made of fancy tucking and shaped at the lower edge in scallops; it is fitted by shoulder seams and is closed at the back with a set of tiny gold buttons. The full front and back are joined in under-arm seams and are gathered at the upper edge, where they are joined to the yoke. Two rows of shirring at the waist regulate the fullness in the front, and an applied belt-section of insertion covers the shirrings. A row of insertion between two clusters of tiny tucks (which are not allowed for in the pattern) and a frill of embroidered edging trim the bottom of the dress. The full one-seam sleeves are gathered at the top and bottom and finished with wristbands.

The simple little slip is made of fine nainsook and is fitted by shoulder seams. The closing is made at the back with button-holes and small buttons. The slip is gathered all round at the neck, which is finished with a narrow binding and a frill of lace. The two-seam sleeves are gathered at the top and are finished with frills of lace at the wrists.

The petticoat is made of nainsook and daintily trimmed with lace edging. The waist is fitted by shoulder and under-arm seams and is closed at the back. It is low and round at the neck, and to the lower edge is joined the full gathered skirt, which is decorated at the bottom with a cluster of tucks above a deep hem. The tucks must be allowed for, as they are not considered in the pattern.



2171

## SET OF INFANTS' LONG CLOTHES, CONSISTING OF A DRESS, SLIP, PETTICOAT, PINNING-BLANKET, SACK AND BIB. (KNOWN AS THE GRETCHEN SET.)

(For Description see this Page.)

The sack needs three-fourths of a yard of goods twenty-seven inches wide, and the bib) three-eighths of a yard twenty-two or more inches wide. Price of pattern, 1s. 3d. or 30 cents.

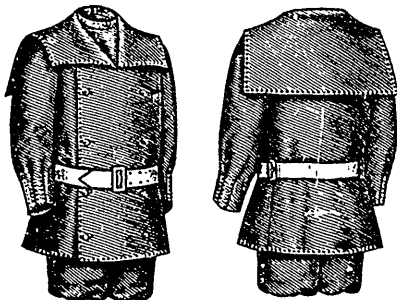


# Styles for Men and Boys.

## LITTLE BOYS' RUSSIAN SUIT.

(For Illustrations see this Page.)

2211.—This suit, for which plain cloth was selected, consists of a long blouse and knickerbocker trousers. The blouse is adjusted by shoulder and side seams and is shaped low in V outline in front to accommodate a buttoned-in shield finished with a neck-band and a sailor collar that



2211

Front View.

2211

Back View.

LITTLE BOYS' RUSSIAN SUIT.

(For Description see this Page.)

falls square at the back and has broad ends. A pocket is inserted high up in the left front, the opening being finished with a welt, and the closing is made in double-breasted style with buttons and button-holes. The one-seam sleeves are gathered at the top, and the fullness at the bottom is collected in three box-plaits on the upper side of the arm, the plaits being stitched to position to cuff depth. The blouse extends far below the hips in Russian style, and a leather belt passed through narrow straps sewed to the side seams is buckled in front.

The trousers are fitted by the usual inside and outside leg-seams, a center seam and hip darts and are provided with side pockets. Elastics inserted in hems at the lower edges draw the trousers in about the knee, causing them to droop in knickerbocker fashion, and the closing is made at the sides. The tops are finished with waistbands in which button-holes are made for attachment to an under-waist.

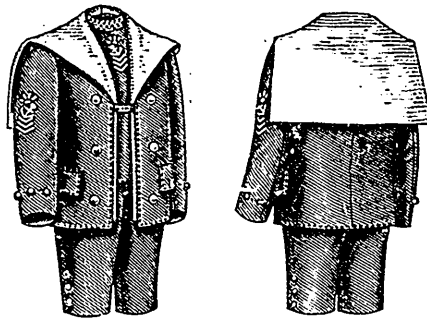
Durable materials should be selected for this suit, which is well adapted to school wear. Worsted, diagonal, serge and mixed suitings are good selections, and a simple decoration of braid may be added.

We have pattern No. 2211 in six sizes for little boys from three to eight years of age. To make the suit for a boy of five years, calls for a yard and three-fourths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

## LITTLE BOYS' MIDDY SUIT WITHOUT A FLY.

(For Illustrations see this Page.)

No. 2212.—This nutty midddy suit is a becoming style for little boys and is shown made of blue cloth with white piqué for the removable collar. Embroidered emblems on the sleeves and vest and machine-stitching and buttons give the desirable finish. The suit consists of a jacket, vest and trousers and a removable collar. The jacket is comfortably adjusted by side seams placed well back and a center seam.



2212

Front View.

2212

Back View.

LITTLE BOYS' MIDDY SUIT WITHOUT A FLY.

(For Description see this Page.)

made of fine blue flannel and decorated with fancy stitching. The long body is shaped by shoulder and under-arm seams, and five small box-plaits are taken up in the front and back, the center box-plait at the back being made in the edge of the left back and concealing the closing. The short, straight skirt has three tucks taken up above the hem and is gathered at the

The fronts are apart all the way, and the neck is shaped low in front and finished with a sailor collar which falls deep and square at the back. The collar has tapering ends below which the jacket may be held in position by a strap of the material secured to the fronts underneath by buttons and button-holes. Side pockets in the fronts are concealed by square-cornered pocket-laps. A removable collar of piqué is a pretty adjunct; it falls broad and square at the back and extends underneath to the lower edge of the jacket in front. The collar is attached with buttons and button-holes to the fronts. The comfortable two-seam sleeves are decorated in cuff effect with buttons and machine-stitching. Buttons also decorate the fronts.

The short trousers, which are made without a fly, are shaped by the usual leg-seams, center seam and hip darts. The top is finished with waistbands for attachment to an under-waist, and three buttons are placed on the lower part of each outside seam. Openings are made to a right hip-pocket and side pockets are inserted.

The vest is shaped by shoulder and under-arm seams and has the customary straps buckled together at the waist. The closing is made at the center of the back. The neck is finished with a narrow band.

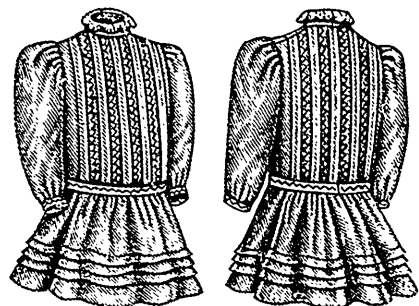
Cloth, serge, cheviot and flannel will be generally selected for the suit, which may be decorated with braid and ornamental emblems or finished with machine-stitching. The mode is particularly adaptable to combinations, and with several collars of duck or all-over embroidery a variety of changes may be afforded. A white piqué collar trimmed with insertion gives a dressy finish to a suit of serge.

We have pattern No. 2212 in seven sizes for little boys from four to ten years of age. To make the suit, except the removable collar, for a boy of seven years, calls for a yard and five-eighths of goods fifty-four inches wide; the removable collar requires seven-eighths of a yard of material twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

## LITTLE BOYS' DRESS.

(For Illustrations see this Page.)

No. 2213.—This dress is shown



2213

Front View.

2213

Back View.

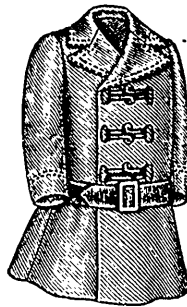
LITTLE BOYS' DRESS.

(For Description see this Page.)

top and sewed to the lower edge of the body; the joining is concealed by a feather-stitched band of the material. A narrow band edged with a frill of lace is at the neck. The one-seam sleeves are gathered at the top and bottom and finished with narrow feather-stitched wristbands.

Serge, cashmere, flannel and soft novelty goods will develop the dress satisfactorily, and ribbon, braid or insertion may be used for decoration.

We have pattern No. 2213 in four sizes for little boys from two to five years of age. To make the dress for a boy of five years, calls for two yards and three-eighths of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

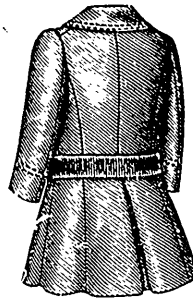


2207

Front View.



2207



2207

Back View.

LITTLE BOYS' LONG COAT.

(For Description see this Page.)

LITTLE BOYS' LONG COAT.

(For Illustrations see this Page.)

No. 2207.—This comfortable long coat for little boys is shown made of blue melton and finished with machine-stitching, three frog ornaments decorating the overlapping front. The coat is adjusted by under-arm gores and a center seam, and an underfolded box-plait below the center seam gives desirable fulness to the skirt. The fronts lap broadly in double-breasted style and are closed with buttons and button-holes in a fly; they are reversed at the top in pointed lapels which form notches with the ends of the rolling collar, which is of the depth now approved. The two-seam sleeves are finished in cuff effect with two rows of machine-stitching, two rows also completing the edges of the collar and lapels. A leather belt or one of the material may be worn and is arranged low down.

Chinchilla, cheviot, frieze and smooth and rough coatings will develop this comfortable top-garment satisfactorily. Rows of machine-stitching and handsome buttons or braid ornaments will give a suitable finish. The collar and belt could suitably be of velvet.

We have pattern No. 2207 in six sizes for little boys from two to seven years of age. To make the coat for a boy of seven years, calls for a yard and five-eighths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

#### BOYS' BOX-PLAILED SHIRT-WAIST WITH SLEEVE IN COAT STYLE.

(For Illustrations see this Page.)

No. 2168.—Spotted percale was chosen for the shirt-waist here shown. It is shaped by shoulder and under-arm seams and closed through a box-plait formed at the front edge of the left front. A box-plait is made in each front at each side of the closing and two box-plaits are displayed at the back. The shoulder seams are strengthened by straps machine stitched to position. The coat sleeves are of comfortable width and are completed with shallow round turn-up cuffs stitched to position at the top. At the neck is a round turn-down collar with flaring ends. A belt is stitched on the out-

side at the waist, and buttons are sewed to it so that the skirt or trousers may be securely attached.

Madras, wash cheviot, cambric, gingham, etc., are appropriate for shirt-waists of this kind, and machine-stitching provides a neat completion.

We have pattern No. 2108 in twelve sizes for boys from three to fourteen years of age. To make the shirt-waist for a boy of eleven years, calls for two yards of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.

#### BOYS' SHIRT-WAIST.

(For Illustrations see this Page.)

No. 2242.—Linen was used for making this shirt-waist and machine-stitching provides a neat finish. The garment is shaped by shoulder and under-arm seams and shows three box-plaits at the back and three forward-turning tucks at each side of a box-plait in the front, the front box-plait being formed at the front edge of the left front and the closing made through this plait with button-holes and buttons. The shoulder seams are strengthened by straps machine-stitched to position, and at the neck is a turn-down collar with flaring ends that may be square or round at the lower corners. The full sleeves are made with only one seam and are slashed at the back of the arm, the slash being finished with the regulation underlap and pointed overlap. Lapped cuffs complete the sleeves. Slight gathered fulness at the waist both front and back is concealed by a belt stitched to position, and buttons are sewed to the belt for the attachment of the skirt or trousers.

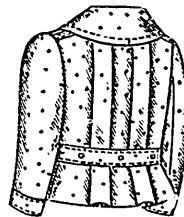
This shirt-waist is a neat and comfortable mode and may be reproduced in gingham, cambric, percale and plain or fancy shirting, machine-stitching giving a desirable finish. A wide silk tie will usually be passed under the collar and tied in a large soft bow at the throat to give a dressy touch.

We have pattern No. 2242 in twelve sizes for boys from three to fourteen years of age. To make the shirt-waist for a boy of eleven years, calls for a yard and a half of goods fifty-four inches wide. Price of pattern, 7d. or 15 cents.



2168

Front View.



2168

Back View.

BOYS' BOX-PLAILED SHIRT-WAIST WITH SLEEVE IN COAT STYLE.

(For Illustrations see this Page.)



2242

Front View.



2242



2242

Back View.

BOYS' SHIRT-WAIST.

(For Description see this Page.)

#### MEN'S LOUNGING OR HOUSE JACKET.

(For Illustrations see Page 720.)

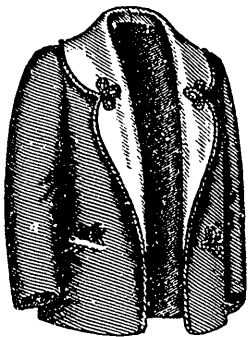
No. 2215.—Most men will appreciate the lounging or house jacket here illustrated, as it is both comfortable and attractive. Brown cloth with light cloth for the collar facing was selected for its development and brown silk cord gives a neat finish. The jacket is shaped by shoulder and under-arm seams and a seam at the center of the back. The fronts are cut low at the top to accommodate a shawl collar, which is a distinguishing feature of the jacket. The collar, which is shaped by a center seam and rounds over the shoulders, is shaped fancifully at the front. The comfortable sleeves have a seam at the inside and outside of the arm. Curved open-

ings to inserted side-pockets in the fronts are finished in a decorative way with silk cord and the collar is finished in a similar manner.

Bouclé, cheviot, serge, cloth, flannel, velvet or corduroy may be used for the jacket, and the collar may be of silk or satin of any preferred color. Machine-stitching, braid or cord will provide a suitable finish. An attractive jacket which will prove serviceable is made of ma-

roon cloth with the collar of quilted silk. Handsome silk cord gives an ornamental touch.

We have pattern No. 2215 in ten sizes for men from thirty-two to fifty inches, breast measure. To make the garment for a man of 36 inches, breast measure, calls for a yard and five-eighths of dark cloth fifty-four inches wide, with a yard and an eighth of light cloth twenty-seven inches wide for the facing. Price of pattern, 1s. or 25 cents.

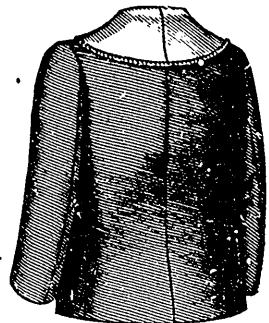


2215

Front View.

MEN'S LOUNGING OR HOUSE JACKET.

(For Description see Page 728.)



2215

Back View.

MEN'S LOUNGING OR HOUSE JACKET.

(For Description see Page 728.)

## Styles for Dolls.

DESCRIPTIONS OF DOLLS' FIGURES SHOWN ON PAGE 655.

Dolls play such an important part in childhood days that they are not neglected even in the fashion world,

where much thought and great care have been employed to produce pleasing results. As the holiday season approaches, renewed interest is always directed toward dolls and dolls' apparel. The miniature ladies and children illustrated on these pages will, we are sure, be appreciated by dolly's mama. The construction of these little garments is a delightful task and will afford many a happy hour to numberless little folk. The patterns are all of a uniform price, each costing 7d. or 15 cents. The lady dolls' patterns are in seven sizes from sixteen to twenty-eight inches in height, while those for girl dolls are in eight sizes from fourteen to twenty-eight inches high. The baby dolls' pattern shown here is the only exception, being in seven sizes from twelve to twenty-four inches in height.

A jaunty little nautical costume designed for girl dolls is shown at No. 219. It comprises a straight, full skirt, sailor blouse and Tam-O'-Shanter cap. The blouse is simply fashioned and the fronts are shown in shield effect between the ends of the sailor-collar, and upon each square corner of the collar is appliquéd a gold anchor. The entire set is made of white flannel, with the collar, cuffs and band on cap of red trimmed with narrow gilt braid that imparts an ornate appearance.

Another style for a girl doll is shown at No. 221 and is in its way equally charming. A dainty blue dimity showing a small polka-dot was chosen for its development, with white lawn for the shirred guimpe and fancy Bertha collar; lace frills softly and daintily finish the loose edges. This little guimpe and dress are so simple and attractive that they are sure to gain wide popularity.

The set of cycling clothes represented at No. 227 is distinctly original and up to date. It is suitable for a lady doll and is shown made of maroon cloth and trimmed with narrow white braid that gives it quite an elaborate effect. The jacket is in the desirable Eton style and has the new dart-fitted sleeves. The three-piece skirt is carefully adjusted and has an underfolded box-plait at the back. The front-gore is extended to form laps at each side and the skirt is closed through the laps with buttons and button-holes. The Tam-O'-Shanter cap is exceedingly jaunty.

No. 220 shows a most elaborate toilette for a lady doll.

Figured organdy and fancy tucking were selected for its development. The waist is cut low and rounding to show a guimpe, while ruffles about the top and around the arm-hole give a fluffy, airy appearance. The skirt has a circular upper part and a graduated Spanish flounce lower part, and an ornate appearance is given by the liberal use of insertion. With the dressy costume is worn a fancy hat trimmed with ribbon and tips.

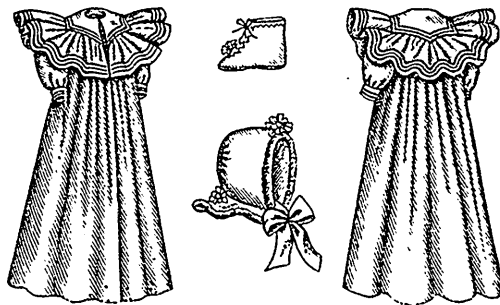
A fascinating little lounging-gown for a lady doll is shown at No. 223 made of figured challis and trimmed with lace and ribbon. The gown hangs in a Watteau plait at the back and is in gathered style at the front; it is cut slightly low at the neck and finished with a broad sailor-collar edged with a lace frill. Long ribbon ties are fastened under the collar and bowed in front with long flowing ends.

Baby dolls are always very popular with the wee maiden, and an unusually pretty design is given at No. 224 for a baby dolls' set consisting of a cloak, cap and shoe. Soft cashmere in a dainty pink shade was used for the development of the cloak and bonnet and kid for the shoe, while white satin ribbon and swan's-down provide the completion. The cloak is fashioned with a short square yoke from which the lower part falls in full gathered style. A large collar finished with a broad ribbon-trimmed frill falls gracefully over the shoulders. A band of swan's-down edges the front of the bonnet and forms a most becoming frame for baby's face, while ribbon strings tie under the chin.

A girl dolls' set consisting of a petticoat, dress and sack is illustrated at No. 222. The petticoat is in full gathered style and is joined to a smooth, low-necked, sleeveless body that closes at the back. The dress is fashioned with a short rounding yoke outlined with a fanciful pointed ruffle. Plaid gingham was used to make the dress, and fancy tucking was selected for the yoke. The little flannel sack is finished with scalloped edges embroidered with silk. A large pointed collar is at the neck, and a ribbon bowed at the

throat secures the sack and gives an ornamental effect.

A reception toilette for a lady doll is made of cloth and velvet and is pictured at No. 218. The stylish little blouse-jacket is made of blue velvet with the large fanciful revers and Medici collar faced with white satin; white satin covered with gilt braid arranged in a picturesque scroll design is used for the vest. The skirt shows the popular circular shaping consisting,



Front View.

Back View.

SET NO. 224.—BABY DOLLS' CLOAK, BONNET AND SHOE.

(For Description see next Page.)

as it does, of a circular upper part and a circular flounce in graduated style. Braid outlines the tablier effect; blue cloth is the material here selected for making the skirt.

A remarkably effective lady dolls' promenade toilette is illustrated at No. 225. Tan cloth was chosen for the skirt and waist, while braid in a fanciful design gives ornamentation: brown velvet is used for the cape: it is lined with yellow taffeta silk, which shows attractively between the folds of the rippled ruffle. The waist in this pattern is cut low and flaring to show a high-necked front and a square back-yoke that is trimmed with rows of braid. In the skirt the front-gore is extended around the two circular side-portions in a circular flounce. The cape is also circular in shape and is lengthened with a graduated circular flounce and finished about the neck with a Medici collar and a ribbon. A stylish hat trimmed with silk and stiff quills is fittingly worn with a toilette of this description.

No. 226 represents a coat, guimpe-dress and bonnet for a girl doll. Figured challis is used for the dress, while blue serge is the coat material. The dress is cut low to show high-necked portions in guimpe effect, and the skirt is gored at the top and lengthened with a straight-around gathered flounce trimmed at the top and bottom with fancy braid. The little coat is smoothly fitted and closes at the front in double-breasted style with buttons and button-holes. A small rolling collar completes the neck, and oblong pocket-laps cover openings to inserted pockets. Braid trims all the loose edges of the coat and outlines a cuff on each sleeve. The bonnet is fashioned with a smooth, flaring front portion and has a gathered crown, while ribbon strings are tied in a bow under the chin and bonnet firmly upon the tiny head. Blue velvet was developed the bonnet with ornamentations of ribbon ruching.

center of the back and in a short seam in front to form a vamp, and their lower edges are joined smoothly to the sole.

Above the short seam the upper portions are laced together with cord drawn through tiny eyelets. The edges of the shoe are finished with feather-stitching, and a tiny ribbon rosetto gives a decorative finish.

French flannel embroidered with small polka-dots would be dainty for the bonnet and cloak, or fine soft roadcloth could be selected. The ribbon decorations may be arranged in shirred style instead of being used plain, as seen in the illustrations, or swan's-down could be used to trim the cloak to correspond with the stylish little bonnet. Pure white could be substituted for blue in the cloak and bonnet with the same dainty trimming.

Set No. 224 is in seven sizes for baby dolls from twelve to twenty-four inches high. For a doll twenty-two inches high, the cloak and bonnet require a yard and seven-eighths of goods thirty-six inches wide, while a pair of shoes calls for a

fourth of a yard of material twenty inches wide. Price of Set, 7d. or 15 cents.



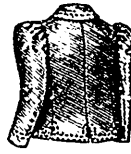
Front View.



Front View.



Back View.



Back View.

SET NO. 226.—  
GIRL DOLLS'  
GUIMPE-DRESS,  
COAT AND BON-  
NET.

(For Description  
see this Page.)

GIRL DOLLS' GUIMPE-DRESS, COAT AND BONNET.

(For Illustrations see this Page.)

No. 226.—Another view of these little garments is given on page 655 in this number of THE DELINEATOR.

The admiration of the wee folks will be excited by the dainty garments shown in this set, which consists of a guimpe-dress, coat and bonnet. The dress illustrated is made of plain blue organdy and tucked organdy, while ribbon and frills of lace furnish the needed garniture. The waist is shaped by shoulder and under-arm seams and has low square-necked back and fronts above and between which the under portions of tucked organdy are revealed in guimpe effect. The guimpe front is gathered at the neck, while both the waist and guimpe portions are gathered at the bottom; the fronts blousing out stylishly; the closing is made down the center of the back with buttons and button-holes. A narrow band

completes the neck. The sleeves are made of the tucked organdy and have only one seam; they are gathered at the top and bottom and finished with a narrow band. Lace-trimmed caps fall smoothly and easily over the tops of the sleeves and are very ornamental additions.

The upper part of the skirt consists of a front-gore and two wide circular portions and is smoothly fitted at the front and sides, while the slight fullness at the back is collected in gathers at each side of the placket. A graceful Spanish flounce is joined to the gored upper part, the whole completing a most stylish skirt. The skirt is worn over the waist, and a ribbon sash bowed at the back completes the dress.

The coat of navy-blue cloth is adjusted by under-arm gores and a center seam, the center and side seams being left open a short distance from the bottom to form vents which give the requisite spring.

The coat closes to the neck in double-breasted style with buttons and button-holes. A rolling collar is at the neck, and oblong pocket-laps conceal openings to inserted pockets. The two-seam sleeves are gathered at the top and neatly stitched about the wrist.

The bonnet is originally designed and is of lawn, with a trimming of lace. It has a plain, smooth front portion that

BABY DOLLS' CLOAK, BONNET AND SHOE.

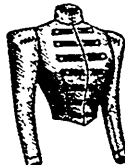
(For Illustrations see Page 729.)

No. 224.—This set is again shown on page 655 in this magazine.

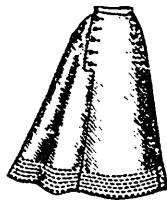
For cold weather it is necessary to provide the baby doll with a suitable cloak, bonnet and shoe, new designs for which are here pictured. The cloak is particularly pleasing, being made of soft blue cashmere and daintily trimmed with white baby-ribbon. It is simply fashioned with a short square yoke joined in shoulder seams, and to it is sewed the lower part, which is in full gathered style at the front and back but with a smooth effect under the arm. The yoke is closed with small buttons and button-holes. The sleeve is made with only one seam and is gathered at the top and bottom and completed with a ribbon-trimmed cuff. A fancifully shaped flat collar finishes the neck, and to the collar is joined a wide gathered frill.

The little bonnet is of cashmere to correspond with the cloak and is tastefully trimmed with swan's-down and ribbon. It is shaped with a smooth front-portion that is slightly gathered at the back to fit around a small circular portion, below which the front is joined in a short seam. A small circular cape-section that ripples all round is joined to the bottom of the bonnet. Ribbon strings tie the bonnet under the chin and a silk lining is used.

Kid was chosen to develop the little shoe, which is simply constructed. The upper portions are joined in a seam at the



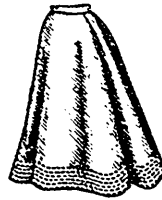
Front View.



Side-Front View.



Back View.



Side-Back View.

SET NO. 227.—  
LADY DOLLS'  
THREE-PIECE  
CYCLING SKIRT,  
AN ETON JACKET  
AND A TAN-  
O'-SHANTER CAP.  
(For Description  
see Page 731.)

flares from the face and is narrowed toward the ends, which are joined in a seam at the back. The full circular crown is gathered all round and is sewed to the back edge of the front. Lawn tie-strings, lace-trimmed, hold the bonnet under the chin.

The dress may be made of lawn, dimity or any dainty wash fabric or cashmere, nun's-veiling or India silk. In red serge with a decoration of brass buttons the little coat would prove most effective. Corded white silk softly edged with swan's-down would make a charming little bonnet.

Set No. 226 is in eight sizes for girl dolls from fourteen to twenty-eight inches high. For a doll twenty-two inches high, the dress needs three-fourths of a yard of plain organdy thirty-six inches wide, together with half a yard of tucked organdy in the same width for the guimpe front, guimpe back, collar, sleeves and wristbands; while the coat calls for one yard of goods twenty inches wide, and the bonnet half a yard of material thirty or more inches wide. Price of Set, 7d. or 15 cents.

LADY DOLLS' THREE-PIECE CYCLING SKIRT, ETON JACKET AND TAM-O-SHANTER CAP.  
(For Illustrations see Page 730.)

No. 227.—This set of garments is again illustrated on page 655 in this number of THE DELINEATOR.

The skirt, jacket and cap here illustrated show the latest style of cycling suit for a lady doll. They are shown made of army-blue broadcloth trimmed with braid and buttons in true military style, while machine-stitching gives a neat tailor finish. The three-piece skirt is made with a narrow front-gore and two wide circular portions that fit smoothly at the top and have their fulness at the back laid in an underfolded box-pleat. The side-front seams terminate at the lower ends of extension laps allowed on the sides of the front-gore, and the closing is made through the laps with buttons and button-holes. The top of the front-gore is finished with a short belt-section that is attached to the long belt, which closes at the front. The skirt ripples at the sides and stands out gracefully from the figure.

The Eton jacket is an extremely natty affair. It is military in effect and is smoothly adjusted by single bust darts, under-arm and side-back gores and a center seam and closes invisibly to the neck, which is completed with a standing collar. Rows of flat braid neatly finished at the ends with brass buttons give a military effect to the front. The sleeves are smoothly fitted at the top by darts, while a cuff effect is given by rows of stitching.

A jaunty Tam-O-Shanter is the suitable head-covering to wear with this charming suit. It is made with a smooth circular crown and four plain side-sections, while a narrow band fits it trimly to the head.

Mixed goods, diagonal, sergo or any firmly woven material is suitable for this suit, and the skirt may be trimmed with braid and the jacket ornamented with small frogs. In fact, this style lends itself well to many varieties of decoration.

THE WINTER HOLIDAY SOUVENIR for 1898-'99 surpasses anything of the kind previously issued and illustrates hundreds of articles suitable for holiday presents for persons of both sexes and all ages which may be readily and cheaply made up at home from the patterns we supply. In addition, it includes much reading matter of a general and literary character, suggestions in the preparation of entertainments appropriate

Set No. 227 is in seven sizes for lady dolls from sixteen to twenty-eight inches high. For a doll twenty-two inches high, the costume requires five-eighths of a yard of goods fifty inches wide. Price of Set, 7d. or 15 cents.

LADY DOLLS' SKIRT, WAIST AND CAPE.

(For Illustrations see this Page.)

No. 225.—Another view of this set is given on page 655 of this magazine.

These three garments are particularly stylish and will be very becoming to Miss Dolly. The skirt is here shown made of blue cloth and trimmed with braid in a fanciful design. It is of the three-piece variety and has a narrow front-gore which is extended at the bottom to form a flounce that ripples all round and lengthens two wide circular portions joined in a center seam. The circular portions are dart-fitted and are rounded at the lower front corners. The fulness at the back is arranged in an underfolded box-pleat at the center and falls in graceful folds.

The waist is also made of blue cloth combined with tucked silk and is trimmed with braid and ribbon. It is made over a fitted lining and shows a square yoke at the back above a full

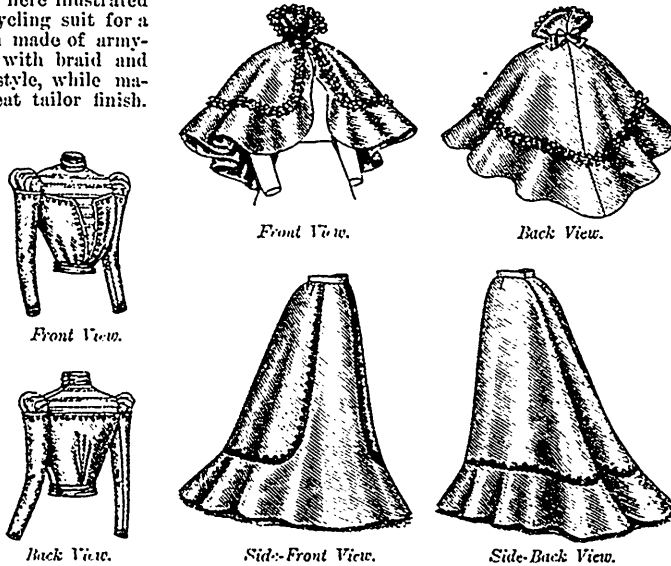
back that is closely plaited at the center of the lower edge. The full fronts are in low square outline at the top and are gathered at the waist; they separate at the bottom to show a plain high-necked front that blouses with the full fronts and closes at the left side, and a standing collar completes the neck. The upper portions of the two-seam sleeves are rounded out at the top to display short full puffs arranged on the coat-shaped linings.

Cloth was selected for the cape and bright silk for the lining, while ruchings of ribbon and ribbon bows supply the decoration. The cape rounds away at the front and is deepest at the center of the back. It has two dart-fitted circular portions joined in a seam at the center of the back, and to their front and lower edges is joined a circular ruffle. The flounce ripples becomingly all round and is narrowest at the front ends. The high flaring collar gives a stylish neck-completion.

The skirt and waist may be made of any preferred combination, while silk, satin or fine cloth may be used for the cape and colored silk for the lining. Ribbon, lace or ruchings will provide dainty decoration.

Set No. 225 is in seven sizes for lady dolls from sixteen to twenty-eight inches high. For a doll twenty-two inches high, the skirt and waist call for a yard of dress goods forty inches wide, with three-eighths of a yard of tucked silk twenty inches wide for the vest and back-yoke; while the cape requires five-eighths of a yard of goods thirty inches wide. Price of Set, 7d. or 15 cents.

to the time and hints as to the effective novelties that may be introduced, Christmas stories and poems, menus for the Christmas dinner, formulas for making seasonable beverages, selections for recitation, a calendar for 1899 and a thousand and one other things that have a particular interest at this time. The Winter Holiday Souvenir will be sent by mail by ourselves or any of our agents on receipt of FIVE CENTS to prepay charges.



SET NO. 225.—LADY DOLLS' SKIRT, WAIST AND CAPE.

(For Description see this Page.)

## SEASONABLE DRESS FABRICS.

The clear cold and frosty air inspires new life and interest, and the important question—what the season's gowns shall be and upon what lines they must be constructed to be approved wholly—is uppermost in the fashionable woman's mind. In the inexhaustible assortment presented to the shoppers' gaze there are all sorts and conditions of fabrics from perfectly plain, smooth-finish surfaces to those of exaggerated weave—all popular, though the plainer textiles are superior in point of favor. Broadcloth, Venetians and satin-faced cloth will be chosen for the really up-to-date gown, the manner of decoration being entirely a matter of taste. Any of these materials is adaptable to long, flowing lines, a consideration which tall, graceful women should carefully note. Severe effects also are satisfactory. All of the stylish colors are shown: blue in the several shades from very dark to light bluet bordering on heliotrope; brown, dark-seal, mode and castor; gray, green and old-plum—the last a beautiful shade of purple which bids fair to be the favorite color of the season. Exquisite gowns result from an association of fur with these handsome fabrics, the charm of each being well brought out by the other.

How whimsical are the dictates of Fashion is illustrated in the revival of *crépons*. There was sorrow in the heart of the modiste when the ban fell upon this beautiful textile which suggested so many possibilities; but there is joy to-day because of its return to favor, and the weaves exhibited are particularly beautiful and artistic. They are shown in all-silk and silk-and-wool, in self and in two-toned effects. Heavy ribs or cords suggesting organ pipes characterize one sample of silk *crépon* having a wool background. The ribs are formed of fine silk threads over the wool, which results in the appearance of a mohair weave. In the indentations is a flat silk cord. Reddish-brown, mode, steel-gray, old-plum and bluet are the colors shown in this attractive weave. The gauzy, gossamer quality of a thin wool *crépon* upon which at regular intervals a silk stripe runs in a wavy effect suggests a material appropriate for carriage or at-home gowns. A silk foundation is essential to the approved completion of these costumes. Another type shows a wool ground with embroidered silk dots in self colors over it, and a third is all silk with a quarter-inch black stripe which alternates with a very narrow colored band headed on each side with a heavy black cord. Turquoise, green, red, heliotrope and golden-brown are the colors associated with the black.

A novelty of rare beauty suitable for a visiting gown is seen in a two-toned silk poplin ground characterized by an odd design in black over its surface, which closely resembles the undulating waves seen in *crépons* of high quality. Bluet gleams attractively through the black in one sample, a rich dark purple in another and a reddish-gold in a third. Little or no trimming is required on a gown developed from this decorative material.

One of the season's fabrics which will appeal to those whose tastes run to novelties is very heavy in texture; it has a wool background and a rich silky surface in arabesques and vertical lines. This silky surface in a pale, silvery gray shimmering on a darker gray ground suggests to the artistic eye moonlight shadows on a clear, beautiful lake. Richer but less artistic is a deep red shown in this textile. The extremely high price will prevent its common use, a consideration that will alone insure its acceptance by many persons of irreproachable taste. In some samples of this fabric coarse heavy threads of wool come through on the right side and, forming eccentric figures, alternate with the waves of silk. This wool introduction closely resembles chenille embroidery and enhances the effect. Raised satin stripes or cords are introduced *en bayadère* on a French sateen ground in attractive style. Only a tall slender figure would appear advantageously in such a gown. Other types show the cord of the material, the effect being admirable. All the new and popular shades of the season are obtainable in this fabric.

Imported robes of cashmere and satin-faced cloth have an embroidered border in which the floral designs are wrought in chenille of a contrasting color. In other robes the border is formed of silk-embroidered flowers, the petals of which are formed of velvet cut and applied in a realistic manner. Plain material to correspond accompanies these robe patterns, and in some instances there are several widths of border to be used

decoratively. One robe of castor cashmere is shaped in gored style and has the seams outlined with a row of fine jets; the jet trimming encircles the lower portion of the skirt in eight rows several inches apart. Material for the waist and the jet bands for its ornamentation are sold with the skirt. A drop skirt of glacé taffeta is confined at the waistband to this skirt and falls in an artistic way. A gown of this character will be especially desirable for visiting or church wear.

Silk-and-wool velours retains its popularity, and examples show a bayadère effect wrought with an indented cord either in black or some color contrasting harmoniously with the background. A novelty of surpassing beauty has a poplin ground over which self-colored plush dots—large and full and suggesting pompons—are thickly scattered. Tucked poplins and étamines are treated in like manner, though in the latter fabric the fancy design which may mark its especial character is outlined with the pompons only. In the event of desiring a portion of the gown plain, material to match is obtainable for the purpose.

A toilette of unusual attractiveness was developed in the poplin having plush pompons in a soft mode shade associated with ribbed velvet in two colors and Russian lace. The skirt is a circular bell shape, fitting smooth and tight about the hips and almost to the knees, where it flares in exceedingly graceful style, it falls in a demi-train at the back. This portion of the gown is utterly devoid of ornamentation other than the pompons in the weave of the material. A drop skirt of burnt-orange taffeta is worn beneath and lends perceptibly to the correct adjustment of the skirt. The waist has revers of cerise velvet over wider revers of the velvet overlaid with the Russian lace. A vest of the velvet veiled with the lace is revealed between the revers in charming style, while the slightly pouched fronts below are of the material and fastened with gold links at the bust. The sleeves are tight-fitting and are of the ribbed velvet in a shade to match the goods. Oddly shaped cuffs faced with the cerise velvet and lace fall gracefully over the hand, and caps over the shoulders carry out the same idea. A tightly twisted cord of the cerise velvet is formed into a Louis XVI bow which holds a tiny Rhinestone and cut-steel buckle in its center and conceals the closing of the folded velvet griddle that encircles the waist. With this handsome gown is worn a hat in Pompadour shape covered with mode velvet and trimmed with plumes shading from a dark to a very light mode or beige and a velvet rosette with cut-steel ornaments in its center that is adjusted in the front where the brim flares from the face. Black undressed kid gloves add the distinctive touch characteristic of the well-dressed woman.

Plaids are holding an enviable position just now and are exhibited in Scotch effects, every clan being represented in distinct and pleasing style. French combinations are also shown, and the harmonious blending of the rainbow colors is well worthy of mention. Indistinct, almost invisible plaids are seen in cheviot and serge suitings; these goods are especially suited for gowns for business, shopping or ordinary wear. They are made untrimmed save the several rows of machine-stitching which finish the seams and edges of the basque or jacket. Granite cloth, both solid and in two-toned effects, is used for gowns of this character. Its exceptionally fine wearing quality is a point in favor of this material.

Camel's-hair is the standard fabric for a handsome yet plain, comfortable costume. It is obtainable in all the season's fashionable colors and suggests warmth in its fleecy effect, and the long white hairs which come through on the right side pleasingly relieve the sombreness of the neutral-tinted background.

Attention is drawn to the exquisite velvets, silks and satins destined for all purposes from the stately reception robe to the simple house-gown. Many of the newest silks and satins show rich double borders wherein Persian, floral and conventional patterns are cleverly expressed, while in some instances the border is of plain satin headed with a narrow floral garland. When the silk is dark this feature is unusually attractive and lends admirably to its charms. Well suited for church or carriage wear is a gray glacé taffeta having tiny brocaded dots over its surface, with a double border in brocaded effect. A two-toned Bengaline showing heavy raised cords is another silk well suited

to developing handsome gowns. A self-colored broché produces a pleasing effect on a neutral tinted taffeta. Chenille crossed *en bayadère* on taffeta grounds provides an attractive novelty for evening waists—the silk of some dainty, delicate hue and the chenille stripe in a contrasting color. Nile, shell-pink, turquoise and black taffeta show a white chenille bayadère with charming results. A broad plaid of black velvet imparts a wonderful richness to a basket weave of silk known as natté, the ground-work showing bright colors as well as black and sombre hues. These velvet bands appear also on velours grounds which in some samples show Tartan plaids. The velvet, though in the weave, stands out heavy and cord-like and is wrought in numerous designs, diamond and octagon devices being most con-

spicuous. Tinsel threads give tone to another velours of quiet coloring. Evening silks are dazzling in the beauty of their patterns and harmonious color combinations. A white or delicately tinted taffeta has a graduated striped and broché border carrying out the daintiness expressed in the ground. Yet another happy thought is illustrated in a white taffeta having great garlands of exquisite roses in the natural shadings lying carelessly upon it. No more elegant textile than this beautiful silk could be imagined for a dress to be worn at any very elaborate social or ceremonious function.

Antique dégradé is a shaded miroir velvet of rare charms that is wonderfully well suited for decorative purposes, though whole toilettes developed from it would be extremely rich.

## TRIMMINGS FOR WINTER GARMENTS.

To those who observe Fashion's vagaries and evolutions it is apparent that this season favors an almost extravagant disposal of trimming on the street gowns as well as on those intended for wear upon ceremonious occasions. Individuality will charmingly characterize the arrangement of these decorative features on the toilettes of the fortunate possessor of the inestimable quality—good taste. Delightfully artistic effects are attained by the fashionable modiste or clever woman who designs her own gowns by a careful and thorough study of the ruling modes and an adaptation to her particular style rather than an exact copy where, perhaps, the result would be entirely out of harmony with the figure.

The inexhaustible fancies offered this season should suggest all sorts of original possibilities. The accessories adapted to waists, perhaps, offer more opportunities for decoration than those for skirts, though the latter are by no means neglected.

Braid silk, mohair, soutache, Hercules, etc.—formed into scroll, conventionalized, geometrical and floral designs is the ornamentation preferred for such materials as broad and satin-faced cloths, Venetians, cheviots and heavy serges. Horizontal lines in graduated lengths of either plain or fancy braid would be an especially appropriate mode for trimming the skirt for a figure of medium height and proportions, and a similar conceit may be carried out on the plain tight-fitting basque. This suggestion will appeal to those whose tastes run to severe effects rather than the elaborate garniture so much in evidence just now. The charms of a tailor gown of rich, handsome cloth will be greatly enhanced by a decoration of rat-tail chenille—a novelty of the season which bids fair to become exceedingly popular. It is a thick cord and owes its especial attractiveness to its silky, heavy appearance. The designs wrought in this rich velvety conceit are numerous and in many instances are applicable to skirt trimmings; they may be applied in from one to several bands, according to the width used, or may form decorative panels. This choice novelty is obtainable in both black and white.

A worsted braid, characterized by a certain harshness or coarseness which, however, detracts nothing from its attractiveness but rather adds to it, is of such a pliable nature that it easily assumes any desired shape. This novelty is already shown in many samples suitable for tweed, cheviot or homespun gowns. The fashionable colors—blue, brown, red, green and gray—are exhibited. The durability of the garniture is a quality which will especially recommend it to the woman who unites practical with decorative features.

Another novel rich trimming that possesses great durability consists of bias bands of cloth edged on each side with the tiniest little satin cord and surmounted with crocheted rings—all of one size or graduated—arranged on either the top or bottom edge or on both edges. It is applicable for adorning tailor gowns. An attractive example shows two or more bands joined by small crocheted rings. Another type has two bands of cloth separated by pairs of small rings sowed together and placed at regular intervals. A pineapple design is cleverly wrought by the rings of various sizes sewed together, giving an extremely rich finish to the lower band. This pleasing style of ornamentation suggests very many possibilities which will be appreciated by the woman who seeks novelties.

Over-bodice or blouse effects, while, perhaps, not the garniture

*par excellence* they were last season, have by no means lost their charm, and they are exhibited in a variety of dainty and artistic conceits. Jets, vari-colored spangles and beads are combined in harmonious associations upon *mousseline de soie*, Brussels and craquelé net foundations in these dressy accessories. There is just the suggestion of the pouch in the front of the newest blouses, and the back is quite smooth fitting. A tracery of chenille is the dominant idea just now in these garnitures. One exquisite sample shows a black Brussels net ground over which a fancy pattern is embroidered in black chenille; the edges of the chenille design are outlined with heavy silk cord. The characteristic feature of this stylish blouse is the broad black satin bands which are applied in serpentine effect at the top, outlining the low round neck and shaped into large bow-knots over the shoulders. Bluet, cerise, heliotrope, yellow or white chenille supersedes the black in other examples of this graceful garniture. Gowns of handsome rustling silk or those of finest silk-and-wool mixtures are wonderfully beautified by ornamentations of this kind, the idea being further carried out in band trimmings to match. For ceremonious functions a circular skirt of the Brussels net upon which is embroidered a design similar to that produced on the blouse, the lower edge being outlined with the wavy satin bands, may be worn with the dressy bodice over some richly colored silk. Toilettes of this character will rival the all-silk or satin gown for the purposes previously mentioned.

Triumphs of artistic skill and workmanship are the robes of real Duchess, Renaissance, Chantilly and Maltese laces, while almost equally charming are those of Brussels and craquelé nets thickly studded with spangles, jets and cut-steel beads with a trellis work of black or colored chenille. *Mousseline de soie* foundations are also beautified by the application of these glittering decorations. The skirt of circular bell shaping chiefly characterizes these handsome robes, though skirts having a circular upper part and circular graduated flounce are also seen. Another style which admits of greater elaboration and is especially well suited to the tall, graceful figure opens over the foundation skirt both back and front, coming almost together at the top and gradually widening at the bottom. This panel may be trimmed with many rows of appliqué bands or ruffles of a material to match the robe, each edged with an appliqué of lace, chenille or ribbon ruching. A net foundation supports a pleasing clover-leaf design wrought in black chenille, in the center of which is a glistening oval cut-jet bead. Material exactly corresponding to the skirt can be purchased from which the over-bodice and sleeves may be developed. This particular fancy is obtainable in white-and-gold and white-and-silver, as well as the all-black. In another exquisite type a novel conceit is introduced by the medallions of finely dotted net, which are appliquéd on the coarse net foundation and secured by an out-lining of chenille. The coarse net is cut away beneath the medallions, the effect being as though produced in the weave.

Bow-knot and butterfly designs are similarly treated; in some instances they are secured by rows of tiny jets and spangles. Oxidized spangles produce most happy effects associated with cut-steel and crystal beads and jets on these gauzy ground-work. An especially attractive design suggests tiny sprays of apple blossoms scattered in profusion on both black and white *mousseline* grounds. The blossom is produced by the crystal

beads and oxydized spangles, while the leaves, which are almost true to Nature, are formed from shaded green spangles. A tiny pink mock-jewel gives life to the heart of the flower. Black cup spangles hold tiny green, red or reddish-gold spangles in another pleasing type that suggests holly and other berries. These novel conceits may be used to develop over-blouses or yokes or to form panels on a dressy skirt.

In the trousseau of a bride-elect is a gown of unusual beauty combining several of the season's popular garnitures. Cut velvet showing white and dark heliotrope in its shading was the material selected with ornamentations of Spanish and Maltese laces, green velvet, white satin and mink tails. A lining of shaded purple-and-gold taffeta was used. The skirt is the fashionable circular bell, fitting snugly about the hips and flaring gracefully at its lower edge: it is slashed a little toward the left side and edged with mink here and around the bottom. The front of the waist is cut in fanciful shape and reveals a vest of white satin over which is cascaded a Spanish lace flounce. Revers of the green velvet—an exquisite mossy hue—are edged with mink and fall over wider revers of the Maltese lace. The back is quite tight fitting and is ornamented with the Maltese lace arranged in zouave fashion. Tight-fitting sleeves are finished with oddly-shaped cuffs of the green velvet overlaid with the Maltese lace. A folded girdle of velvet encircles the waist and is closed with an elaborate Rhinestone-studded gold buckle. The collar is of white satin veiled in the lace and is wired to

give it the correct flare. With this elegant toilette a mink cape in three-quarter length is becomingly worn. The hat is of the Gainsborough type, of black velvet and artistically trimmed with nodding plumes and a large Rhinestone buckle holding a *chun* of white *mousseline de soie* under the brim. Black Suède gloves give the essential touch to this handsome gown.

Laces of rare beauty are shown and will serve to adorn elaborate gowns. Among these are point gaze, point d'Alençon and point Venise, while a host of other types helps to swell the list. The wonderfully beautiful lace of the Renaissance period is recalled by the point Venise, which is heavy and without a net foundation. Every imaginable design is produced in this choice garniture. Chiefly conspicuous in the point Gène laces is the Louis XVI. bow, just now a favorite design. This particular style is separable and comes in several different widths to be appliquéd upon the gown where individual taste suggests. The raised effect of the petals of the rose in a sample shown is extremely odd but handsome. Pieces of soft écu felt have been cut to fit the floral patterns and are placed beneath them, holding each layer distinct and prominent. The result is almost as though the rose were in full bloom and, if shaded, would seem almost a reproduction of Nature. These dainty conceits are separable or may be applied in band trimming, if preferred. Guipure foundations hold an Irish crochet effect in trimmings that may be obtained by the yard; there is an all-over lace to match these insertions.

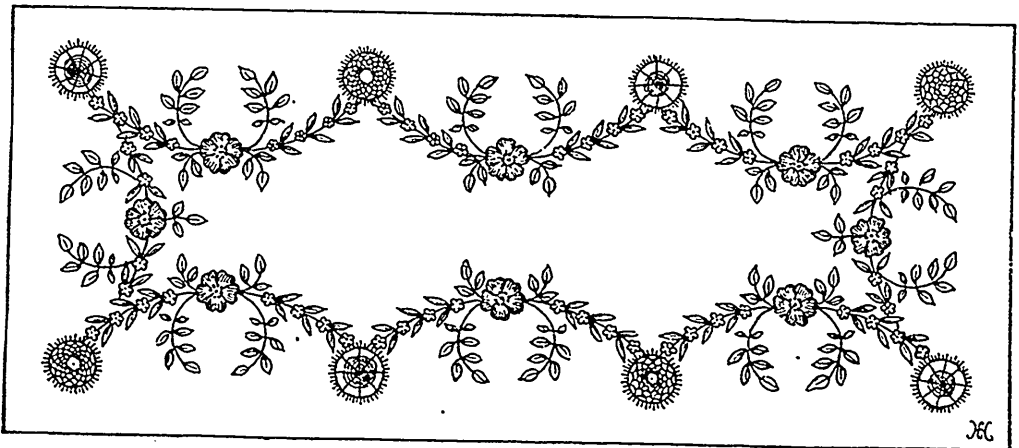
## DAINTY DESIGNS FOR EMBROIDERY.

BY EMMA HAYWOOD.

(ANY FURTHER INFORMATION DESIRED WILL BE GLADLY FURNISHED BY MRS. HAYWOOD. LETTERS TO HER MAY BE ADDRESSED CARE OF THE EDITOR OF THE DELINEATOR.)

Many requests have reached me for designs for pin-cushions. Just as cushions may be multiplied to any extent on sofas,

a given space such as is frequently found beneath the dressing glass, extending to its full width between the useful little cabin-



OBLONG PIN-CUSHION.

lounges and window-seats, so it would seem that pin-cushions of varying size, shape and design may be crowded on a bureau; anyway, it is quite certain that a simple pin-cushion no longer meets the requirements of the modern woman in the decoration of her dressing-table. It has often occurred to me that the dressing-table is the ready index of a woman's artistic tastes. There is at all times much scope for the display of individual taste in its arrangement and the choice of articles suitable to the particular needs of its possessor.

A pin-cushion of some kind has always been deemed indispensable, the large square one in a countless variety of styles hitherto holding chief sway. But this old favorite has been cast aside for the long, narrow cushions that sometimes reach lengths that are beyond all reason, unless the intention is to fill

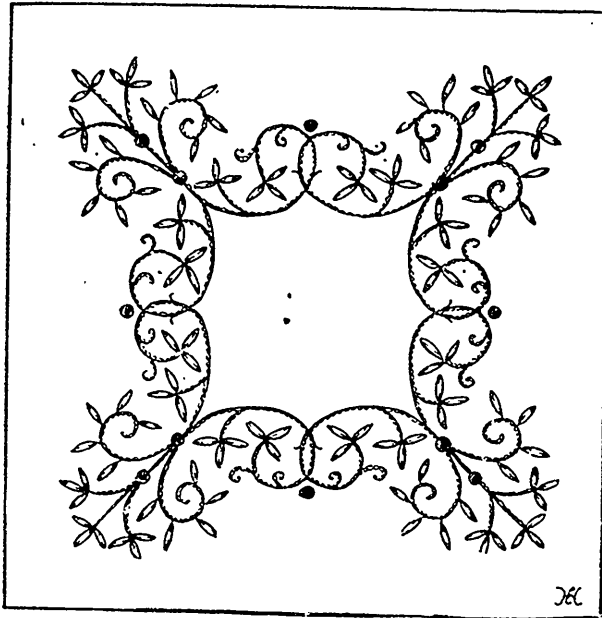
ets or tiers of small drawers on each side. On top of these drawers is available space for a couple of small pin-cushions, either round or square. On the front part of the bureau itself more cushions of varying size and shape may be disposed irregularly, while as a finishing touch a hanging pin-cushion in the form of a heart, crescent, diamond or other preferred shape may be suspended by a ribbon at one side of the mirror. It seems to go almost without saying that each cushion should have its separate use, thus keeping the various kinds of pins dear to the feminine mind properly assorted and at the same time supplying a practical reason for any number of pin-cushions.

The design here given for a long narrow pin-cushion, when enlarged to the proper working size, measures as it stands nine inches; but it is so arranged that it can be elongated to any



desired extent by repeating the central section of the design—in other words, repeating the festoons.

The design is dainty in the extreme. The selection of the



SMALL SQUARE PIN-CUSHION.

motive is sure to please, for the popular taste never tires of wild roses and forget-me-nots. For the benefit of those who wish to keep to one color throughout the decorations of their sanctum I would suggest that the whole design may be carried out in two or three shades of any preferred color. If worked in natural colors, they should be kept delicate and the circles with their lace-like fillings can be carried out either in a tone of pale-gold or in cream-white.

The model is worked on fine linen such as is used for doileys or table centers; but, if preferred, very sheer linen or bolting cloth can be substituted with a view to covering the pin-cushion first with a color in harmony with or in contrast to the tones of the needlework, so that it shows through the transparent texture of the groundwork. The shade employed for the lining must be considerably brighter than any shade in the embroidery in order to allow for the subduing effect of the covering. The best material to work with is filo floss, taking a single strand. Be sure that the eye of the needle is large enough to carry the silk easily, otherwise it will fray and split so that much good silk will be wasted.

The stitches employed are stem stitch, long-and-short and satin stitch. To make an even solid stem take small stitches; bring the needle out each time on the line and nearly as far back as the spot where it was last drawn through. The roses alone require long-and-short stitches, and the foliage and forget-me-nots are worked in satin stitch. For the last-named make a French knot in a deep canary color in the center of each blossom. Take two or three shades of blue to give life and variety, working three petals of each flower with one shade and two with another, sometimes putting in the larger number with the lighter and sometimes with the darker tone. Vary the shades of green by graduating the leaflets either from light at the top to dark at the base or by making each little group light on the upper and darker on the under side. The roses must also be treated by working the petals in different shades. The center of each blossom is a pale greenish-yellow with a French knot in the middle and a ring of knots around it, as shown in the drawing. For these knots take a rather bright-tan color—artists would call it raw-sienna.

The little circlets are carried out in long-and-short button-hole sutch. The method of filling is plainly shown; the stitches are not taken through the material, so that in the event of a colored lining being chosen the linen can be cut out from the

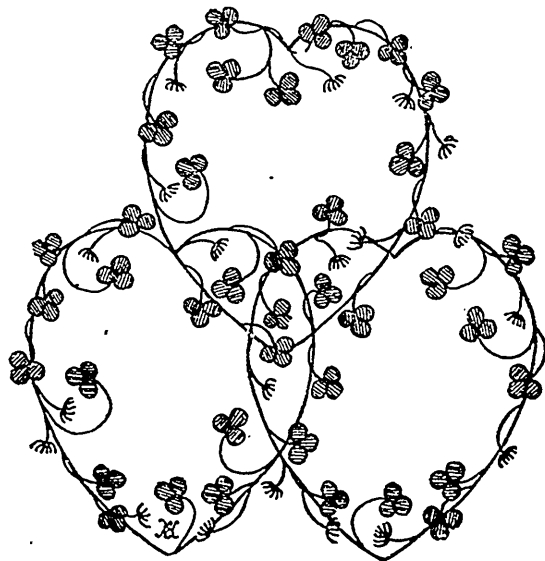
circle with good effect. The cushion can be finished either with a frill of lace, a ruche or frills of satin ribbon, twisted ribbon with bow knots at intervals and at each corner, or in any other way that fancy may suggest that is calculated to hide the seam and severe lines of the stuffing.

Pin-cushions in great variety of size and shape may be bought so cheaply ready prepared that it is hardly worth while to undertake the task of making them, especially as much depends on their being well and evenly made. The design is just as well suited for the present most popular ribbon-work: as it is for solid embroidery and in this way would take much less time to work.

The design offered for a small square cushion could also be utilized for ribbon work or for spangle and jewel work, with a fine gold cord couched down for the scroll-like stems. If worked in solid embroidery, the leaflets can be of any desired color in two or more shades, the jewels being worked in satin stitch slightly raised by working first one way, then over again in the opposite direction. Always begin in the middle of the circle in order to keep the shape well. This design would be pretty also for toilet mats, with a scalloped edge following the form of the design—that is, falling in at the sides. Another way of utilizing this design would be to turn it into a frame for a calendar. Spangle or ribbon work on a satin ground would be charming for such a purpose. This design, working size, measures to the outside lines five inches and a quarter square.

The remaining design is primarily intended for a babies' cot pillow-sham in solid white embroidery worked with fine French embroidery cotton on white linen. The stitches employed are satin and outline stitch. The main lines forming the hearts are worked over a single thread to give them the necessary solidity. The design is suggestive of the baby heart upborne on the intertwined hearts of the parents. The clover leaf bespeaks good luck for the new-comer.

One need not, however, limit the use of this dainty bit of needlework to the infant world. It is quite suitable for colored embroidery and, enlarged to the proper dimensions, would serve for a sofa-cushion. If made a little smaller, it would be suitable for a table mat cut out to the shape of the hearts, allowing a small margin to be edged with a tufted galloon or a narrow thick fringe. The size of the original design for a pillow-sham is four inches and a half across the two hearts side by side.



BABIES' COT PILLOW-SHAM.

If made about half as large again, it would work out prettily in color for the center of a cot spread or babies' carriage lap-robe. Shaded green would be effective on fine white linen.

TATTING.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p.—Picot. \*—Indicates a repetition as directed wherever a \* is seen.

TATTED CENTER-PIECE.

FIGURE No. 1.—The wheels which form the border of this handsome linen center-piece are appliquéd, and made thus:

Begin in the center with one thread and make 8 long picots separated by 2 d. s.; close, tie, and cut the thread. The second row is made with 2 threads, thus: 5 d. s., fasten to a picot of the center, 5 d. s., close, tie on the second thread and make 4 d. s., 5 p. separated by 2 d. s., 4 d. s.; alternate the rings and chains until there are eight of each, fastening each ring to a p. of the center. Fasten the wheels together in making into groups of four by the middle p. of the chains, as seen in the illustration.

Make the clover leaf thus: 5 d. s., 9 p. separated by 2 d. s., 5 d. s., close, then two more rings joining by their first p.

On a square of linen mark a circle 13 or 14 inches in diameter and baste the groups around the edge and the six wheels and clover leaves about an inch from the border. Button-hole carefully all around with silk and then cut the linen from underneath the tating. There are 12 groups in the edge with 4 in a group, and 6 wheels and 6 clover leaves appli-

quéd. leave quite a space, make 5 d. s., catch in space left, 2 d. s., 1 p., 2 d. s., catch in same space, 2 d. s., 1 p., 2 d. s., catch in 5th p. of last ring made in scallop, 2 d. s., 4 p. with 2 d. s. between, 5 d. s., draw; repeat from \*. Make with a crochet needle \* 5 ch., 1 single in 5th p. of large ring, 5 ch., 1 single in 2nd p. of small ring; repeat from \*.

CLOVER-LEAF TRIMMING.

FIGURE No. 3.—Begin by making 4 d. s., 7 p. with 2 d. s. between each, 4 d. s., draw, close; make 4 d. s., join to last p. of last ring, 2 d. s., 6 p. with 2 d. s. between each, 4 d. s., draw, close; make 4 d. s., join to last p. of last ring, 2 d. s., 6 p. with 2 d. s. between each, 4 d. s., draw, catch thread between 1st and 2nd rings, catch thread in next to last p. made.

\* Turn work, leave quite a long space, make 4 d. s., 1 p., 2 d. s., catch thread in p., 2 d. s., 5 p. with 2 d. s. between each, 4 d. s., draw, close, make 4 d. s., join to last p. of last ring, 2 d. s., 6 p. with 2 d. s. between each, 4 d. s., draw, close; make 4 d. s., join to last p. of last ring, 2 d. s., 6 p. with 2 d. s. between each, 4 d. s., draw; catch thread between 1st and 2nd rings, catch in next

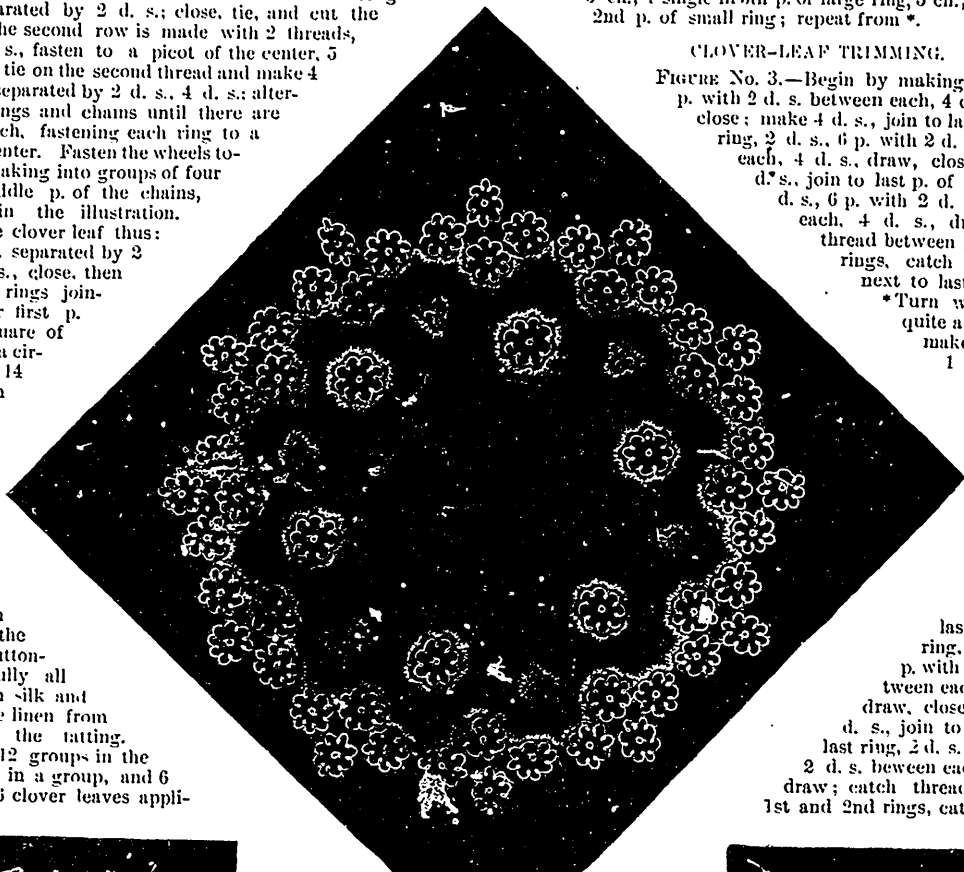


FIGURE No. 1.—TATTED CENTER-PIECE.

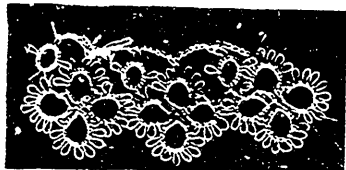


FIGURE No. 2.—TATTED EDGING.

By placing the tating over a flannel cloth and pressing over a damp cloth on the wrong side the beauty of the tating is brought out.

TATTED EDGING.

FIGURE No. 2.—Make 5 d. s., 9 p. with 2 d. s. between, 5 d. s., draw; \* turn work, close, make 5 d. s., join to 1st p. of 1st ring made, 2 d. s., 8 p. with 2 d. s. between 5 d. s., draw, turn work, close; make 5 d. s., join to last p. of 1st ring made, 2 d. s., 8 p. with 2 d. s. between, 5 d. s., draw, close; make 5 d. s., join to last p. of last ring made, 2 d. s., 7 p. with 2 d. s. between, 2 d. s., join to 1st p. of 2nd ring made, 5 d. s., draw, catch thread between 1st and 2nd rings, catch thread in 2nd p. of last ring made, turn work, close, make 5 d. s., 1 p., 5 d. s., 1 p., 5 d. s., 1 p., 5 d. s., draw; turn work.

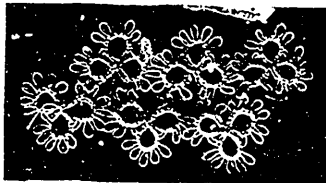


FIGURE No. 3.—CLOVER-LEAF TRIMMING.

s. between each, 5 d. s., draw; leave space (about 1/4 inch long); make 5 d. s., 1 p., 2 d. s., 1 p., 2 d. s., 1 p., 2 d. s., join to space, 2 d. s., join to 5th p. of last ring in last scallop, 2 d. s., 4 p. with 2 d. s. between each, 5 d. s., draw; repeat from \*.

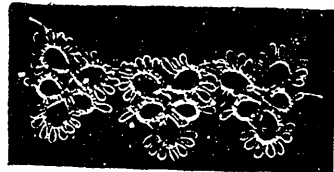


FIGURE No. 4.—POINTED EDGING.

also at the side, as shown in the illustration.

POINTED EDGING.

FIGURE No. 4.—Make 5 d. s., 9 p. with 2 d. s. between each, 5 d. s., draw; \* short space, 5 d. s., join to last p. of last ring, 5 d. s., 1 p., 5 d. s., 1 p., 5 d. s., draw, close; make 5 d. s., join to last p. of last ring, 2 d. s., 8 p. with 2 d. s. between each, 5 d. s., draw, close; 5 d. s., join to last p. of last ring, 5 d. s., 1 p., 5 d. s., 1 p., 5 d. s., draw; catch thread in space between 1st and 2nd rings; make 5 d. s., join to last p. of last ring, 2 d. s., 8 p. with 2 d. s. between each, 5 d. s., draw; leave space (about 1/4 inch long); make 5 d. s., 1 p., 2 d. s., 1 p., 2 d. s., 1 p., 2 d. s., join to space, 2 d. s., join to 5th p. of last ring in last scallop, 2 d. s., 4 p. with 2 d. s. between each, 5 d. s., draw; repeat from \*.

MODERN LACE-MAKING.

CHILD'S COLLAR AND CUFFS.

FIGURES Nos. 1 AND 2.—These engravings show a very neat design for a collar and cuffs intended for children's wear.

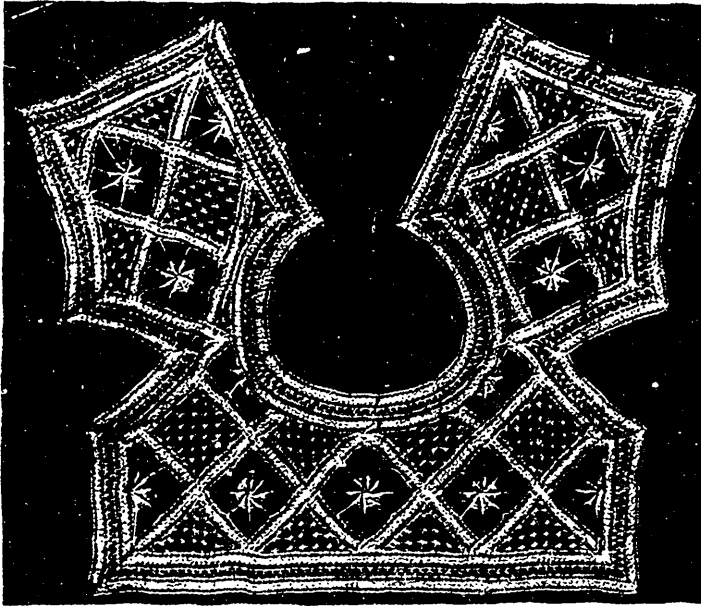


FIGURE No. 1.—CHILD'S COLLAR.

come worn or out of date may themselves easily re-cover them aided by a good design and proper materials.

The design illustrated would be equally handsome developed in white or cream-colored silk braid and threads; and combinations of black braid with white threads or the reverse would prove most attractive. A very showy effect would be produced by following the main outline of the design, either along one edge or through the middle of the braid with gold or silver thread chain-stitching or with a fine cord of either silver or gold. Upon a fan of this combination the monogram or initials would be especially effective done in silver or gilt.

In white lace tiny pearl or gilt beads could be attractively intermingled; and in either white or black lace a brilliant effect may be obtained by dotting the entire surface of the fan with small silver or gilt spangles.

In our new pamphlet "Studies in Modern Lace-Making," price 2s. or 50 cents, are shown several fan designs. One pretty design has a hand-painted chiffon center, while the remainder is in a beauti-

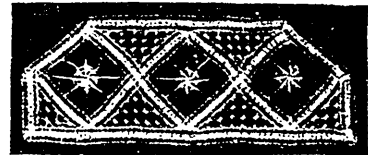


FIGURE No. 2.—CHILD'S CUFF.

D'Angleterre rosettes or, as they are sometimes called, raised spiders are introduced in consecutive squares with pleasing effect, fine filling-in stitches in the cobweb variety being used to complete the other squares. A double row of braid joined by d'Alençon bar-stitch forms the edge of the collar. One row alone is used to complete the cuffs. This design may be used for collars and cuffs of any size desired, either for children or adults.

ful appliqué of white braid. The same idea could be carried out in a black fan, and the center in either case could be embroidered instead of painted.

Ladies desiring a fan design which is to be used in connection with sticks of former fans should spread the sticks to the shape seen at figure No. 3 upon a piece of plain paper and then carefully trace around them.

This tracing should be sent to the lace designer with the order, so that she may know exactly the size wanted, otherwise the design may not fit the sticks. Most lace designers are artists but not diviners, and it is only fair to them to give them the dimensions, in the manner suggested, of any small article for which a design is desired.

For the information concerning stitches, braids, general work, etc., contained

BLACK LACE FAN.

FIGURE No. 3.—A very handsome fan is here illustrated made of fine black silk braid and black lace thread. It would be equally handsome made of cream or white materials, in which event mother-of-pearl sticks would be most appropriate. Shell sticks are used in the present instance. Such a design may be adapted to sticks of any size, and ladies having handsome fans, the laces of which have be-

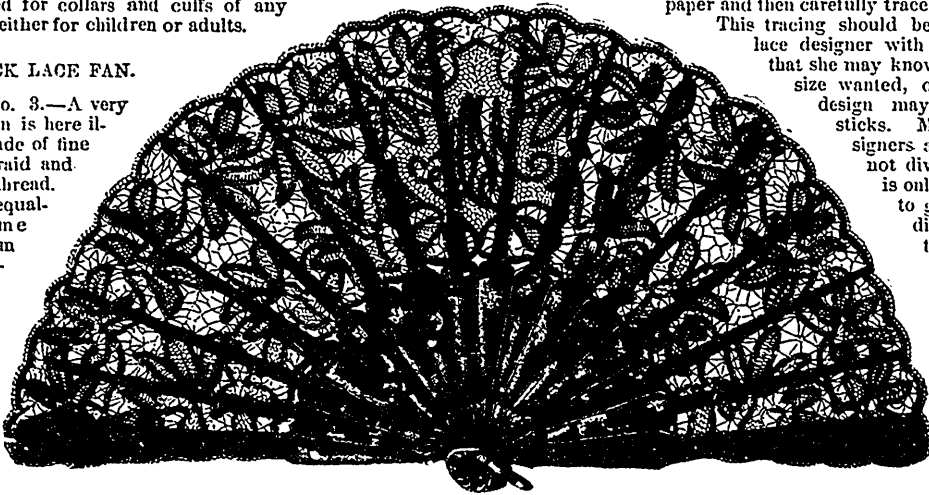


FIGURE No. 3.—BLACK LACE FAN.

in this article, thanks are due Sara Hadley, professional lace-maker and importer of materials, 923 Broadway, New York.

# Millinery.

## DESCRIPTION OF MILLINERY PLATES.

**FIGURE No. 1.—LADIES' POMPADOUR HAT.**—Chenille braid was used to make this stylish hat. There is a simple twist of velvet about the crown, and in the front, where the brim is turned up off the face, is a rosette of velvet holding two curling quills, which are secured by a Rhinestone buckle. This is one of the season's most approved styles, and when the hair is worn in the soft Pompadour roll it



is very effective and becoming.

**FIGURE No. 2.—LADIES' TOQUE.**—Castor velvet was tastefully arranged on a round shape and knotted effectively in the front, where two beige feather pompons afford becoming height. This dainty little head-dress would be equally effective developed in *automobile*—a new red—bluet or black with the feathers or quills in a pretty contrast. With this mode the hair must be arranged in a soft, fluffy manner.



**FIGURE No. 3.—LADIES' SHEPHERDESS HAT.**—Black velvet covers this shape, and four bias bands of satin give pleasing decoration to the rather wide brim. In the front of the hat a bow of velvet veiled in gilt spangled net has a Rhinestone buckle in the center, seemingly securing the two plumes which fall to the left side over the brim, the plume on the right and also the aigrette that gives the required height. A rosette of satin is under the brim.



**FIGURE No. 4.—LADIES' SAILOR HAT.**—This dark-blue felt sailor shape is attractively trimmed with ribbon in a lighter shade and blue quills with white dots upon them. The ribbon is softly twisted about the crown and in front forms a very ornamental many-looped bow. The quills fall gracefully over on each side, mingling effectively with the ribbon loops. Under the brim at the back are silk and velvet roses in the two shades of blue.



**FIGURE No. 5.—LADIES' HAT.**—This very attractive hat is a fancy shape turned up becomingly on the left side. It is covered with black velvet, and the brim is faced with white satin. A soft roll of velvet veiled with black dotted net is artistically draped about the low crown. Two handsome long white plumes dotted with black chenille are arranged to fall gracefully over the hat from their adjustment in the front.



Fluffy rosettes of white chiffon are disposed at the back under the brim.

**FIGURE No. 6.—LADIES' SHEPHERDESS HAT.**—This unique style of decoration especially appeals to artistic taste. The hat is of velvet with chiffon shirred and draped over the brim, leaving the edge free to suggest a heavy cord. The crown is of velvet. A simple decoration consists of a twist of velvet around the low crown, and falling coquettishly over the brim at each side is, a long plume that is secured by a bow of velvet in the front. A Rhinestone ornament adds to the beauty of the creation. A very effective color scheme may be introduced in this hat.

**FIGURE No. 7.—LADIES' LARGE ROUND HAT.**—In this felt hat a rolling brim is combined with a Tam-O'-Shanter crown of velvet. The adjustment of the several large plumes is particularly graceful, and a jewelled buckle gives an additional charm. For a youthful face this style would be very becoming, and any color or combination of colors would be effective.

**FIGURE No. 8.—LADIES' EVENING TOQUE.**—In this beautiful creation of burnt-orange velvet covered with gold spangled net a large looped bow of black velvet adjusted directly in the front, where the shape rolls off the face, secures the extremely attractive ornament, which is composed of an ostrich plume, a Paradise feather and a stiff aigrette; and a brilliant fancy buckle gleams on the black velvet. This mode suggests many stylish possibilities to the artistic woman.

**FIGURE No. 9.—LADIES' HAT.**—This novel and stylish little hat is of velvet trimmed with chiffon and a handsome bird that suggests the swan.

**FIGURE No. 10.—LADIES' EVENING HAT.**—An artistic twist of velvet, three plumes and a Rhinestone buckle compose this dainty confection, which is designed for dressy evening wear; it would be unusually effective in blue velvet with white plumes and a turquoise-and-Rhinestone ornament. This conceit requires a very elaborate coiffure.

**FIGURE No. 11.—LADIES' VELVET HAT.**—The crown in this hat is in Tam-O'-Shanter style, and the brim is quite wide in the front and turned up at the back, where a bunch of pompon feathers is disposed. A silk bow gives decoration at the left side.

**FIGURE No. 12.—LADIES' TOQUE.**—Extremely stylish is this jaunty little toque, which is made of ruby velvet and trimmed with Mercury wings. The folds of the velvet are arranged very artistically, and the Mercury wings rise to a becoming height.

**FIGURE No. 13.—LADIES' ROUND HAT.**—This hat of velvet is ornamented with ribbon flatly applied and a large bunch of rather short feathers that stand high above the crown.

**FIGURE No. 14.—LADIES' HAT.**—This oddly shaped hat is made of velvet, and the soft crown is arranged in artistic folds. Two plumes, toward the back, give the required height.

Exquisite results are achieved by the deft handling of plain or glacé taffetas, which are used as a covering for dainty little evening toques or bonnets. This idea is carried out for street wear also, especially in all-black hats. In some of the numerous effects produced little tucks appear at intervals drawn in honeycomb gathers, and the result is most artistic. The adjustment of the decorations is just now limited to the front, a fact due to the upturned brim, which of necessity must be softened to enhance its charms. Delightfully artistic color schemes have been adopted this season, there being none of the clashing of shades which dominated the past season's millinery. Bluet in that soft warm tint which borders on heliotrope or amethyst is unmistakably refined and is given precedence in the color family just now. Castor or light mode is a close rival, these being amazingly and pleasingly lighted up by an association of cerise, mossy green or deep ruby.

A novelty in an evening head-dress is made of gold and jewel spangled net. The crown is high and peaked in shape, and the brim is a succession of very narrow frills of the gold net. Just in the front is a high rosette bow of bluet miroir velvet; a fold of velvet passes around the brim and is caught at each side with Rhinestone cabochons. This little conceit is cut out in the back, and the hair is worn high.



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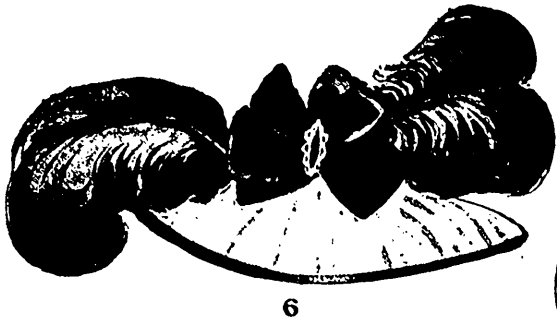


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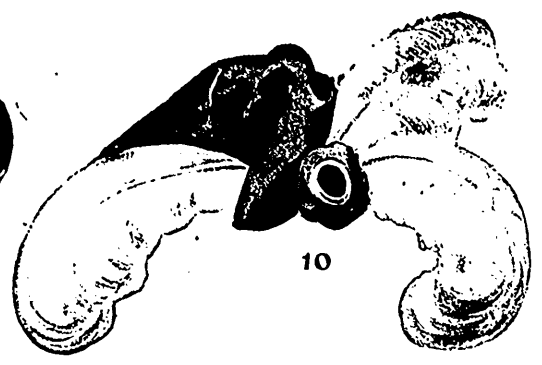


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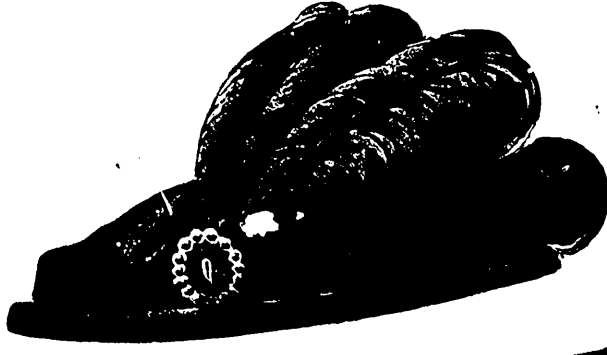
ATTRACTIVE STYLES IN WINTER MILLINERY.—(Described on Page 738.)



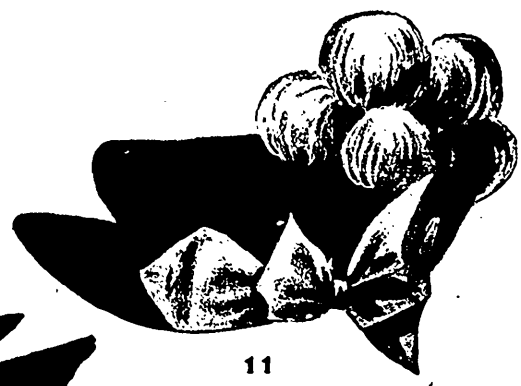
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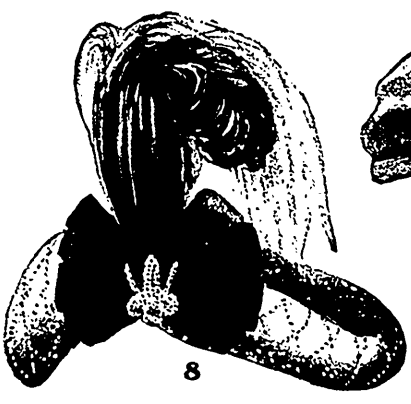
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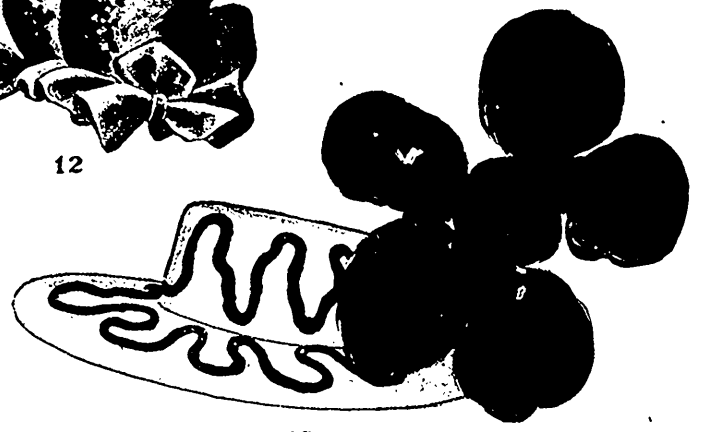
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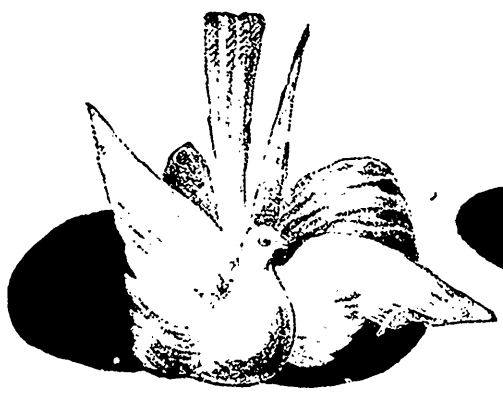
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ATTRACTIVE STYLES IN WINTER MILLINERY.—(Described on Page 738.)

## WINTER MILLINERY.

As the season advances the fashionable hat assumes a heavier and more elaborate aspect. The hat prominent for Winter is characterized by a wealth of velvet adornment. Entire hats of velvet and those of felt with velvet trimmings in folds, billowy effects on the crown and brims and the popular Louis XVI. bows are among the attractive applications of this rich and beautiful textile; plumage, jewelled ornaments, laces and tissues are the gar.itures happily associated with these exquisite creations. Occasionally a bit of Nature is introduced in the ornamentation by a choice flower with its foliage—an almost perfect copy in vari-colored velvet of the original, though this mode is not nearly so pronounced as heretofore. Fashion has passed a decree of approval upon the shape that flares off the face, and in many instances this type is particularly becoming and effective. The round and sailor shapes have by no means been entirely supplanted by the Continental and Pompadour models, though these hold first place. The conservative woman will cling to these standards tenaciously, at least until the novelty has worn away from the newer types. It is noticeable just now that in a number of examples exhibited the trimmings are disposed on the top of the crown, almost entirely concealing it and in a manner imparting a "flying" effect to the plumage.

In a hat of castor felt in sailor shape the brim has five high standing tucks resembling thick cords on its upper part. Miroir velvet in a mode shade is folded about the crown and arranged in an Alsatian bow in front. The bow is lined with cerise miroir velvet and edged with a narrow ribbon ruche. The large knot in the center of the bow shows the cerise velvet effectively through the opening. Two large oval pearl pins are crossed and thrust through the knot. Small rosettes of the mode velvet lined with the cerise are disposed on a bandeau under the brim at the back. This extremely stylish hat would fittingly supplement a gown of castor cloth with trimmings of cerise and mode velvet.

Another striking hat in the castor shade is in round shape with a high bell crown and tucked brim. Dark-brown velvet is wrought into wheel-like devices, which are disposed on each side, standing to a becoming height. The velvet is brought down very low in the front in graceful folds. A long boa feather is brought around the hat over the velvet and held at each end by being run through an opening made in the velvet. A rosette bow of the velvet is placed at the back under the brim.

The highly approved association of black with white is attractively illustrated in a round hat covered with black velvet. The brim is double and faced with shirred white satin. A creamy white veil is draped about the crown and caught down in the center of the front with a Rhinestone ornament. At the back toward the left side the veil falls gracefully over the brim, while at the left side of the front are disposed several wired lace wings against which rest two straight black and white quills. This attractive conceit is appropriate for dressy wear.

The Pompadour type is shown effectively in an all-black hat—and such hats are perennial—of velvet draped on a toque frame. The folds of the velvet are irregular and wonderfully becoming to the face. Where the hat is rolled off the face there is a huge bow of velvet through which are thrust two large jet balls mounted on amber sticks. Two black plumes falling over to the left side from this bow lend an additional charm. A touch of color could easily be added to this mode by substituting a bow or knot of some light-hued velvet or satin antique for one of the black velvet.

A hat in modified sailor shape is of gray felt having the novel tucked brim. While the rather unsympathetic tones of gray are usually relieved by an association with some warm color, they are in this example softened by combining a creamy white instead. The result is most pleasing. Two shades of gray miroir velvet are employed in the decorations; gray chiffon is also made use of, and gray mixed with white is exhibited in the Mercury wings, which are a 1st important item. There are two broad folds of the dark a. light velvet arranged one above the other around the crown and disposed in the front toward the left side in large rosettes having corded edges. A profusion of gray chiffon is united with the velvet in the rosette, and apparently ready-to-take-flight are the two gray and white Mercury

wings which are held in the top of the rosette. Two other Mercury wings rest nearly at the base on each side. Under the rather short brim at the back is a heavy twist of chiffon which rests becomingly on the hair. An all-gray gown for afternoon or carriage wear would be extremely well complemented by this dainty head-dress.

Unusual richness is imparted to a black velvet hat, round in shape and having a rolled-up brim edged with a black satin cord, by a draping of white chiffon having an appliqué of Renaissance lace, and an introduction of mink tails and a jet ornament. The drapery of chiffon is arranged carelessly about the crown and falls slightly over the brim at the back. Seven mink tails are cleverly held by a tight twist of black satin, the tails falling where they will over the crown and some standing in graceful style to give the essential height. At the base of the satin knot is a large cut-jet crescent which glistens effectively against the sombre foundation.

The Pompadour hat is beautifully portrayed in a rich warm shade of brown velvet, which is draped over the crown and in fluffy effect on the upturned brim. A gold-and-tinsel embroidery gives life to the brim facing. Two mink tails are secured by a tiny head in the center of the brim and fall over to the left side, while at the right side lies a full, rather short brown plume, a beige aigrette giving desired height. Fluffy chestnut-brown hair forming a halo about the face would be made additionally charming by this exquisite creation resting against it.

Another Pompadour type shows an association of black satin antique with large jet spangles on fine net and lace spangled wings. The crushed crown is of satin antique and the flaring brim of thickly spangled net. These spangles are about a quarter of an inch in diameter and are secured on the net foundation by a fine thread which is passed through the tiny hole at the top; they are a glittering mass, falling one over the other and producing a most charming result. Adjusted at the center of the brim is a rosette of the satin having a chiffon center from which rises two wired lace wings brilliant with spangles; of jet and gold and having the leaf design wrought in black chenille. A toque of rare beauty appropriate to an afternoon reception has a burnt-orange velvet crown having a scroll pattern appliquéd upon it in narrow white ribbon shirred through the center with a black chenille cord, a tracing of black chenille running between the scrolls, and a fluted black velvet brim. A white satin rosette has a Rhinestone center and holds in place a black-and-white plume which rises perfectly straight. Another knot or rosette of white satin rests under the brim at the back. This type is especially suited to youthful faces for wear in the evening.

A round hat of bluet felt is simply but attractively trimmed with velvet in a shade to match and also a lighter shade, with Renaissance lace appliquéd on craquelé net. About the rather high crown are alternate folds of dark and light velvet and strips of Renaissance lace, while in the front there is a many-winged bow of the dark velvet faced with the light and finished around the edge with the net and lace appliqué. The ends of the bow are fancifully shaped, and the net is cut to fit exactly; it is wired to keep it in position. A broad effect is achieved by the disposition of this bow. Roses of bluet velvet are arranged on a bandeau under the brim at the back. With this dainty hat is worn a collarette of velvet in the same shade, bluet, showing several rows of machine-stitching. The collar is high and has a turn-over portion in ripple effect. A separate band is brought over from one side to the other and held in position by two Rhinestone cabochons. Six sable tails hang gracefully from this velvet strap. These accessories add wonderful grace and becomingness to the wearer and are quite the novelty of the hour.

Another set worthy of mention includes a charming hat, of black velvet and a black velvet collarette having long stole ends. The hat is the new flare shape, with the crown of the velvet stitched in several rows and disposed carelessly in soft folds. The brim is faced with handsome gold embroidery; and just in the center of the front is a knot of velvet and embroidery securing two mink tails, while a tiny head roguishly peeps out of the folds. A rather short black plume falls over on the left side, and an aigrette affords the required height. Machine-stitching and mink tails decorate the collarette.

## WASHINGTON SOCIETY DURING THE WAR.

By Mrs. ARCHIBALD HOPKINS.



THE effect of war upon the moral and economic conditions of a people has often been a subject of investigation, and it may be interesting to observe to what extent in a limited sphere its influence may enter into and modify social life. In a large city where there is a homogeneous society, though general rules and observances vary but little, the

drift and tone of its occupations and amusements are much modified by whatever leading tendency may prevail for the time being. One season is wholly given up to balls, evening parties, teas and dinners, another takes on a decided tinge of humanitarianism and benevolence or may turn to card parties, literary clubs and quiet visiting, while still another takes as largely as possible to the open air and becomes decidedly athletic.

Should war break out an immediate change is observable. A more serious tone appears, and merely frivolous occupations, especially at the outset, pretty much disappear. The men, particularly in Washington, where officers of the army and navy are a large component element of society, are called to active service, and the women turn their attention to the sick and wounded. Sewing classes and fairs are organized, and, as the hospitals fill, systematic visiting and care for the families of the soldiers begins; and everything social is colored by and subordinated to the necessities of the war. As time wears on it is found that even at the front relaxation from war's pressing burdens and anxieties must be sought, and the old forms of recreation and amusement appear again.

At the breaking out of the Civil War and later, when Washington became an armed camp, many good people were offended because Mr. Lincoln continued his official receptions, but they soon ceased to criticize, and after a little balls, parties and dinners went on as usual and society became in many respects more interesting and attractive than ever before. New men who were making brilliant reputations in the cabinet, in Congress and the field added interest and lent a kaleidoscopic effect as they went and came; the possessors of new fortunes chose the Capital as the best place for a social struggle and sought by lavish expenditure and display a recognition only too readily accorded. Foreigners of distinction in military and social life swarmed there, to observe operations in the field or to write the last chapter of the history of the Republic, and to them all, meeting with the frequency and freedom which the existing conditions brought about, there were never lacking absorbing topics of conversation and discussion. Passing regiments made daily pageants, army wagons and long rows of ambulances blocked the streets, men in uniform crowded the hotel corridors and resonant bugles and reverberating drums filled the air from reveille to taps. It goes without saying that conditions such as these, suddenly thrust upon a sleepy backward southern town of sixty thousand people, Capital though it was, profoundly changed—be it for the better or not—its social life, and made a return to the old ways forever impossible.

The effect of the war with Spain has from the nature of the case been much less marked—in fact, has been scarcely perceptible. At its beginning the social season was about over, and before it was well under way society had largely taken itself to the scattered Summer resorts. Little change to it as a whole, therefore, can be noted, for long before the appointed time for it to reassemble the war was at an end. There was, however, in connection with it an enterprise novel to Washington which engaged the interest and efforts of society to an unusual degree and which may be very truly of passing notice. This was the Art Loan Exhibition, the proceeds of which were devoted to the care of the sick and wounded. It was known that there were in the city many rare and beautiful art treasures which the public had never seen—old family portraits by great masters, costly tapestries and laces, as well as some of the choicest pictures by modern artists, which adorn the salons of rich citizens

and Senators. It was decided, if possible, to bring the best of these together for the benefit of the public and to raise a relief fund. A meeting was called, committees appointed and the old Corcoran gallery, vacated a short time before, secured for the exhibition.

The response to requests for loans on the part of owners was universal and generous, and from the first success was assured. Mrs. A. C. Barney, a charming and successful artist and social leader, was chosen president; men and women prominent in society became universally interested and helpful. The women, in addition to having charge of the different departments—lace, fans and miniatures, which necessitated endless writing and work in collecting and cataloguing—were on duty from ten A. M. until six P. M., since beside the sense of responsibility about the valuables they all found it added much to the interest of those who came to have some one explain the articles in addition to the labels on them. So day after day one told to fresh groups the stories attached to the historical pieces of lace and explained the curious accident that had brought together in that one room the splendid crimson-and-gold embroidered portières with the arms of the Borghese Princes on them and the white satin altar-cloth belonging to their private chapel: how after spending centuries together in the Borghese palace in Rome they had been divorced at the great sale held some years ago and then through the generosity of their owners, both of whom live in Washington, were reunited and hung side by side in the Art Loan. The lace and fans always attracted large feminine crowds. The exhibit was an extraordinary one, being made up from the collections of Mrs. Wm. T. Blodgett, Mrs. J. Pierpont Morgan, Mrs. L. P. Morton and Mrs. Pinchot, of New York, Mrs. George Wales and Mrs. Thomas F. Richardson, of Boston, and Mrs. Tuckerman, and included many articles never exhibited before. Mr. Charles Foulke also contributed some exquisite lace, beside six pieces of his magnificent tapestry—three pieces each of the two sets, which he considers his best specimens; and most interesting they were, occupying the whole of one side of the long gallery. The other three sides were filled with pictures representing the best schools of foreign and American art, with very few exceptions taken from Washington homes. The exceptions were a portrait of Ada Rehan, by John Sargent—a magnificent full-length portrait in white satin, loaned by Mrs. Whiton, of Whitinsville, Mass., for whom it was painted—lovely portraits of Mrs. Trenor Park with her child, painted by Chartrain, also a portrait by him of Mrs. R. H. Townsend, Jr., which, however, does not do justice to its subject. Mr. McCormick, of Chicago, with unparalleled generosity not only stripped the walls of his dining-room of nine of his wonderful pictures, but insisted on paying the expense of transporting them both ways; most of these were portraits of women by famous English and Dutch artists, and near them hung a magnificent panel lent by Hon. Charles F. Sprague, a member of Congress from Massachusetts, containing a superb Hogarth, a painting by Sir Thomas Lawrence and a portrait by Sir Joshua Reynolds of the famous beauty, Lady Coventry. Further along an exquisite group belonging to Mr. R. C. Johnston, comprising a perfect specimen of Sir Joshua—the portrait of a lady—a Sir Thomas Lawrence and a lovely Gainsborough landscape. It is almost invidious to pick out the pictures, all were so beautiful. Senator McMillan's house was fairly denuded of pictures for us, and Mrs. Hearst, always public spirited and generous, telegraphed us the right to take her entire gallery, Mrs. Lucius Tuckerman sent some charming water-colors and other pictures; Thomas Nelson Page sent among other valuable things Sir Peter Lely's portrait of Dorothy Osborn, Sir William Temple's "Love," and a Vibert, and Secretary Alger sent many notable pictures.

Noticeable among the contributors were the English and French Ambassadors, Sir Julian Pauncefote sending his own fine portrait by Constant, and M. Cambon his grandmother's portrait by Duplessis, in the dress of the French Revolution, and two beautiful French landscapes. Everyone was generous and sympathetic, and each afternoon about five o'clock, among the group looking at the pictures or lounging round the pretty tea-table which was taken and supplied each day by different prominent women with pretty girls for waitresses, one would



see General Miles, who was a constant visitor. Senator McMillan. Representative Sprague, Secretary Long and others, who after long anxious days in Congress or the Departments came to refresh themselves mentally and physically: these always surrounded by groups of eager women, many of them wives and daughters of men already afloat or in the field, hoping to catch some authentic news or hear of some future movements.

Looking back it seems that General Miles spoke prophetically when he told how earnestly he hoped the Cuban campaign would be postponed until the Autumn; that if it was forced for the early Summer, it meant the breakdown of the men from climatic conditions. He doubtless knew only too well the utter unpreparedness of the army and that owing to the policy of Congress and the network of the "red tape" system it was impossible to make out of raw material a fighting army, and properly feed, clothe, pay and transport it without shocking loss of life. How right he was aching hearts throughout the country are the proof.

The great picture gallery was such an ideal ballroom that the managers thought of giving a ball, but the whole spirit of the community was against it and it was abandoned. Instead, three concerts were given, the music being furnished by the Marine band, the 4th Artillery band and the now famous 6th Cavalry band, the inspiring music of which made one feel one could charge another Balklava to its inspiring notes. In a few days the 6th left for Cuba; it made part of the terrible San Juan charge and played at the surrender of General Toral's troops at Santiago and at the flag raising. Colonel, now General, Sumner, was a constant visitor at the Loan and was most kind in offering the services of the band.

The Art Loan closed with some superb tableaux arranged by Mrs. A. C. Barney, a succession of pictures and groups posed for by all the girls and men in society, ending with a wonderful group representing War, Victory and Peace. No one will ever forget who saw Miss Bessie Davis, daughter of Judge John Davis of the Court of Claims and granddaughter of the late Secretary of State Frelinghuysen. Her splendid dark statuesque beauty of a noble type, brought out and accentuated by her flowing scarlet draperies; her upraised arm holding a shimmering glittering sword; the flash of her splendid eyes! For an instant there was an absolute hush, then a burst of such applause as seldom falls to the lot of a professional actress, repeated and repeated again. Miss Keats Rodgers followed as Victory, perfect in her pose in her soft white robes, with wreaths of victory in her outstretched arms, and her magnificent Titian hair falling almost to her feet. Miss Nina Boardman, of Cleveland, came last as Peace, her exquisite beauty enhanced by the soft folds of her lemon-colored dress, a spray of violet flowers in her sunny fair hair and a white dove in her hand; and then a wonderful group of the three: War on the right, turning away with a sullen despairing look, with her sword dropping from her hand, and Victory and Peace holding up their emblems.

The net results of the exhibition were forty-five hundred dollars in round numbers, and the original wish of the Committee was to use the money through the Surgeons-General of the Army and Navy; but as General Sternberg told the members of the Committee the Government needed no help and they would do better to keep it for future widows and orphans, they decided nothing could be done for the Army in that direction. Surgeon-General Van Ruypen was delighted to accept five hundred dollars, which went on the first trip of the "Solace" in luxuries: he was authorized to call on the Committee for more, but, thanks to the magnificent ability and forehandedness of the Navy department, and the fact that large sums were sent him by the Colonial Dames of America and other organizations, he was not obliged to make a second appeal.

At the same time the Committee sent the Army hospital ship "Relief" the same amount, which was spent in a similar way. The Committee then decided to spend its funds in different directions, relying upon private information and, as far as possible, where the need was greatest. The sum of one hundred dollars was given to Mrs. Luddington, and she with other Washington women worked day and night making flannel bandages for the soldiers. Then came a private appeal from Tampa for the District troops, and a cry from the Dakota Rough Riders at Chickamauga. Both of these were promptly answered by checks. Later came appeals from Fortress Monroe, and to its overcrowded hospitals the Committee sent both money and supplies through the daughters of Captain Evans, both of

whom were volunteer nurses through the entire Summer and saved many lives. A private letter from Fort McPherson told how in that great hospital seven hundred patients suffered from lack of common necessities, and the Committee responded by sending everything asked at a cost of over six hundred dollars—bandages, absorbent cotton, fever bath-tubs, rubber sheets and cash for delicacies. Early in June the Committee's attention was called to Fort Meyer Hospital, at Arlington gate, whither from that fever hole, Camp Alger, patients were being sent daily, and there during the entire Summer they devoted their energy and the bulk of their fund, providing first for the renovation of the barracks as one after another was converted into a hospital, putting green shades at the windows and furnishing the wards with lamps and soft green shades, giving rubber sheeting, kitchen utensils, fruit, stationery, flannel for bandages, night-shirts, fever bath-tubs of the latest and most improved model, towels, sponges—in fact, the list is too long to enumerate. Everything necessary for a first-class hospital was provided, and the supplies were invariably delivered within a few hours of receipt of orders. There was no "red tape" in that Committee: five of its members, being in Washington all Summer, attended in turn to the work most efficiently and promptly, the treasurer, Miss Williams, staying into August and, in addition to her very arduous duties as treasurer, finding time to go almost every day to the hospital. Too much praise and credit cannot be given to Major Davis the surgeon in charge, and his assistants and stewards, overwhelmed with work, in that terrible heat, yet always cheerful and helpful. Considering the great number of typhoid cases, the very low death rate tells of their ceaseless vigilance. At the Riding School there were two hundred beds—the largest hospital ward in the world—and the shaded coolness, fresh clean beds and sense of cleanliness must have seemed like heaven to many a fever-stricken young soldier.

But I seem to have wandered far from the subject, "Society During the War." Practically, there was none, for though President, Cabinet and bureau chiefs were all there, in that great heat they had neither time nor spirit for society. As I sat on my doorsteps those hottest of July evenings I would see the President returning from a drive in a victoria, talking earnestly with whoever was with him, and General Corbin driving a spirited pair of horses to freshen himself for his night at the Department: and occasionally by the light of the electric lamps I would see Captain Mahan of the Strategy Board going by or the overworked Secretary of the Treasury, my neighbor, taking a stroll or a drive to rest himself, after the fatigue incident to the establishing of his great popular loan, the success of which has, perhaps, done more for the stability of the American Government and to fix its place among nations than any other one thing connected with the war. On the doorsteps of the houses of senators and officials and private citizens would meet little groups of people, sad or gay according to the news; but society in the sense of entertaining did not exist. So this war has been different from the Civil War, inasmuch as it has had but little social side.

The many-sided future issues, the new colonial policy, all the far-reaching consequences of the destruction of the "Maine," will be discussed at future dinner-parties; the debutantes of next season will dance with the heroes of Quasima and San Juan, and in pauses of the splendid music of the 6th Cavalry band, ensconced in halls and conservatories, will listen to the dramatic story of Cervera's fleet from young naval officers who in that memorable battle made themselves famous first by gallantry and nerve and then by risking their lives to rescue their vanquished foes; and older women will have the pleasure of being taken in to dinner by captains of famous ships and generals of famous brigades: and wherever the crowd is thickest one may be sure that it will be struggling for some sort of recognition from Admiral Dewey of Manila Bay, who has been tried and not found wanting in all the difficult positions in which he has been placed, as officer and diplomatist, and who has added new glory to the country which he represents by his power to act instantly and effectively.

Society next Winter will have a higher, deeper tone. Even the gayest girl will have had an insight into the more serious side of life, and one cannot consider men very frivolous who at their country's call answer at once, and by their gallantry are transformed into heroes.

CHARLOTTE EVERETT HOPKINS.

THE DELSARTE SYSTEM OF PHYSICAL CULTURE.  
—This work, by Mrs. Eleanor Georgan, is a reliable text-

book, indispensable in every school and home where physical training is taught. Price, 4s. or \$1.00 per copy, postpaid.

## POSTER TABLEAUX.

By L. BEARD.



POSTER tableaux differ essentially from the ordinary varieties in that the aim is not to present beautiful pictures expressing sentiment and thought, but to reproduce literally and with exactness the unique designs of poster artists. No license may be taken in the reproduction, as every curve must be carried out, every exaggeration in the figure represented and the colors faithfully copied, for

these are the elements that make the poster what it is. The success which recently crowned the efforts of a committee in getting up a series of poster tableaux for the entertainmen of a woman's club, and the enthusiasm with which these tableaux were received, suggested the writing of this article that other women might profit by the experience.

There are a number of problems to be solved in producing poster tableaux which are not found in the arrangement of the ordinary tableaux. In the first place, not only must the figures stand against the background in the exact place occupied by those in the poster and be accurate in line and color, but the backgrounds also must be like the originals in color, shape and proportionate size. In the second place, a flat appearance must be produced, in order that the flat paper effect may be given; this is obtained by the arrangement of lights and by placing the figures as close as possible to the frame and background. In the third place, it must be borne in mind that colors change in effect when placed in artificial light; it is essential, therefore, that materials for backgrounds and costumes be selected by gaslight.

Sometimes it is found necessary to resort to artificial aids in lengthening and otherwise exaggerating the human figure, as poster artists are apt to take the liberty of overdrawing curves, lengthening limbs and contorting the body. The peculiar appearance of the poster woman's hair, with its impossible coloring and heavy effect, can best be represented with wigs made of ordinary crocheting worsted sewed on tight-fitting caps of net or muslin.

### THE SELECTION OF THE POSTERS.

To begin at the very beginning of the work of producing poster tableaux, you must select the posters for representation with judgment as well as taste. Choose from the works of good and, if possible, well-known poster artists, and do not take a design simply because it is pretty; remember that strength of

line and color are accepted features of poster art and weak prettiness is out of place. Never reject a design because it happens to be grotesque. Avoid sameness by having each poster by a different artist, if obtainable. Posters that require no depth give the best results, as the backgrounds should be in close proximity to the frame. American designs are often easier to reproduce than the works of foreign poster artists: Louis Rhead, Pentfield, Carqueville, Haskell and Mayer have painted good subjects for tableaux. Appropriate designs may be found among the posters by French artists that will add interest and variety to the series. Some of Aubrey Beardsley's grotesque, decorative posters make fine tableaux.

Eight or ten tableaux will be found sufficient for an hour's entertainment. Music softly rendered while the tableaux are being shown adds greatly to the effect, and music or an interesting paper on posters should fill up the pauses between the tableaux.

### THE COSTUMES.

Having selected the posters, the costumes are now to be considered. A description of three of the tableaux which proved successful in the hands of amateurs will give sufficient ideas for the carrying out of others. They were from the following originals: No. 1 by Louis Rhead; No. 2 by Ernest Haskell; and No. 3 by Mayer. (Posters Nos. 1, 2 and 3.)

No item of costume will cause more anxiety than the color and arrangement of the hair. To represent the copy faithfully in this respect wigs were found indispensable. A reference to the original of No. 1 showed the golden locks of the lady parted here and there, disclosing hair of a brilliant hue of red; so a layer of scarlet worsted was first sewed upon the foundation cap and over this bright yellow; the effect produced was perfect. A painted paper band confined the hair at one side. No. 2 called for vivid orange worsted, and No. 3 was of jet-black, covering only one entire side of the head with but a few strands on the front of the other side. It is better always to sew the worsted on the net cap only where it shows in the copy, thereby saving labor, time and worsted.

### THE DRESSES.

The material for dresses was inexpensive. The figure in poster No. 1 wore over an ordinary skirt a tight-fitting waist of blue cheesecloth with shoulders padded to broaden them. The waist was cut round in surplice style at the neck and made with full loose sleeves. The strip of appliqué trimming ornamenting the neck of the dress was separate and made of a base



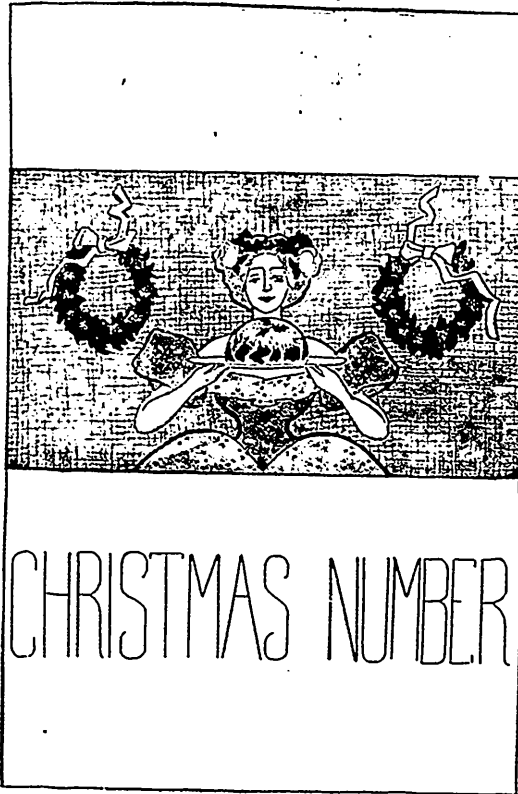
POSTER No. 1.

of white muslin cut to fit, with its center and inner edge painted yellow and the design cut out to show the blue waist through the trimming. Dress No. 2 was made low-necked and short-sleeved; the waist of orange cambric fitted perfectly and was ornamented with a ruffle of green cheesecloth across the front. Over an everyday dress skirt was worn a breadth of green cheesecloth; this crossed the front, passed over the padded hips and around to the back, where it was fastened. The gown for No. 3 was of white cambric lining, short enough to show glimpses of black lace on the petticoat beneath; the cape was of stiff blue cambric trimmed with black feather bands. Long black gloves and small, high-heeled slippers were also worn.

THE HEAD-DRESSES.

The head-dresses were easy to manufacture. For No. 1 a piece of wall-paper of the desired coloring with painted dotted blue bands, formed the crown of the cap. The three ruffles adorning its edge were of gathered white tissue paper with painted blue borders. The figure in poster No. 2 had fastened on each side of her wig a pink rose (home-made that it might be accurate) fashioned of a ball of cotton covered with cambric and petals of the same.

in order to make it curve to the required degree of the original. Wired on to the handle appeared the black cat, cut from stiff pasteboard, and covered with black cambric on which the eyes and the lines of the legs were marked in white as in the original. The tail was of black cambric wired to the correct twist. The pink moon was made of a child's wooden rolling-hoop covered with pink cambric, dull side out. The reins were strips of black cambric.



POSTER No. 2.

BACKGROUNDS.

The consideration of backgrounds is important, as a new one is necessary for each tableau, each poster differing from the others in color, design, shape and usually in size. As it was essential that all backgrounds be large enough to fill the frame, the difficulty was overcome by sewing the smaller backgrounds on much larger pieces of muslin. No. 1 required a background of about a yard in length and somewhat less in width; this was made of a piece of purple cambric (figure No. 1). The angel's wings were first painted on white muslin, then cut out and sewed in position on the background (figure No. 2); a strip of white muslin served as a border at the top and two sides (figure No. 3). The small background thus formed was fastened on a large piece of very dark-green cambric, and as only the upper part of the poster figure was visible the

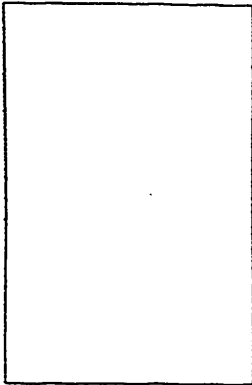


FIGURE No. 1.—PURPLE BACKGROUND.

A holly wreath extended across the front from rose to rose. No. 3 was adorned with a large picture hat, consisting of brim only, made of a blue cambric-covered flat piece of very stiff material trimmed with ostrich feathers.

ESSENTIAL DETAILS.

The accessories are very important and, though often simple, should receive due attention. No. 1 needed merely a stalk of white lilies with green leaves painted from the copy on stiff white paper and tacked along a slender stick. No. 2 held in her hands a white meat-platter on which was placed a Christmas pudding made of a large ball of raw cotton covered with dough, which after being dried in the oven was painted in oils to resemble the one in the original. No. 3 had a broom made of two very slender young trees stripped of branches and bound together as in the copy; on one end was tied a number of small twigs. This broom was soaked for two nights and a day in a bathtubful of water

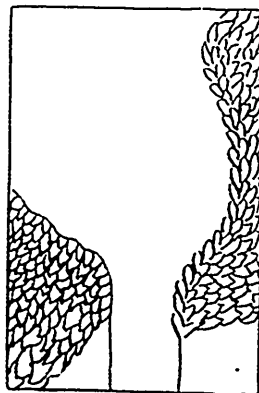


FIGURE No. 2.—PURPLE BACKGROUND WITH WHITE WINGS ATTACHED.

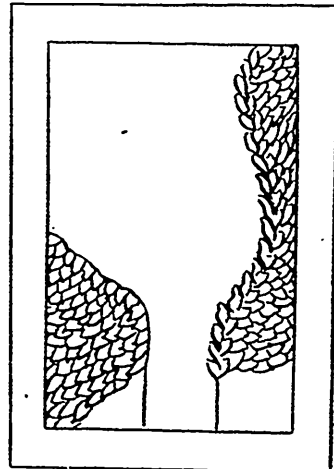


FIGURE No. 3.—COMPLETED BACKGROUND WITH NARROW WHITE BORDER.

lower portion was screened off by a wide strip of the same dark-green cambric fastened across the inside of the frame, causing the figure to be sandwiched between the two pieces of cambric. A

broad white picture mat made of cheap white muslin was first placed on the inside of the frame for this tableau in order to



POSTER No. 3.

cut off more of the dark-green background. Such a muslin mat will often add to the effect. A brass ring was sewed at each of the upper corners of the green strip, so that it could readily be removed from the lower part of the frame, where it hung on two upward inclined tacks. No. 2 was also part screen and part background. The white screening strip, partially covered with large blue letters forming the words "Christmas Number" was fastened across the inner side of the frame in the same manner as was the green strip in No. 1. A white sheet did duty as the background, and on this was sewed a wide strip of mingled blue and-gold material, at each side of which was fastened a large wreath of green leaves with bunches of pink cambric buds distributed at intervals through the center and a generous bow of pink cambric ribbons ornamenting the top. The background for No. 3 was very simple and consisted merely of blue cambric.

In making backgrounds great care must be exercised to have them so fashioned that the figure posing will fit in the exact spot against the background as that occupied by the painted figure in the original. Too much stress cannot be laid on this point.

STAGE SETTINGS.

For the tableaux here described the stage settings were few and readily arranged. They comprised first a large wooden frame (figure No. 4), the opening of which measured six by seven feet and was covered with black turlatan stretched across and tacked on the reverse side of the frame. The frame was then securely fastened in an upright position near the front of the stage. Back of the frame was placed a platform (figure No. 5), which reached from side to side and elevated the tableau to a

level with the top edge of the bottom of the frame, thus allowing a full view of the ground or floor of the picture.

The space on each side of the stage from the frame to the walls was screened by dark, rich red hangings; an old sheet was tacked to the top of the frame, stretched across and thrown over the top of the backgrounds to form a canopy, and on strong wires fastened from the two upper corners of the frame to the back wall were hung breadths of dark cambric lining (figures Nos. 7 and 8). Two or more feet directly in the rear of the frame hung the backgrounds attached to a suspended stick (figures Nos. 6 and 8), which extended above the top and from side to side beyond the width of the frame. In this way the tableaux were completely boxed in (figure No. 8).

The arrangement of backgrounds was such that it required only an instant to change from one to another: First the background for the last tableau was tacked on the stick; basted at the top of this so that it could be readily detached was the background for the poster next to the last; over this came the third from the last, and so on until all were hanging in layers fastened together only at the top, the first background coming last and uppermost.

A full blaze of intense light was concentrated upon each picture, and in order to avoid shadows and to give the necessary flat effect piano lamps were used, one on each side of the tableau. They were placed out of sight of the audience and yet very near to the tableau, causing the light to pass back of the figures and in front of the background. Thus a flood of light was always between the background and the tableau.

The drop curtain was made of dark-colored cambric lined and hung from a wire across the top of the stage by means of brass rings sewed along the upper edge of the curtain and strung on the wire. This allowed the curtain to be opened at the center, drawn to the sides and again closed. An attendant concealed in the rear at each side of the stage at a given signal drew the curtains.

POSING.

The tableaux should be rehearsed often enough to enable

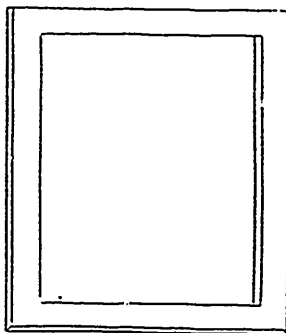


FIGURE NO. 4.—FRAME IN POSITION.

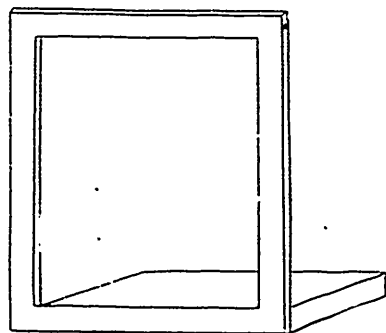


FIGURE NO. 5.—FRAME WITH PLATFORM.

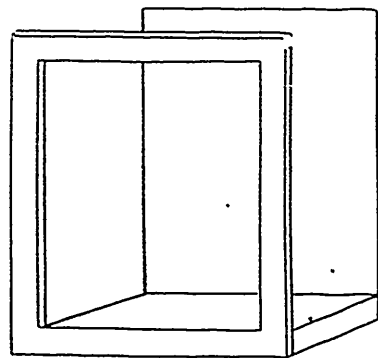


FIGURE NO. 6.—FRAME AND PLATFORM WITH BACKGROUND.

each participant to become so familiar with her pose that the picture can be formed without loss of time. In the tableau described as No. 1 the figure instantly slid to position between the background and the strip of green hung on the frame and, kneeling upon a low stool, fitted her shoulders to the white wings; then,

holding the lilies upright, she allowed her head to drop a little at one side, as in the original. Her face and neck had been whitened, eyebrows darkened and lips painted to resemble the peculiar formation of those in the poster. The figure was caused to kneel, because after many trials it was found that a sitting posture brought the picture down too low, and standing raised it too high to look well in the frame. As each tableau formed the person in charge stood in front of the frame just back of the drop curtain and made sure that the tableau was correctly posed before the curtains parted.

The figure in No. 2 had an easy pose; she stood squarely in the center of the picture, holding the pudding on the platter; the screen-like white strip was quickly hung on the frame in place of the green one and all was ready.

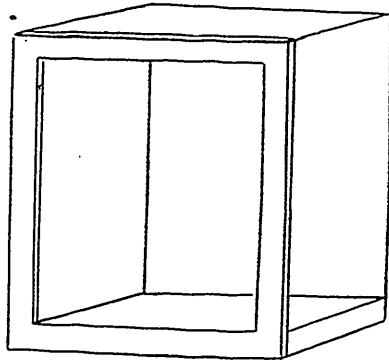


FIGURE NO. 7.—FRAME, PLATFORM AND BACKGROUND, WITH WIRES AT TOP ON WHICH TO HANG SIDE-STRIPS OF DARK CAMBRIC.

against the background; the pink moon was slipped in front of the stool and back of the girl's feet and skirts. Next came the broom; with mammoth pins it was fastened across the moon, and

the twine previously tied to the heel of the witch's slipper was quickly pinned to the moon to keep her foot in position; her

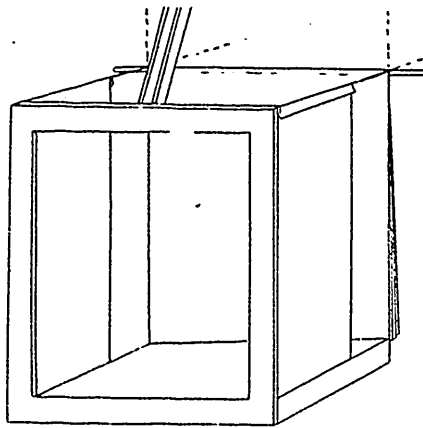


FIGURE NO. 8.—FRAME WITH PLATFORM ENCLOSED READY FOR TABLEAU.—(Dotted lines give directions of top side wires and wires suspending background pole. Braces are screwed at one end to a block on the top of the frame at the back, and their other ends are attached to the ceiling by being screwed to a block previously screwed to the ceiling, which holds the frame perfectly firm.)

As the representations were strictly poster tableaux and had no relation to the advertisements added to the designs, all lettering was omitted except when the coloring and general effect suffered by its loss. In that case the effect of the lettering was preserved, but in reality the semblance of letters presented not words but merely ideas of color and design.

flying cape was pinned out to the background. The reins tied to the broom were caught on her fingers, completing the picture. The blue cambric background was made long enough to extend over the floor, thus giving the blue effect below the moon. To the audience the poster witch had every appearance of a ctually floating in mid-air, as no visible support could be detected.

## A MODERN CHRISTMAS SAINT

By CLARA E. LAUGHLIN.

Nineteen hundred years ago a baby was born into the world to teach that of such as children is the Kingdom of Heaven. Not every one who since hath named the name of Christ has apprehended what manner of salvation it was that He brought to a weary, sin-sick world; dogma has clouded it, literalism has dogged its form and missed its essence, and although not a few sweet spirits have exemplified it, one wonders if it has not been unconsciously achieved. The child-hearted have been canonized and loved in every land; a child-hearted old man has been the chosen patron saint of many peoples through many ages, the centre of the great Christian festival of the year; yet we may well be excused if we err in believing that only recently has the world stood in real recognition of that eternal life, aye, eternal youth, which some have sought in philosophies, some in faith without works, some in works without faith and some in a fountain of El Dorado.

Ten years ago this Christmas Robert Louis Stevenson, who revelled in the childish love of preaching, wrote a Christmas Sermon for the readers of *Scribner's Magazine*. No man, be it said deliberately, ever was who could with better grace write such a sermon. No man could with better title to the Christmas pulpit assure his listeners that "the Kingdom of Heaven is of the childlike, of those who are easy to please, who love and who give pleasure."

These five Christmases he has been withdrawn from celebrities here and added to the child-hearted beyond the open portal which but one way swings; somewhere, with Lamb, the immortal boy of literature, and Dickens, the children's friend, and Hans Andersen and the Grimm brothers and a thin-featured "foolish" man named Froebel, who when he was seventy years young played with the little children on the green hills of Thuringia—somewhere, among the child-hearted beyond, Stevenson must be the centre of an adoring group.

We have his brave tales; "dear to boys," as he said, and not to nominal boys only, but to all who love whatsoever things are boyish—bold and vigorous, and untrammelled and sturdy, and loyal and chivalrous. But the finest thing Stevenson did for the world was his successful experiment of living in ill-health and poverty and exile, working slavishly and suffering much, yet unflinchingly triumphant, exultantly happy on the whole and everwise so superior to circumstance as to be for his cheery courage and tender, whimsical winsomeness an almost unrivalled modern saint canonized by great, popular acclaim. The pale ascetic of old times has surrendered his halo to the conqueror of bitterness, as opposed to the conqueror of self; and as men make ready to shine in a new kingdom we set ourselves now to prayerful attitudes at those shrines where we may best learn the secrets of that Kingdom which "is of the childlike, of those who are easy to please, who love and who give pleasure."

The spirit of boyhood is in Stevenson's tales, but the sweetest spirit of youth is in his essays and his letters and his child-verse—indeed, in all his verse; and by these more revealing and yet more casual, as 'twere, of his writings, perhaps fewer people know him. Everyone knows *Treasure Island*, but how many know *A Christmas Sermon*? Everyone knows *Dr. Jekyll and Mr. Hyde*, but how many know the moral fables which it was the delight of Stevenson to write, quite as much for his own cheer and encouragement, perhaps, as for anyone's else, for he was not one to preach, except in the first person plural—not the second person? Everyone knows the South Sea stories, but how many know the little verse in which that hero of the South Seas expressed a prayer which is so characteristic of him and at the same time so universally appealing that it ought to be emblazoned on the windows of our rooms looking toward the East?

It has seemed that Christmas could not do a better thing for some of us than we should do for ourselves if, at Christmas, we

were to adopt Robert Louis Stevenson as a sort of Christmas saint whose spirit we would emulate throughout the year. And to this end we might choose two or three typical "texts" from his least-known writings. This modern hero had a simple enough code of life; he epitomized it in his Christmas Sermon:

"To be honest, to be kind; to earn a little and to spend a little less; to make on the whole one family happier by his presence; to renounce, where that shall be necessary, and not to be embittered; to keep a few friends, without contumelation; above all, on the same grim conditions to keep friends with himself; here is a task for all that a man has of fortitude and delicacy."

It was like him and unlike some other men who have formulated brief codes of life, that he dealt scarce at all in generalities and almost wholly in particularities, so to speak. He was not the man to declare with Thomas Paine, for instance, "My country is the world, and my religion is to do good." Stevenson would probably have interested himself as heartily in any country where his lot might have been cast as he did interest himself in those Samoan Islands where he found an exile's home and where, thousands of miles from his kin or kind, he did so much for the welfare of the islanders and won for himself, in life and in death, the appellation of "The Loving Heart." He would probably have made himself no less loving and beloved anywhere, I say, but he was not the man to declare, "My country is the world." He was, like his hero, David Balfour, "leal to them he loved," and like the simple-minded child of Nature that he was, he loved those about him; he did not generalize; he particularized, and somehow this is the kind of creed that is most appealing. It was like him to include that particular clause about making one family happier by one's presence; he was a man who gave a glory to a casual interview, and a man who made daily life with all its discomforts and renunciations continuously charming in the South Pacific. One can well imagine that neither Mrs. Stevenson nor Mrs. Strong, her daughter, nor Mr. Osborne, her son, would exchange any delights civilization could have offered them for the memory of those few years in exile with the bewitchingest, whimsicallest, most endearing of men. His *Vailima Letters* are a revelation of renunciation without bitterness, nay, with real humor oftentimes, and should be read often by many, many people. He was equal to anything in an emergency; he would sweep in a domestic crisis, with great cheerfulness and no perceptible advantage, nay often, his wife declared, a perceptible disadvantage to the premises he swept. He would weed, he would work at road-building, he would turn his hand to anything, always with a jest or quip; and even in his deepest melancholy his humor bubbles to the surface, as it used with Charles Lamb, and suggests something equally kin to smiles and tears but always world-removed from real bitterness.

Unlike some ancient saints, this modern saint regarded happiness as an obligation laid by God on every individual man and woman and child. Not how to get through one's besetments somehow, but how to get the most happiness in spite of them, was his idea of real living. So fervent was he in this belief that he dared utter a prayer which, I fear, few of us will dare utter after him. He prayed:

"If I have faltered more or less  
In my great task of happiness;  
If I have moved among my race  
And shown no glorious morning face;  
If beams from happy human eyes  
Have moved me not; if morning skies,  
Books and my food, and Summer rain,  
Knocked on my sullen heart in vain,—  
Lord, thy most pointed pleasure take  
And stab my spirit broad awake."

What would become of some of us, I wonder, if, blazoned on our walls somewhere, always confronting us, blazoned on our books, in the faces of those we meet, on the food served to us and the glory of God's visible world we saw those words of Stevenson, "My great task of happiness"? If we knew that from each and all of these we were bound in sacred obligation to our best selves and our eternal happiness to get not negative cheer, not relief from gloom simply, but positive, actual happiness—what would happen in this world, I wonder? If we could realize that we are building for eternity our capacity for happiness and that some of us through always stinting ourselves here are going to enter into boundless bliss, some day, with something like a pint capacity for it when we might have made ourselves capable of containing gallons—what then? Would life be more buoyant with us, as it was with Stevenson? Would we weather thro' trials of flesh and spirit and estate, with a

prayer to God to stab us broad awake if the blessings of the present knock at our sullen hearts in vain?

Stevenson thought the matter with most of us is that we think altogether too much about our failures and those of others and not nearly enough about the positive and negative virtues which belong in some share to all. He called attention to the Saviour's own account of the final Judgment, when men are to be judged by a simpler code than any that man ever ingeniously devised for the rest of his kind. No man is reminded of the enormities of his sins of commission, in Christ's picture of the Judgment; it is all a regretful denial of supreme blessings to some because of a few things they had not done! These things were not what most would call cardinal points; if we were not so dulled by familiarity to the remarkableness of that promised Judgment, great would be our marvel thereat; I am afraid some of us would even venture to regard those omissions of small kindnesses as excusable, for the sake of the "weightier things" pursued—and found unavailing at the last.

Stevenson thought there was after all "but one test of a good life, that the man shall continue to grow more difficult about his own behavior. That is to be good; there is no other virtue attainable." And as to what we should continue to "grow more difficult about" he has his own wise suggestions to offer. Best for each of us to read them in *A Christmas Sermon* for himself. But it was about "behavior" we are to remember and not about "results" or about "beliefs"; this was the man who urged making "one family happier"; this was the man whose "Loving Heart" is a sacred memory to the Samoan chiefs and pot-boys as it is to Earth's greatest and dearest. The man who continues to grow "more difficult" about such obligations of happiness as those contained in his own household and in the neighbors God has given him will scarcely need any other assurance that "there is no other virtue attainable."

And as for failure—and doubtless failure is part of the Divine plan for us, even the failure of our efforts to do good—as for failure, what man has better to say of it than this:

"You will always do wrong; you must try to get used to that, my son. It is a small matter to make a work about, when all the world is in the same case. I meant, when I was a young man, to write a great poem, and now I am cobbling little prose articles, and in excellent spirits, I thank you. So, too, I meant to lead a life that should keep mounting from the first: and though I have been repeatedly down again below sea level and am scarce higher than when I started, I am as keen as ever for that enterprise. Our business in this world is not to succeed, but to continue to fail in good spirits."

Was ever whimsicaler, helpful, more heartening thing said than that: "Our business in this world . . . is to continue to fail in good spirits"? If any epitaph were needed for the grave of Robert Louis Stevenson, one thinks it should be simply "Above all, in good spirits." That was so characteristic of him, and he of all men was so qualified to talk, having endured so much and always "in good spirits" and, more than that, having been able to communicate to the whole world such a contagion of good spirits as it has been the glorious lot of very few men to bestow. We have had no lack of grim endurance, but the man who believed it his sacred obligation, his "great task" to find happiness at whatever cost or "gainst whatever odds is not lacking in title to the description of "a modern saint." If it is so blessed to give a cup of cold water, or any material equivalent, what must it not be to give a cup of strong, sweet cheer to an immortal man? If it is so much to enter a literal prison with consolation, what must it not be to come to a creature in the fetters of mental unhappiness and remind him, who is his own jailer, that it is his duty before God to unloose himself—aye, and show him how to do so?

Bliss Carman has recently paid tribute to Stevenson's memory in a threnody of passing tenderness and beauty. Referring to the lighthouse-building ancestors whom Stevenson could not force himself to follow in the family traditions, Mr. Carman says:

"His fathers lit the dangerous coast  
To steer the daring merchant home;  
His courage lights the dark'ning port  
Where every sea-worn sail must come."

Finer tribute than this hath man not paid to man.

These were the fruits of the child-spirit in Stevenson; no need to define what the essentials of childhood are, for, doubtless, to each of us they are different. But everyone knows what the sacredness and enviableness of youth most consists in to his mind, and to each of us our ideal is or should be sacred in its exactions from us.

# KEEPING WATCH

(TOLD BY A SHEPHERD OF JUDEA.)

I was keeping watch long ago (Ah, how old I am!)  
When I missed from the flock one ewe and her tender lamb.  
'I will go,' I said to the shepherd who watched with me,  
'She was here at eve—not far away can she be.'

So I rose, and, calling the dog that was keenest of scent  
(How young I was then!), through the darkness, singing, I went.  
For a while, the light of the fire we shepherds kept,  
Danced on my pathway, then into the shadow I stepped.

Was never a star but one low down in the East:  
New riser, it shone, and ever its light increased.  
Wondrous that star! I forgot the stray lamb and the ewe;  
And longer I knew not my way; and troubled I grew.

Trembled the dog, that, whimpering, crouched at my feet,  
When a Vision was mine (if vision it was) so sweet  
I pray, in the hour of my death to be blest with its sight,  
And often I dream it again, when watching by night.

From under a lone olive tree that rose by the way,  
I heard a low moan, as of one of the flock gone astray;  
Methought that the ewe and her lamb I dimly could see,  
Crouched in the wild grass under the lone olive tree.

It was then, as I looked, that a glory dazzled my eyes—  
Behold where a Child in the arms of His mother lies!  
Behold how pale, yet how glad is that mother's face;  
And Shining Ones out of Heaven lean over the place!

And I seemed to see (Oh, how old and doting I am!—  
Can it be I forget?—) the ewe that had strayed with her lamb;  
And the silly creature was lapping the hand of the Child,  
And the Mother prevented her not, but looked on and smiled!

And I seemed to hear a Voice out of Heaven say,  
"The Lamb of God, who beareth all sins away!"  
I covered mine eyes, so extreme was the glory of light—  
When again I did look, the Vision had faded from sight!

Still, under the lone olive tree I beheld, as before,  
The lost of the flock, and the lamb in my bosom I bore.  
The garments spun from its fleece none ever did wear  
Save when to the temple they went for worship and prayer.

This further I say, that the Prophet from Nazareth,  
Who, as ye hear, in Jerusalem, died the death,  
Was born on the night I was keeping watch; and He  
Is the Lamb of God, if my vision a true one be!

—EDITH M. THOMAS.



## THE REBOZO OF SEÑORA VIGIEL.

BY EVA WILDER BRODHEAD, AUTHOR OF "ONE OF THE VISCONTI," ETC.

An anguished furrow deepened between the widow Vigiel's dim dark eyes as she stood in her low doorway mechanically rolling a cigarette and listening to the wind in the cornfield at the left of her dwelling. It was a sharp, thin, Colorado wind and spun through the parched blades as through piles of loosely heaped armaments, with a rattling, metallic sound which took the widow Vigiel's sense like the clash of swords drawn for her undoing.

"Ay de mi!" she muttered, shivering in the hot sun and casting a piteous glance at the little vega lying parched and chapped under the flawless sky, with the tasselled silk of its dwarfed Mexican corn hanging red and stiff as tangles of copper wire. A songless bird of the desert pruned its dust-colored plumage on the open gate of the ditch running through the field. The ditch and its various branches were white with drought. Their surfaces were baked dry as the uplifted measures of sandstone grinning from the sterile foothills beyond the Apishapa. "All but dead," muttered the widow Vigiel, regarding the patch. "My good corn that I weeded on my knees. And this Winter I die, too! I starve. For my neighbor is a thief and the sky holds no rain—no, not a cupful anywhere!" She groaned, leaning back against the wall of her little mud house and speeding a wishful glance to the southeast, where across leagues of dun-colored prairie the black mesa of New Mexico unfurled a low banner of indigo.

There was a subtle sort of accord in the color scheme of the widow Vigiel and her abode. Both were aged and brown, with seamed secretive fronts. The bleached beams jutting from the chaume roof were precisely of a tone with Señora Vigiel's scanty hair. The two tiny black windows set deep in the dark 'dobe wall were like her cavernous eyes. And the scarlet geranium blooming incongruously in a corral of sticks at the doorstep had perceptible analogies with the sleazy handkerchief trailing its gay Aztec dyes about the Señora's lean neck.

"I die," said Señora Vigiel, "but others will live! Hé, but others will live and be fat when I lie in the graveyard beyond Aguilar, with the cattle of the plains tramping over me!" An exceedingly angry light flashed under her eyelids as she cast a sidelong glance toward a certain riotous greenness apparent beyond the barbed-wire fence at her left.

Others, it would seem, were not doomed to the widow Vigiel's measure of bitterness. Within almost a hand-breadth of her own parched holding, this strip of lush emerald unscrolled itself like a ribbon. Its freshness was shot with variations of purple and white and blue—the purple of lusty alfalfa, the white of heading oats, the blue of corn in full ear. It was a simple thing enough that made the difference between such affluence of growth and the barrenness next door; Manuel Garcia had the superior water-right, and as there had been no rains and the only water available was snow water from the hills, abetted a little by mountain springs and runnels, Manuel had seen fit entirely to drain the stream for his own use and behoof.

"What would you?" inquired Clara Garcia, his wife. "Others who live above us on the Apishapa take what they need. There is little enough left to irrigate our land. Madre Santísima! Anyone can see how litic there is! We have children that must eat. If we let the water go when it is our right to take it, where are the tortillas to come from? Tell me that, Manuelo. And the chili, also, and the tobacco," she added cunningly, seeing a shade of self-reproach upon her husband's face.

"She is a widow—the Señora Vigiel," advanced Manuel. "If she starves, the Saints may lay it to me."

"Vaya!" retorted his wife. "The Saints count as holy all that people do for the children God gives them."

Manuel lifted his eyebrows. He was still a young man, in spite of the four swart sons which God had given him. His face had not settled to the mould of a whoity despicable spirit, and there was a perceptible discomfort in his voice as he muttered "Quizas!"

"Quizas?" repeated his wife, pausing to observe him. She drew herself up and settled her hands on her hips. At twenty-three Clara Garcia was still a handsome woman, who had not yet taken on the lean and leathery aspect common to Mexican women of her age in the altitudes of Southern Colorado. Her

cheeks were smooth and full and her eyes bright. They were more than bright—those big black eyes—as they blazed questioningly upon her husband. "Quizas?" repeated Clara Garcia. "Do you say 'perhaps!' to me, the mother of your children? ee! ee! I am not deceived. I know. I know why you would steal from my mouth to feed that old woman yonder, that witch! Do I not remember that she had a daughter? Do I forget how at every fiesta you would choose Concepcion Vigiel for the dance? She was white—yes. Whiter than I. I did not love her too well. And though she is these many years dead I do not make myself happy to remember her. Maybe if she had lived you would have taken her instead of me! How do I know?"

"Vah! vah!" laughed Manuel, throwing down the saddle he was mending. "You are foolish!" He affected an easy air of amusement, and his laugh rang out with only a little constraint; but the airy indifference of his manner was, unhappily, not substantiated by the hot flush which suddenly overspread his cheeks.

"Foolish?—you speak so to me, your wife?" cried Clara, rendered furious. "Then I have only my sons to look to! My sons—eh, my children—my—" gasping, she snatched the youngest Garcia from his cradle and held him aloft while she adjured him to grow soon to manhood that he might adjust his unhappy mother's wrongs. The youngest Garcia, already pessimistic with the effort of getting his first tooth through, responded to this plea with a shriek of disinclination.

"A bad business," mumbled Manuel, rescuing the child from imminent collision with the low ceiling. "Dios! I have much trouble—me."

"Art thou sorry to have said evil things to her who is the mother of thy sons?" inquired Clara, after the fury of the tempest had somewhat spent itself.

"I am sorry," said Manuel promptly. He could not remember what he had said that was evil, but he learned during his six years of married life that it is often easier and wiser to profess guilt and penitence than to assert innocence and have to prove it.

"And you will talk no more of sharing the little water of the creek with the widow Vigiel who has no mouth but her own to feed?"

Manuel muttered an acquiescent sibilant, and his wife almost at once added, "Beside, she is a wicked person—the old one yonder—whom Our Lady will be sure to punish. She is given to vanity. She would rather go without food than not have a fine cloth for her neck or a good dress for church. Yes, old as she is! Me, I happen to know she has been this three years saving to buy a new rebozo. Eh! A fine black wool rebozo of the value of fifteen dollars. They have one in the Company's store at Aguilar. I have seen it. She hopes to have it for the fiesta of the harvesting—that evil woman! She has braided rugs and sewed and 'dobied walls of houses and sold the eggs of her four hens all these months just for the rebozo. I have it from Cruz Orti's wife that less than two dollars is lacking. Witch! She will not starve, mi esposo! Me, I care not for rich things to wear. I love better to see shoes on my children's feet. I am a mother."

This last fact Manuel realized with some lucidity. It was Clara's armor of defense and sword of attack. However she presented the argument Manuel always succumbed to it. He did so now. Yet, as he went lazily out to weed his corn and compared its silky freshness with the dry yellow of his poor neighbor's little vega, there was a lump in his throat. She had been a mother, too, that old woman who sat sullenly smoking in the lonely door of her mud cabin. A mother—yes. Saints!—how sweet had been the white-browed Concepcion he remembered; how like jewels her eyes; how like silk the strands of her black, black hair! He recalled the day of her burial. Leaning on his hoe, he seemed again to hear the 'dobe clods rattling on the box in which her young beauty was hidden away forever. He remembered that in spite of himself he had cried out sharply when that first handful of earth had clamored on her coffin-lid. He had cried out, yes. And even now only the memory of these things brought the tears on his brown cheek; tears! Tears on the cheek of him to whom Clara Anita Garcia had borne four sons!



"I dare not," said Manuel to himself. "She would know if I let the smallest thread of water go into the Vigiel ditch. Besides, nothing now would save the corn. And I am afraid. I am afraid of no man, but I am afraid of my wife. When she makes herself tall and lets her eyes out and calls the Saints down on me, then truly I feel my bones melt within. I am what the Americans call 'paralyse.'"

He lifted a sad apologetic face upon the solitary figure beyond, and as he did so was his misfortune to catch Señora Vigiel's burning gaze. The fields of dead and living corn were close together; he could see only too plainly the fierce accusal in the dark old face of the widow Vigiel; only too well he could hear the hissing "picaro!" on her wasted lips.

At this Manuel stood upright. "I am no rogue," he said a little hotly. Indeed, for the instant it almost seemed to him that he was a just man, creditably indignant at an unwarranted attack upon his character; but even as he spoke he faltered. A cold shock of realization went over him, and he hung his head.

"Picaro! picaro! picaro!" gasped Señora Vigiel, too much inflamed at sight of her enemy to arrange her accusation in a logical and convincing form. She could only fall back on a simple and primitive system of vituperative epithet: she could only call him hard names over and over like an angry child.

"I hold my tongue," said Manuel, trying to speak evenly. His gait, however, as he walked toward the shelter of his house was less steady than his voice, and he felt that without being the villain she had called him he knew sufficiently well how villains feel.

Señora Vigiel at sight of her departing foe had a momentary sense of victory. It was well for him to hold his tongue!—yes, truly. There would be little he could say for himself, this destroyer of her substance. She tossed a red pepper into the meagre stew that was sizzling over the fire, and having sifted a pinch of tobacco along a scrap of cornhusk she lighted the tiny roll and sat down to tranquillize herself. Rogue?—yes, he was that. Si, si! But what was this other feeling which, strangely enough, began to manifest itself in Manuel's behalf? After all, was he of himself so bad? Was he so mean, so wicked? Someone seemed to be suggesting that he might not be so hard as he appeared. . . . Someone . . . slim and white, with a young, young face . . . with gentle eyes.

"My Concepcion! My little Concha!" murmured the old woman, "he loved thee well. Hadst thou lived, thou wouldst have been his wife, and he would never have cast an eye upon such as Clara Anita Suarez." For suddenly Señora Vigiel was aware that at Clara Garcia's door lay the wrong which had been imputed to Manuel. "Gata!" whispered the old woman, but without ferocity. The stew was nearly done and the fire burned well. After all, she would not worry about the corn. She would get through the Winter somehow. And she had money! Ah, nearly enough for the rebozo, which, corn or no corn, should be hers soon! The richest Mexican woman in Aguilar had no better wrap. Not even Squire Baca's wife. And she, Señora Vigiel, who had long worn on her head a faded, fringeless strip of black wool, would hereafter to her life's end sit in the congregation of San Antonio of the plaza, of Sabbaths, draped in this length of splendid cashmere! There of Sabbath she would sit, perhaps envied by some, and take rich joy of the holy candles and the smell of the good tallow burning, and the blessed words of the Padre that are so sweet to hear always, even if one does not just get the sense. And perhaps strangers in the church—for there were often strangers there, now that the little Mexican plaza had become a coal camp—perhaps some stranger might ask, "Who is the Señora in the fine rebozo?" "Who?" a townsman would reply, "who but the widow Vigiel, a woman of many sorrows, but who was mother to Concepcion Vigiel, the fairest girl of Las Animas County! Ay, the fairest—and dead in the flower of her years."

This dream of happiness seemed destined to a measure of fulfillment, when, on a day in the end of Summer, Cruz Ortis, having finished his new house, gave Señora Vigiel the sum of a dollar and a hulf for smoothing over the inner plaster with balls of wet 'dobe. Señora Vigiel, though exceedingly stiff and sore from the work, had no sooner laid hold of the money than she donned her old shawl and crept two miles down the creek to town. Arriving there breathless and faint she bought the rebozo. It was hers at last, and for days she did little else but sit before it in silent ecstasy. Beautiful, indeed, that shining length, richly fringed; a fit garment for the mother of Concepcion Vigiel! Even the old woman's dreams were clothed

in the rebozo. Through them its sombre splendor trailed night after night, making the alleys of sleep magnificent. Sometimes a fear would spring up in these gracious fantasies, a hideous thought of fire, of thieves. Then the old woman would waken trembling and listen and lay her hand on the rebozo, and soon sleep again reassured. One night, however, as roused by some such horror she sat up in her bed and reached out to feel if the rebozo were safe, she realized that strange noises were surely afloat in the darkness. Men's voices were calling. A woman was screaming; and half drowning these some thick, rushing sound seemed to fill the night.

Señora Vigiel ran to the door. Lanterns were flashing here and there and a faint glimmer of dawn lay on the plains, though the hills loomed black. It was easy to see what had happened. There was no lack of water in the ditches now. Somewhere in the hills there had been a cloud-burst, and the creek which all Summer had been scarcely more than a dry gully was at present a seething torrent, spreading its overflow across adjacent fields.

At her own door step Señora Vigiel saw the flood circling thinly, while a glassy sheet seemed to lie tranquilly over Manuel Garcia's acres down below. Alas, no green was there now to catch the envious eye! Corn, alfalfa, oats—everything alike was drenched, uprooted, despoiled.

As to the widow Vigiel herself, she had nothing to fear. Her house was safe, for the waters were already subsiding. And so far as her cornfield might be concerned, these floods could neither help nor hurt that which had long since perished. Therefore, having observed that the Garcia house stood well out of the water, Señora Vigiel went back to bed.

It was natural enough that she should not greatly trouble herself with the Garcias' losses. Their crops were ruined, yes. But a man can always work. If she, Señora Vigiel, could make out to have a little in the meal sack and a few piñon sticks for the hearth, surely Manuel Garcia's family need not suffer. Yet, as the golden Autumn turned the keen corner of November and nights grew cold, and perpetual winds roared out of every cañon, and snow came, then it was that certain signs of destitution in her neighbors began to force themselves on the old woman's attention.

Her practised eye measured in the smoke of the Garcia chimney how scanty a fire enriched the hearth. Also she observed that no goats were left in Manuel's corral and that, one by one, the chickens had disappeared. And since often she saw Manuel breasting his way to town afoot it was clear that he must have sold his horse.

"Why does he not get work at the mine?" she asked Cruz Orti one day.

"The mine!" mocked Cruz Orti, who was himself idle. "You may ask! Because the mine is what they call 'shut down.' Sabe? 'Close up.' Why is it so? About town they say it cannot run because it is not in the trust. So the big railroads have laid the finger to the nose and said, 'Hola! you think we need your business?—y God, no! You are not pleased?—Qué Lastima!'"

"Then nobody can get work?" mused Señora Vigiel. In her heart she had the true Mexican loathing for every form of labor not connected with tilling the soil; but now she was sorry that the despised mine could no longer be relied on to succor her compatriots. Sometimes in the narrow ways of their small world she met Clara Garcia, and at such times the cold insolence of the younger woman's bearing was like oil poured on the smouldering flame in Señora Vigiel's heart. Once, moved by the wan look in the face of Manuel's wife, the old woman chancing upon her in the road ventured to say, "Como le va?" To this common Mexican salutation Clara had at first responded with a frozen stare. Then she hitched her shoulder contemptuously and passed on, saying, "I do not speak with witches." When one has passed twenty it is not pleasant to be called a witch, and after this episode Señora Vigiel wasted no sympathy on the Garcias.

On a cold morning in December, however, as the old woman was getting an armful of wood from her shed she saw that the mine doctor's buggy stood in front of her neighbor's house. As she looked the door opened and the doctor himself came hastily out, drawing on his gloves and frowning. Manuel Garcia followed him closely, and the doctor, suddenly turning, laid a hand on the young man's shoulder and seemed to say a few serious words in his ear. Whereupon Manuel, staggering back, threw up his arms in a wild way and cried out. Then he stumbled into the house and the doctor drove on.

"Who is sick?" called Señora Vigiel, running to the road.

"Manuel's wife," said the doctor, without stopping his horse. "Pneumonia. They called me in too late. She won't last till morning."

Señora Vigiél, returning to her dwelling, threw a stick in the fire and sat down to think. Could it be true that Clara Anita García was going at nightfall forever out of this baffling world? Clara seemed to belong to it almost too absolutely to leave it so easily. Perhaps it was all a mistake. Doctors do not know everything. But when morning dawned and Señora Vigiél looked out she saw that it was not a mistake. Several Mexican teams stood around the García place, and within was a sound of wailing. By these signs the observer knew that death had entered Manuel's house and that the relatives had been summoned. Presently some of the kinsfolk came out, still wailing at precise intervals, and drove away. As the last ramshackle wagon departed, leaving Manuel García alone in his doorway, Señora Vigiél yielded to a sudden impulse and went out and called to him.

"Manuel!" she said breathlessly, "I will cook some tortillas for the children."

Manuel turned. He had the dazed and apathetic air of one newly bereaved.

"Her aunt is in there. She stays to cook," he said.

Señora Vigiél's lean hands clutching the barbed-wire fence shook a little. A sob rose in her throat.

"She—she was a good wife, Manuel!"

"—And mother!" burst out Manuel, falling suddenly to weeping. "Dios, yes! And me, I cannot even give her a good funeral! I am poor, poor, poor. I have nothing. My Clara!

She must lie in a pine box, for I cannot pay for a black one. Ay! Ay! Ay!"

"She should have a covered coffin," expostulated Señora Vigiél. "All Mexicans that are anybody have the coffin covered. Do you remember when my Concepción was buried how beautiful the silver cross shone upon the black cloth?"

"Si! si!" sobbed Manuel in an accession of grief. Like a bewildered child he wept at once for his wife and for his first love and scarcely knew the two sorrows as separate.

"Ah, she sleeps in peace, my Concha!" murmured Señora Vigiél. "At her burial you wept, Manuelo. I blessed you for it. And listen; I have no money, but Clara shall not be ashamed. The pine box shall be made beautiful. Me, I will bring over to-night something to cover it. My rebozo, Manuel. We two will cut it up and tuck it on with fine tin tacks, and the kinsmen will never know the whole thing did not come ready-made from Trinidad."

"Your rebozo!" stammered Manuel, remembering. "No! No! I cannot let you. Oh, how you are good! But no; yet—my Clara!—no, I cannot."

"I will be over at nightfall, my son," said the old woman. "Our Lady keep thee, Manuelo."

It was late and cold when Señora Vigiél laid herself wearily that night upon her poor bed. A long sigh burst once from her lips. "My rebozo!" she whispered, "gone, gone." Then the chill passed away, and a little warmth stole sweetly into her heart as she recalled how well the rebozo had lent itself with the aid of tin tacks and a pewter cross to the embellishment of Clara Anita García's last sleep.

## THE CULTIVATION OF THE VOICE.—SIXTH PAPER.

By ELEANOR GEORGEN, DIRECTOR OF THE NATIONAL DRAMATIC CONSERVATORY, AUTHOR OF "THE DELSARTE SYSTEM OF PHYSICAL CULTURE."

### A CHAPTER ON BREATHING.

In the cultivation of the voice, both for speaking and singing, many differing theories have been and are constantly being advanced upon the correct management of the breath during vocalization. The subject is, therefore, sometimes a puzzling one. As each writer or teacher thinks his or her method the correct one, it is often difficult for the learner who possesses a faulty method of breathing to decide just how to remedy the defect so as to produce the strongest, fullest and clearest tone possible.

After a number of years' experience in teaching, a long personal struggle with a particular faulty method of breathing and much study of the matter the writer has reached the conclusion that the less thought one gives to the mechanical use of the breath during speech, the better. A little child can make the foulest and purest kinds of sounds and be distinctly heard in any part of a large room, hall or house, yet it certainly takes no thought of its manner of breathing. It is from this valuable source that the writer has principally derived her present system and analysis of natural breathing and voice building. The ideas may not be new—"there is nothing new under the sun"—still it is hoped they will be found to have the merit of clearness and will be useful to many who have been struggling with the management of the breath and faulty elocution. We all know from experience that there are many such unfortunates on the platform and stage, in the pulpit and in private life.

After all, control of the breath is a very simple thing. It is because the mind has been impressed with the idea of its immensity that we cannot at first realize its actual simplicity. The difficulty in faulty management of the breath is a physical one and must be remedied by physical means. One of the most potent causes is nervous strain and tension in the upper chest and shoulders, which prevents the person from taking a full breath and filling the lower part of the lungs. Therefore, the diaphragm becomes inactive and unable to control the breath which escapes on the first word spoken, leaving the lungs inadequately filled to complete the phrase or sentence. As a consequence the voice weakens, the speaker gasps for breath and the listener is made painfully aware of this defect.

#### NATURAL AND ACTIVE BREATHING.

Before discussing how to remedy these defects let us under-

stand the difference between natural breathing without vocalization, which we will call passive, and breathing during vocalization, which we will call active. Some teachers cite the dumb brute as an example to follow for a correct method of breathing. The brute will answer so long as we, too, remain dumb, but will not do when we begin to speak, unless we use the same active breathing that it does when producing its own peculiar cry.

The animal's passive breathing is a good example for us to follow for our passive breathing, because it breathes with its whole body, and that is the way we should breathe. But the animal does not speak, and to the human being active breathing, or the management of the breath during speech, is of much more importance than passive breathing.

We may easily learn to breath well passively, that is, to inhale with a deep, full breath. In passive breathing inhalation is the more important function, but during speech exhalation becomes the more important.

The dumb brute may, as above suggested, illustrate the proper method of vocalized breathing when it produces the sounds of which it is capable. Observation will disclose the fact that the cow does not breathe in the same manner when she lows as when she is silent. While she is lowing her sides are distended and are firmly supported so long as the sound continues, and she uses her vocal organs just as our readers have been recommended to use the diaphragm abdominal muscles during speech. In like manner the horse when he whinnies and the dog when he barks firmly support the sound by the active breath.

Just here is a good place to explain the difference between passive and active breathing. In passive or natural breathing, as we inhale the lungs gradually expand; the muscles of the thorax become slightly tense; the diaphragm contracts and lowers; the lungs are filled; there is a momentary pause, probably for rest; then we gradually exhale the inspired air, by which process the diaphragm relaxes and rises; the muscles of the thorax relax, and the air is gradually pressed from the lungs and finds its escape through the nostrils.

By this analysis we discover the art of active breathing. When taking a natural breath we find that as the lungs fill with air the diaphragm descends, and in the momentary pause which occurs before we exhale the diaphragm remains stationary and then rises as the air is exhaled. To understand fully the me-

chanical action of active breathing, take a deep inspiration and hold it as long as possible. Note that the air can be held in the lungs only as long as we can hold the diaphragm contracted; the moment it relaxes or in the least weakens the air rushes out through the nostrils or mouth. We thus discover that exhalation is accomplished by a gentle pressure of the diaphragm against the base of the lungs. Therefore, in passive breathing it is more important to inhale than to exhale and to be able to dilate the lungs to their fullest capacity, causing the diaphragm to descend fully, thereby expanding the thorax, the abdominal, dorsal and intercostal muscles. After such complete inhalation the breath easily finds a natural and gradual outlet by exhalation.

In active breathing the more important part is exhalation, because we must economize the air to support the voice. Otherwise, as we open the mouth to speak the air will rush out unimpeded, and the sound will die away as the uncontrolled breath exhausts itself. We have an illustration of this in the case of a person who is very weak. The voice almost dies away upon the utterance of each word, because of the inability of the person to control the expiration by a vigorous downward pressure of the diaphragm. We must understand contraction to mean a downward pressure of the diaphragm and relaxation an upward pressure. The readers of these papers have been told from the beginning that the abdominal muscles and the diaphragm must be the main support of the voice, and as the voice cannot be produced without breath we begin to obtain some light upon the method of active breathing.

When we speak the lungs must be full of air to support a strong tone of voice. Many make the mistake of thinking the lungs must be abnormally full, that an extra effort must be made to expand the lungs by crowding them with an extra long breath just before speaking. This is not necessary, for no one ever attempts to speak during inhalation. There is always sufficient air in the lungs to support the voice from the last breath naturally taken, if we put on the brake. This means that when the diaphragm has descended after a natural inhalation it, must be held firmly contracted to retain the air in the lungs to support the voice.

We discovered by simply holding the breath after inhalation that the process was accomplished by the firm contraction of the diaphragm. So, when we speak, it is the function of the diaphragm to retain the air in the lungs by firm contraction and not to press it out by allowing the diaphragm to relax and ascend, as in passive breathing. In vocalized breathing we inhale more rapidly and vigorously than in passive breathing, but the lungs naturally supply themselves with air, according to the emotion which prompts the speech.

#### INVOLUNTARY BREATHING.

It has been stated above that the less thought the student gives the mechanical means of taking the air into the lungs the better. This will now be understood to mean that before speaking a long or strong sentence no thought should be given to taking a long breath before commencing to speak, as the singer does before beginning to sing. Singing is not a natural but a forced use of the voice, while speech is a natural gift to all mankind. So in singing more air is required to produce a full, strong, musical tone, and consequently a firmer expansion of the chest, than is needed to produce the fullest power of voice in speech. When we speak, therefore, there should be no thought of the breath, but simply a mild or strong contraction of the diaphragm and abdominal muscles, according to the force of tone required. Always remember, however, that the voice must govern the action of the diaphragm and abdominal muscles, and that they should not govern the voice. They should always be flexible enough to produce whatever tone it is our will to use.

As already pointed out, we have taken our lessons in breathing unconsciously with the vocal work, which represents exactly what the method of breathing should be, as perfectly unconscious during speech as it is in passive breathing, controlled by the action of the diaphragm as it is in the young and healthy child and as all vocal sounds are controlled in the dumb brute.

#### ERRORS TO BE AVOIDED.

But the complaint is frequently made that even with this control of the diaphragm the student still often experiences a lack of breath. This difficulty proceeds from holding the diaphragm contracted after the air has been exhausted by vocal use. The diaphragm does not experience the reaction natural to it to sup-

port the next sentence. The moment the voice ceases the diaphragm should relax, which will explain why the voice must govern the action of the diaphragm and not the latter govern the voice.

No matter how carefully we economize the breath during speech, each word we utter must be accompanied by the expenditure of a certain amount of breath, according to the force of the tone. When a phrase or sentence has been spoken the lungs must be replenished, and this can only be adequately accomplished by relaxing the diaphragm, which is the natural process of exhalation. In passive breathing, therefore, when the diaphragm is held contracted during vocalization it must have its relaxation or rest after the natural strain required to support the voice, in order to perform again its function of contraction upon each inhalation. So if we try to replenish the lungs without relaxing the diaphragm we abnormally crowd the air into the upper part of the chest and so constrict the throat and larynx, cutting off the volume of tone and adequate supply of breath, which explains the cause of the student's breathlessness.

Another cause of breathlessness is filling the lungs too full before beginning a speech. When this is done the lungs empty themselves of superfluous air upon the first word spoken, becoming weak and exhausted from the unnecessary strain and so produce "breathiness" of tone.

The correct method of taking breath by the use of the diaphragm is thoroughly exemplified in all the previous lessons and particularly in the last paper, describing the action of the diaphragm and abdominal muscles in the process of uttering a phrase or sentence. As we remarked then, the volume of voice depends upon the capacity of the lungs to inspire and the strength of the diaphragm to control the air. In a little conversational exercise, such as, "I am going downtown (recover); will you go with me?" The term "recover" means taking breath, letting go of the diaphragm and so unconsciously filling the lungs with air with no thought of how it is accomplished.

To demonstrate that "a faulty use of the breath is a physical difficulty and must be dealt with by physical means" we would draw attention to all of the exercises heretofore given wherein the learner has been instructed to hold the body easily erect, with the chest normally expended, to keep the shoulders relaxed, not to thrust them upward during speech, to hold the head easily erect at the apex of the spine and not to thrust the chin forward, to keep the neck relaxed and held in a perpendicular column, to strengthen the abdominal muscles and the diaphragm by vocal exercise, through physical exercise and deportment to induce a healthful habit of breathing, even without the aid of breathing gymnastics, and so bid defiance to consumption, throat disease and catarrh.

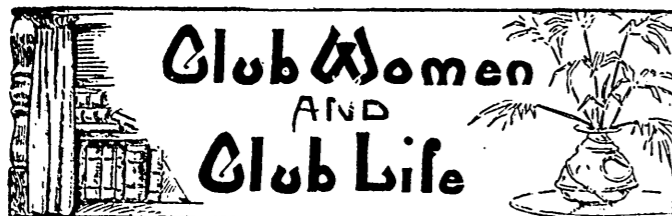
If the breathing gymnastics given last month have been practised as instructed, the length of time for practice may be increased to twenty minutes a day, divided into two or three parts, according to the preference of the individual. Twenty minutes a day given to breathing gymnastics is a limit sufficient for all purposes of the speaking voice. We would not advise a longer period of practice for any one, as the capacity of breathing is constantly being developed by the physical aids mentioned above, and by moderation the student runs no risk of overdoing the matter through a desire to accomplish too much in a short space of time.

#### EXERCISES IN CONTROL.

We will add exercises to those already given for control of the breath during vocalization. Take each breathing exercise in the order given and fill the lungs in the same manner as before described. When they are filled and the air is held in the lungs for a few seconds, instead of exhaling it all at once, as in the former exercises, allow the air to steadily escape in one gentle, even stream through the smallest rounded aperture of the lips, controlled by the gradual relaxation of the diaphragm until the air is entirely exhausted.

In the second exercise where one hand is held on the chest, and in the third where the hands are held high up on the ribs during exhalation, feel that the chest and ribs are the last to relax, near the end of the expiration, gradually exhausting the air by the pressure from the lower part of the lungs upward.

These gymnastics will be exceedingly beneficial in aiding the student to gain control over the breath during vocalization and will strengthen the action of the diaphragm. After these exercises, which are somewhat trying, take two or three full breaths and expel the air all at once after each inhalation. This will relieve the lungs from a feeling of tension which the learner may experience.



## THE CLUBS OF PHILADELPHIA.

Philadelphia is a city of woman's clubs, several of the largest clubs in the country being located there: among them the Girls' High School Alumnae, New Century Club, New Century Guild, Civic Club and Acorn Club are particularly well drilled and in good working order.

The Girls' High School Alumnae Association numbers over seventeen hundred women and is the largest club in this country. It is more than a graduate association, as these organizations usually go, it is a regular club with its board of officers and its meetings and inner workings on the club plan. The president is Mrs. George Kendrick, Jr., who is the newly elected corresponding secretary for the General Federation of Woman's Clubs. Mrs. Kendrick is a notable club woman and belongs to nearly all the clubs in Philadelphia, holding offices in several and having been president of more than one.

The New Century Club is now twenty-one years old and numbers many of the most notable women in the Quaker City. It is a large department club, with its own club house, and is particularly harmonious in its workings. The club house will be remembered by all who attended the Biennial at Philadelphia in 1894. It is a beautiful building in the business part of the town, centrally located and accessible to the six hundred and fifty members of the club. It has several reception-rooms and reading-rooms, several halls for meetings, large and small, with every possible modern convenience.

There is a hospitality committee and a legal protection committee, which looks after the affairs of working women who cannot employ legal counsel for themselves; a social science section, which provides for a series of lectures on law and civics; an entertainment committee, which provides for monthly entertainments for the whole club; a committee on public interest, which looks after municipal affairs, and a committee on education, a whist section, a musical section, a study section and a literary committee.

As an outgrowth from the New Century Club, the New Century Guild is of great interest. This is a club established especially to provide classes and a club home for self-supporting women. The classes are held in the evening, and there is a Noon Rest which is very generally patronized. The New Century Guild was started by half a dozen young women who agreed to offer their help in study at a very low price to self-supporting girls ambitious for more education. The plan was found to work so well that in the course of time social evenings were established; and some time later the New Century Club gave the use of its house for classes, etc. Afterward the New Century Guild rented a whole house, with class-rooms, library, gymnasium, etc., and to-day it owns two adjoining houses on

Arch Street and has a membership of about seven hundred, beside a number in classes who are not voting members, bringing the aggregate to over one thousand. The first cooking school in Philadelphia originated with the managers of the Guild, with Mrs. Rorer as teacher.

Eighteen branches of study, ranging from plain reading to literature and languages, are taught there, and the fees for everything are very low; the membership fee is only a dollar and twenty cents, and this includes a subscription to the organ of the club, which is known as the *Working Woman's Journal*. There is a large library where several magazines may be found, with various newspapers and periodicals. Dressmakers meet at stated times to discuss methods in their profession, stenographers have meetings for study and practice and other workers meet to confer on their special industries. There is any quantity of committees on various branches of work, and the Guild is well known as a means of great benefit to the young women of Philadelphia. The membership includes house-workers as well as woman mill-

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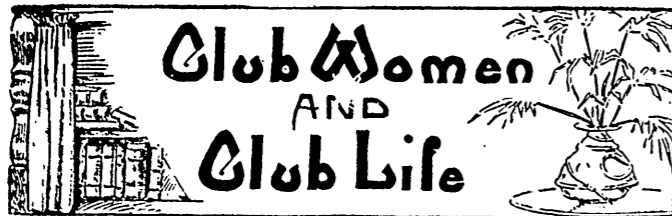
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## THE CLUBS OF PHILADELPHIA.

Philadelphia is a city of woman's clubs, several of the largest clubs in the country being located there: among them the Girls' High School Alumnae, New Century Club, New Century Guild, Civic Club and Acorn Club are particularly well drilled and in good working order.

The Girls' High School Alumnae Association numbers over seventeen hundred women and is the largest club in this country. It is more than a graduate association, as these organizations usually go, it is a regular club with its board of officers and its meetings and inner workings on the club plan. The president is Mrs. George Kendrick, Jr., who is the newly elected corresponding secretary for the General Federation of Woman's Clubs. Mrs. Kendrick is a notable club woman and belongs to nearly all the clubs in Philadelphia, holding offices in several and having been president of more than one.

The New Century Club is now twenty-one years old and numbers many of the most notable women in the Quaker City. It is a large department club, with its own club house, and is particularly harmonious in its workings. The club house will be remembered by all who attended the Biennial at Philadelphia in 1894. It is a beautiful building in the business part of the town, centrally located and accessible to the six hundred and fifty members of the club. It has several reception-rooms and reading-rooms, several halls for meetings, large and small, with every possible modern convenience.

There is a hospitality committee and a legal protection committee, which looks after the affairs of working women who cannot employ legal counsel for themselves; a social science section, which provides for a series of lectures on law and civics; an entertainment committee, which provides for monthly entertainments for the whole club; a committee on public interest, which looks after municipal affairs, and a committee on education, a whist section, a musical section, a study section and a literary committee.

As an outgrowth from the New Century Club, the New Century Guild is of great interest. This is a club established especially to provide classes and a club home for self-supporting women. The classes are held in the evening, and there is a Noon Rest which is very generally patronized. The New Century Guild was started by half a dozen young women who agreed to offer their help in study at a very low price to self-supporting girls ambitious for more education. The plan was found to work so well that in the course of time social evenings were established; and some time later the New Century Club gave the use of its house for classes, etc. Afterward the New Century Guild rented a whole house, with class-rooms, library, gymnasium, etc., and to-day it owns two adjoining houses on

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## FESTIVITIES OF THE HOLIDAY SEASON.

"At Christmas be merry and thankful withal  
And feast thy good neighbors, the great with the small."

Our Christmas day has grown to be sadly misunderstood, because exactions seem to cluster about it, demands not of the day but of the mistaken manner of its keeping. The thought of the Christ-child has been crowded out with the burden of gift making, of remembering the many relations who expect some reminder of Christmas; and the blessed day finds the mother worn out in body and mind. When such a condition exists, and it is sadly frequent, who can be merry and able to keep the feast? Thankfulness may be possible, but it is that Christmas comes but once a year. Of the glad carols sung "God rest you, merrie gentlemen" ("rich, of course, includes all women) is the one that appeals directly to this tired manager, for she sees ahead a possibility of rest. The children in these homes feel the failure of the day, for with the emptying of the stockings that have been hung up for Santa Claus to fill there is nothing left them of Christmas. How much better a change of method all round, a different conception of the day, a real being merry and thankful-made possible by the ability of the elders to enjoy the day with the children. Sending Christmas cards to all outside the home, and the dear ones keeping the holy feast less through gifts and more with real jollity and celebration, will leave those upon whom the happiness of the occasion depends in a condition to make the day one that really brings good cheer. Holly and ivy are too often intertwined on this day, overkind parents making too much of the gift feature and quite disregarding other elements of the celebration.

Christmas is primarily the children's day, and they never forget the Christmas of their early years. A child has been robbed of what is his by right if Christmas day is not kept in the happiest manner possible. This may not of necessity represent a large expenditure of money, for often in the most humble home there is a tree of some sort to help celebrate the day and to make it marked above all others of the year.

Without feasting, the great with the small, Christmas festivities fall short of their mission: inviting your neighbor in to make merry with you will add much jollity to the glad festival. In country places where the houses admit of guests and there are small nephews and nieces, a house party is sure to be a success; but when this is not possible, friends of the children may be asked to enjoy Christmas eve with them, invitations to the holiday party being sent out ten days in advance. A suitable form of invitation is a plain card simply decorated with a bit of holly and bearing the inscription:

*Christmas Eve,  
From Seven to Ten  
1600 Chestnut Street.*

The festivities commence by night, some days ahead, when the house is put in holiday garb by trimmings of pine, fir, holly and laurel, and, of course, a bit of mistletoe in just the proper doorway will not be forgotten. Wreaths are hung in the windows, stairways are entwined with ground-pine, doorways outlined with it and the house made ready.

The principal feature of this Christmas festivity is the tree or whatever takes its place. Some reminder of the day should not be wanting for each one bidden. The manner in which the gifts are distributed is a matter of choice. There is the old-time tree that is always a delight, or an arch may be made and the gifts suspended from it, or Santa Claus himself may distribute them from a sleigh. The Christmas arch is a pretty solution of the problem of a gift holder and may be gayly decorated. Suspended from its center may be a large bell of evergreen on which in red letters shines the legend, "Merry Christmas, 1898." When there is no tree there is much jollity in having a gift hunt. A different colored twine or thread is used for each hunter, and the gift is at the end of the thread, which is twined in and out, upstairs and downstairs, over transoms, pictures and what not. Threads less intricately arranged are given to the smaller members. When there are several gifts they should be hidden at intervals along the way.

A unique method of distributing the gifts and one that is to be followed at a Christmas party this year savors somewhat of prestidigitation and is sure to be fascinating to the young

people. A black curtain is suspended at the back of the room, and about three feet in front of it is placed a wide black screen reaching from the floor to the waist. The person to distribute the gifts is attired in white. An assistant clothed in black even to the gloves, hood for the head and mask for the face, stands in the space between the curtain and the screen. Two side lights shine toward the eager audience, none of the rays reaching the curtain or the screen, while all other lights are extinguished. The gifts are on the floor between the screen and curtain, and the fair distributor in the white frock announces with much ceremony that she can bring gifts from the air, that at her bidding they will float straight from Santa Claus land. She then turns toward the back of the room and makes mysterious passes and gestures that are to develop the gift. The assistant covers the gift with a black cloth, holds the package aloft and when at the desired height removes the black covering and quickly passes the gift to the distributor. The assistant will be invisible in his black garb, and the gift will seem to be taken from the air. When desiring something quite out of the ordinary this is a most attractive method of distributing the gifts.

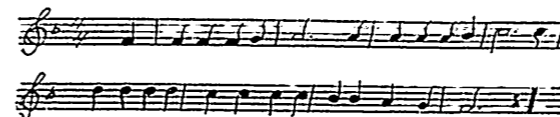
Nothing, however, can quite usurp the dear old Christmas tree, which has always a charm of its own. To be perfect the tree should be dressed with plenty of tinsel, glittering ornaments and light effects; generally gilded nuts, strings of pop-corn, clusters of red berries, strings of cranberries, white cornucopias and white tarlatan bags of candy add effectiveness. Tufts of cotton sprinkled with crystal powder represent snow, and under the tree there should be a covering of white cotton flannel pushed into wrinkles to heighten the illusion. An unlighted tree is more or less of a disappointment, and if an assistant is at hand whose duty it is to watch the tapers, there should be no accident. This caretaker should have also at hand a wet sponge at the end of a stick, a blanket and a pail of water to use in case of conflagration. If the tree is not to be lighted, however, the trimming should be as light-colored as possible. A Christmas-tree should be, if possible, thoroughly wet the day before it is set up, then shaken dry. If allowed to grow dry, the danger from fire is much greater, and an accident of the kind has only to be witnessed to show the necessity of keeping the tree in good condition.

The gifts being distributed, the refreshments should at once follow. When it is possible to seat the small guests at a table the latter may be made most festive with Christmas green. A basket of holly may be in the center of the table, or there may be tufts of green laid upon the cloth. A spray of holly tied with red ribbon is a pretty souvenir at each place. White or red candles under red shades give a delightful glow to the room. A scheme of red and green is particularly Christmas-like, and, if carried out, is never a disappointment. On the table there should be plates of sweets in the shape of favor mottoes, and the cake should be frosted in true Christmas style. The menu may be very simple, consisting of sandwiches, bouillon, cocoa, chicken or oysters served in some attractive way, with ice cream and cake. When possible individual ices are a pretty feature and may be in shapes of sleighs, Santa Claus himself, round rosy apples, etc. The favor mottoes are passed, and each one wears the paper favor that is found. A "Jack Horner" pie is a fitting ending to the repast. This is made with a paper top to represent frosting and placed over a large dish. Ribbons passed through slits in the paper lead to the plums. These are in the shape of tiny parcels, one of which is at the end of each ribbon. Each child pulls one of the ribbons, when lo! a tiny gift is hers. The present may consist of baby dolls for the girls and belts for the boys, or they may be varied in any desired way. Thus ends the refreshment part of the celebration, and the children both young and old pass to the parlor to indulge in games until time to depart to their homes.

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plies, "He nipped my right hand, oh!" No. 1 immediately shakes her right hand violently; No. 2 turns to No. 3 and says, "Jack Frost came this way," and No. 3 asks "What did he do?" No. 2 replies, as No. 1 had done previously, "He nipped my right hand, oh," and shakes that hand violently. In this way the game proceeds until all the players are shaking their right hands. Jack Frost then touches with his wand the left hand of one of the players, and the game goes on with the left hands. Jack now nips the right foot, and this is added to the members shaken; then the left foot. The children are now shaking both hands and jumping up and down, when the right ear is nipped and the action proceeds with the head inclined to cover the frost-bitten ear. Then the left ear is touched, and the head is bobbed from side to side. The question is now asked, "Has Jack Frost quite used you up?" and with the head nodded in the affirmative the game ends.

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"And I turn myself about."—(Here all turn quite around.)

The game goes on by putting the left hand in, always giving the "shake, shake, shake" to close. The two hands follow, then the right foot and the left, then both feet, when the game ends.

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The evening may fittingly close with a game of snap-dragon. A shallow dish is spread with raisins, and a little alcohol is poured on them. This is lighted and the children snatch the sweets from the fiery dragon—the one who snaps the most winning the game.

BLAIR.

## THE TEA-TABLE.

## DAINTY CHRISTMAS GIFTS.

Christmas without giving presents is likely to be disappointing, and yet when expenditures must be made economically the problem of gifts must needs be carefully worked out, for in helpless hands the offering of anything at all often becomes a burden. The outlay for purchased gifts cannot always be slight, for what is bought at a shop immediately suggests an intrinsic value; and when this is insignificant the offering may seem unworthy of the day. Purchased gifts, unless really handsome, may convey a suggestion of cost that is uncomfortable to both the donor and the recipient. Unless the offerings can be really worth while it is much more desirable to make simple gifts. For a truth, for the outlay that would be required in the shops suitable gifts may be made that will be of far greater value. When a number of gifts is to be made to friends in different homes it becomes easier to provide each with a simple reminder of the day, inasmuch as the presents may be alike.

Half a yard of linen may be so cut as to make nine needle-books and, with the flannel for the inside and a few needles added, will make the gifts quite inexpensive. Cut the linen into strips four inches wide (cutting across the material) and each of these strips into nine equal pieces, thus producing squares of four inches. Use these to cover pasteboard squares, making four for each book, overhand them together into two squares and make the two covers necessary for each book. With a colored twist fasten the two covers at the back with cat-stitching or tie them with narrow ribbon. Tack two thicknesses of fine flannel against the inside of one of the squares and insert a few needles. Add a narrow ribbon to the center of each cover to tie the case. These books are always pretty and Christmas-like and cost so little that anyone can afford to make them. On the outside of the cover may be a simple embroidered design, the initials or the name of the recipient outlined with etching silk, with the word "Needles" outlined below.

Another most attractive gift is made with pin-books for the foundation; the sheets of pins stuck together like the leaves of a book are to be found at the shops. A section of bristol-board shaped like an envelope with ends cut and the whole laid flat is made to fit the pin-book and is then covered with silk. Baby ribbon to match the silk is used to tie the ends, and a longer piece is attached to the flap to tie about the holder. A piece of silk eleven inches by six will cover one of these holders, and three-quarters of a yard of ribbon will be needed for tying. Other acceptable gifts are the linen sachets to be laid among

the underwear, sets of these being sent when time and material allow. Sachets that will not launder are in disfavor, so these linen-covered sachets are always well received. They are made after the model of an envelope, but the flap portion is square instead of pointed. This flap is finished around three edges with an embroidered scallop, the other free edge of the case having a narrow hemstitching. Into this linen envelope is slipped a linen-covered package that just fits the covering, the cotton for the powder not being too thick. The initials of the recipient are sometimes worked into the flap portion.

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## TRUE ADVANCEMENT.

It is feminine to desire to look one's very best, and a whole

## FESTIVITIES OF THE HOLIDAY SEASON.

"At Christmas be merry and thankful withal  
And feast thy good neighbors, the great with the small."

Our Christmas day has grown to be sadly misunderstood, because exactions seem to cluster about it, demands not of the day but of the mistaken manner of its keeping. The thought of the Christ-child has been crowded out with the burden of gift making, of remembering the many relations who expect some reminder of Christmas; and the blessed day finds the mother worn out in body and mind. When such a condition exists, and it is sadly frequent, who can be merry and able to keep the feast? Thankfulness may be possible, but it is that Christmas comes but once a year. Of the glad carols sung "God rest you, merrie gentlemen" ("rich, of course, includes all women) is the one that appeals directly to this tired manager, for she sees ahead a possibility of rest. The children in these homes feel the failure of the day, for with the emptying of the stockings that have been hung up for Santa Claus to fill there is nothing left them of Christmas. How much better a change of method all round, a different conception of the day, a real being merry and thankful-made possible by the ability of the elders to enjoy the day with the children. Sending Christmas cards to all outside the home, and the dear ones keeping the holy feast less through gifts and more with real jollity and celebration, will leave those upon whom the happiness of the occasion depends in a condition to make the day one that really brings good cheer. Holly and ivy are too often intertwined on this day, overkind parents making too much of the gift feature and quite disregarding other elements of the celebration.

Christmas is primarily the children's day, and they never forget the Christmas of their early years. A child has been robbed of what is his by right if Christmas day is not kept in the happiest manner possible. This may not of necessity represent a large expenditure of money, for often in the most humble home there is a tree of some sort to help celebrate the day and to make it marked above all others of the year.

Without feasting, the great with the small, Christmas festivities fall short of their mission: inviting your neighbor in to make merry with you will add much jollity to the glad festival. In country places where the houses admit of guests and there are small nephews and nieces, a house party is sure to be a success; but when this is not possible, friends of the children may be asked to enjoy Christmas eve with them, invitations to the holiday party being sent out ten days in advance. A suitable form of invitation is a plain card simply decorated with a bit of holly and bearing the inscription:

*Christmas Eve,  
From Seven to Ten  
1600 Chestnut Street.*

The festivities commence by night, some days ahead, when the house is put in holiday garb by trimmings of pine, fir, holly and laurel, and, of course, a bit of mistletoe in just the proper doorway will not be forgotten. Wreaths are hung in the windows, stairways are entwined with ground-pine, doorways outlined with it and the house made ready.

The principal feature of this Christmas festivity is the tree or whatever takes its place. Some reminder of the day should not be wanting for each one bidden. The manner in which the gifts are distributed is a matter of choice. There is the old-time tree that is always a delight, or an arch may be made and the gifts suspended from it, or Santa Claus himself may distribute them from a sleigh. The Christmas arch is a pretty solution of the problem of a gift holder and may be gayly decorated. Suspended from its center may be a large bell of evergreen on which in red letters shines the legend, "Merry Christmas, 1898." When there is no tree there is much jollity in having a gift hunt. A different colored twine or thread is used for each hunter, and the gift is at the end of the thread, which is twined in and out, upstairs and downstairs, over transoms, pictures and what not. Threads less intricately arranged are given to the smaller members. When there are several gifts they should be hidden at intervals along the way.

A unique method of distributing the gifts and one that is to be followed at a Christmas party this year savors somewhat of prestidigitation and is sure to be fascinating to the young

people. A black curtain is suspended at the back of the room, and about three feet in front of it is placed a wide black screen reaching from the floor to the waist. The person to distribute the gifts is attired in white. An assistant clothed in black even to the gloves, hood for the head and mask for the face, stands in the space between the curtain and the screen. Two side lights shine toward the eager audience, none of the rays reaching the curtain or the screen, while all other lights are extinguished. The gifts are on the floor between the screen and curtain, and the fair distributor in the white frock announces with much ceremony that she can bring gifts from the air, that at her bidding they will float straight from Santa Claus land. She then turns toward the back of the room and makes mysterious passes and gestures that are to develop the gift. The assistant covers the gift with a black cloth, holds the package aloft and when at the desired height removes the black covering and quickly passes the gift to the distributor. The assistant will be invisible in his black garb, and the gift will seem to be taken from the air. When desiring something quite out of the ordinary this is a most attractive method of distributing the gifts.

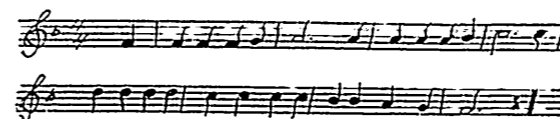
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## TRUE ADVANCEMENT.

It is feminine to desire to look one's very best, and a whole

some vanity is to be encouraged. That women have markedly advanced during the last few years in a desire for attractiveness the least observing will have noted. To be particularly clever often meant formerly to be out at elbows, eccentric and quite lacking in up-to-dateness of attire. But all this is changed, and some of the most intellectual of the sex are to-day the most artistically gowned. The advancement is most desirable, for any so-called advancement in women that leaves femininity behind it is misnamed.

Much of this cry of advancement is growing weak, and all of it has been open to question. While women's opinions are of more force, their advice more respected than it has ever been, is it not a better appreciation by the other sex of the feminine helper? As for ourselves, we have claimed kindness of heart

far exceeding that of men; but are we right? Hatred, malice and uncharitableness is too often evident, for as a sex we are not kind to each other. Gossip is repeated, and she who is so fortunate as to discover the skeleton in her neighbor's closet often laughs with glee at the prospect of telling of her find.

As the year declines with its "good will to men" will it not be well for each of us to inquire fearlessly and honestly if she has good will in her heart—whether she has really advanced; whether she does the helpful things within her power; whether there is after all the true womanliness that loves whatsoever things are honest, true and of good report rather than evil. The close of another year should find us kinder and more charitable, for, after all, along these lines is the only worthy advancement.

EDNA S. WITHERSPOON.

## AMATEUR PHOTOGRAPHY.

By SHARLOT M. HALL.—No. 6.—MAKING PHOTOGRAPHY PAY.

Photography is to-day one of the best-paying employments open to women, demanding much less in the way of education than office work and granting greater liberty and opportunities. Portrait or indoor work, however, is best learned by actual experience under a competent teacher and is beyond the scope of this paper. It may be a hopeless contradiction to speak of amateur photography as a profession, but the fact remains that many persons, avoiding all competition along regular lines, have made money with an inexpensive outfit and a limited knowledge of the art. Photography, no less than music, literature or painting, has its by-ways; its country roads and trails into unexplored lands. And these irregular side-paths, though naturally barred to the professional, are a perfectly legitimate field for the worker who makes no pretence to anything beyond the desire to increase a modest income. The camera is an Aladdin's lamp with something for all—great opportunities for those of large ambition and a sure degree of financial success for every earnest worker even along modest lines.

For the amateur to whom the simple outfit is a stepping-stone to advanced work or the one who seeks amusement only there are numerous text-books and instructors; but little has been said of those who find it desirable to make the camera pay for itself from the beginning. That this can be done experience has proved, but success involves courage, perseverance and willingness to make a small beginning. At no time since the invention of the dry-plate and consequent improvement in cameras has the demand for photographic work been so great as at present. Advertisers, book publishers and, above all, the newspaper and magazine press of the world use an immense number of photographs and are always on the lookout for something new.

### FOR ILLUSTRATIONS.

Illustrating from photographs has grown in importance with the advance of photo-engraving and offers a wide and remunerative field to the artist whose abilities lie in that direction. Two of the most attractive and successful books of last season were Mr. Clifton Johnson's *Book of Country Clouds and Sunshine*, a collection of photographs of New England country scenery, and the edition of Miss Jane Barlow's *Irish Idylls* for which Mr. Johnson furnished the photographic illustrations. Other examples of the value of the camera as an illustrator may be found in recent editions of *A Window in Thrana* and *Beside The Bonnie Briar Bush*. George W. Cable's Creole stories and the books of Joel Chandler Harris, Thomas Nelson Page, Sara Orne Jewett, Bret Harte and other American writers noted for strong local coloring would lend themselves delightfully to such treatment.

But of this more presently, for the beginner will find an ample if modest field near at hand until her strength grows with experience. Few persons can resist the pleasure of being photographed, especially in their own homes; and the unprofessional artist can well afford to seek her subjects instead of waiting for them to seek her. After ourselves we all like to see our homes, grounds, stock and pets in a picture, and the person who will cater to this harmless vanity at reasonable rates is sure of employment. The work of travelling professionals is so frequently

spoiled by stiffness and lack of grace that ample scope is left the conscientious amateur; and as the expense of small pictures is slight, prices may be made very alluring.

### CHOICE OF MATERIAL.

Few country neighborhoods but pay well for one or more visits a year, better and better each time as the artist becomes known and expected, and in well populated places a home studio should solve for many women the problem of profitable employment. It must be expected that low prices will for a time form part of the attraction and serve as an advertisement; but they should always allow a living margin to the worker and be regulated by the quality of the pictures and the business conditions of the immediate vicinity. The woman who writes that she means to try the work in a Western mining camp will be justified in asking twice as much as the one who is beginning in a Canadian farming village, simply because the circumstances governing business in the two places are totally different. No neighborhood is so destitute of points of interest that booklets of local views will not prove saleable; if there is a Summer resort near, the demand is sure to exceed the supply.

There is a little Western town so altogether sordid and unlovely that no ordinary person would think of unpacking a camera within its limits; but because it is an eating station on one of the trans-continental railroads that pour a stream of Winter tourists and health-seekers into California, one woman, with more originality than money or strength, conceived the idea of getting up booklets of views for sale on the trains. A few weather-beaten Indians were the only unbackneyed subjects, and the half-dozen trees were "raked fore and aft" in the effort to get something approaching scenery. The railway buildings were given due prominence, newsboys caught on the car steps, and trains and men taken at the best advantage. The result was a very attractive booklet that netted the maker a good return for her work.

### VIEWS OF LOCAL INTEREST.

College towns, manufacturing neighborhoods and mining camps may be made the seat of a lively trade in local views, for if the work is at all good and the prices reasonable, every student or employé will want one or more sets. A list of booklets designed recently is suggestive, showing the wide range of possibilities: historic Concord furnished material for the first; the homes of Emerson, the Alcotts and Hawthorne; the Old Manse, the Old North Bridge, the Soldiers' Monument, the haunts of Thoreau, and Sleepy Hollow with the graves of its famous dead. "Views in the Pennsylvania Coal Fields," "The Iron Works at Homestead," "In Florida Orange Groves" and "Among the California Orchards" were fully set forth by the titles. Moving to the North-West, the next book showed views of a logging camp, saw-mill town and great trees being turned into lumber. "On a Western Cattle-Ranch" and "In the Cotton Fields" were made up of pictures of ranch and plantation life. "Snap-Shots at the Texas State Fair"—views taken as soon as all the exhibits were in place—were finished and sold by the hundred



before the fair closed, and the idea was repeated at county fairs with much success. It is not expected that one person will be able to cover such a range of subjects, nor would it be desirable to do so: the list is given to show that almost every section offers something to the observant worker.

One woman possessed of a camera and the desire to earn money visited a prominent breeder of fine cattle and horses and arranged to furnish him with booklets and unmounted photographs of his stock for advertising purposes. Finding the work remunerative, she extended her interest to hogs, sheep, poultry and pet stock and to live-stock shows and agricultural fairs, where her honesty, promptness and good judgment brought her to the attention of the judges and secured her a permanent position on a periodical devoted to stock raising. As a rule, in photographing live-stock the likeness is considered the main thing, and a stereotyped stiffness marks nearly all such work. This she determined to avoid: she saw in her subjects opportunities for some hint of the picturesque feeling which contributes to the charm of Land-seer, Rosa Bonheur and the great German animal painters whom she studied through woodcuts and engravings. Making up her mind to be a true artist in her own line, she worked as earnestly to get her dumb subjects at their best as if they had been human sitters. The result has fully justified her judgment and suggests that here is a practically untouched branch of photography which is worthy of attention. Doubtless the day of the specialist in photography will come as in other things, and to the first in the field will be given the honor and advantages.

#### IN THE ADVERTISING FIELD.

The advertisement specialist is another near possibility. At present the use of photographs in advertising threatens to displace the pencil and brush: and just as there are now exclusive advertisement writers and artists we shall have soon photographers devoting their whole time and thought to this work—for which women are well fitted, as the history of advertising shows. There is a field for the advanced amateur in preparing the illustrated circulars, guide-books and prospectuses sent out by the thousand from Summer resorts and by many railway companies. Suitable photographs (reproduced by engraving) are the principal attraction of these little pamphlets, and a particularly beautiful one gotten up in the interest of a sulphur spring in the West was illustrated throughout with choice blue-prints. Nurserymen and real-estate dealers use many photographs in preparing their circulars and bringing their business before the public, and agricultural publications offer a market for attractive photographs suited to their needs. To be sure, none of these people *solicits* work from unknown artists: but, as in other occupations, the would-be employé must seek an employer, and the field is never closed to genuine merit.

The successful "free lance" in photography, like the free lance in literature, must possess a keen sense of timeliness, a special instinct for fitness and opportunity which should be readily developed. It would be useless to prepare pictures of a fair for sale a year after the fair was over, or to photograph all the back-yards and unflattering views in a neighborhood and expect the result to be well received. Success in any business requires thought and judgment, and this is not the less true of photography because the beginning may be made with modest outlay.

#### VALUE OF COSTUMES.

It might be said of indoor photography that "there is nothing new under the sun"; but there are always new ways of applying an old idea so as to go wide of the well-worn ruts and main travelled roads. Excellent work devoid of originality will not always win its way, particularly against keen competition, but a spice of novelty added to ability goes far toward success. Artistic portrait photography or "fancy dress" photography, as it might be called, is a practically unworked field and can be made the best-paying branch of the art. There is not a village or city where a photographer making a specialty of picturesque posing, grouping and fancy costuming can not coin money. We have all an inherent desire to see ourselves as somebody else, to know just how we would look as Portia or Juliet—or Hamlet or Julius Caesar, for men share this very human weakness and are as willing as women to pay an artist for indulging it.

Costumes for photography may be very inexpensive, since all materials look much alike under the camera, and it should be borne in mind that colors are not necessary to a beautiful effect, but more often destroy it. The most exquisite color scheme is

apt to prove an inartistic bungle when photographed: plain white is best of all, black next. For white costumes cheesecloth is perfect where clinging effects are desired; paper muslin is suitable to simulate stiff, heavy fabrics, having all the lustre and cold lights of richest silk in the finished picture. Cheap black bunting answers most purposes for black. Velvet takes with wonderful beauty and softness, but for the photograph the cheapest velveteen is as good as the rarest Lyons fabric.

The amateur who would become a successful artist in this line should get good books on costuming and study them: study pictures and illustrations, cuts of old paintings and historical subjects. Get a bolt of cheesecloth and a paper of pins and practise on a dressmaker's model if no living subject can be found. Study poses and have the courage to ask patrons to draw in extra length of limb; and drape too prominent angles. Advertise costumes free, charging enough more the dozen pictures to make it possible. As the draperies are mostly pinned or basted together, it will be short work to adapt them to each sitter, and a few theatrical properties will do duty again and again. The sitters may prefer to furnish their own costumes, and in that case the artist should be allowed to offer suggestions. Not one person in a hundred knows how to dress becomingly for a photograph; they will almost invariably put on fussy or overtrimmed garments.

#### POSSIBILITIES IN THE ART.

The finest photographer I ever knew, a man so truly an artist that he disliked working for money, said to me, "If people but knew it, half the unsatisfactory pictures are due to ill-dressing or over-dressing. Simplicity is the soul of truth and beauty in photography as in all art; but it seems a hopeless task to bring people to recognize it." Elaborate coiffures never seen in daily life, exaggerated neck-dressings, much-trimmed clothes, etc., take away from the likeness in every case. Garments showing strong contrasts of light and dark are never satisfactory in a photograph. Nothing is more beautiful than pure white; after this black of soft texture. Soft materials always look more graceful and yield richer lights and shadows: silks, glossy mohairs and the like should be avoided. Picture photography, the posing of subjects to imitate statuary and paintings, is nearly kin to costume photography but not as applicable to general work. In the hands of a skilful worker it becomes an art in itself, rivalling the choicest products of brush or engravers' block. One of the first artists to make a notable success in this line was Miss Catherine Weed Barnes, whose pictures are well known through the magazines.

The idea of "Children's Day" is not new, but it is unknown in many places, and a "Babies' Day" once a week will prove a paying innovation. Children are the most satisfactory of subjects, and some prominent artists devote themselves entirely to this line of work. Not all photographers are successful with children; it requires a sympathetic insight into child ways and thoughts to get the little ones at their best, and the mere atmosphere of the unfamiliar studio is often enough to make a sensitive child naughty or awkward and self-conscious. There should be toys, pictures, flowers, a bird or music-box, if possible, to brighten the room for that special day and give an opportunity to catch the little sitters natural and interested.

Within the narrowest range of legitimate photography there are wonderful possibilities. Mr. Cox, of New York, whose portraits of great people are known the world over, has shown what may be done by concentrating all forces in an effort to portray the very soul and inmost self of the sitter, not the mere mask which most people unconsciously assume before the camera. To have made in a whole life-time one such photograph as his portrait of Walt Whitman is honor enough, and I know of no artist whose work is so full of suggestions for the ambitious amateur. Following the same idea, but aiming also for the qualities which make a picture as well as a likeness, Miss Beatrice Tonneson, of Chicago, has done remarkably fine work that is full of great promise for the future. Miss Tonneson, who is still a very young woman, began photography at home and served a long apprenticeship at amateur work before her success there led her to seek a wider field. Mrs. Margaret Cameron, the friend of Tennyson, is another woman whose work ranks with the finest. Though best known, perhaps, because so many great people in England were among her sitters, she had a peculiar gift of expressing the very soul of her subjects; and her portraits of the dead poet are worthy a place with the work of the masters in portraiture.

SHARLOT M. HALL.

As Christmas approaches one's thoughts naturally revert to the gift to be bestowed upon the dear friend or relative; and this love offering when prepared by loving fingers is expressive of a truer, deeper sentiment than can possibly attach to the purchased article.

# CHRISTMAS WORK.

stitched across the center of the back, and the blanket is fitted snugly and securely around the neck, where it fastens with a row of three bone buttons and button-holes. The blanket

was shaped by pattern No. 4858, price 7d. or 15 cents.

**FIGURE No. 4.—GENTLEMAN'S HOUSE-CAP.**—This cap will be most effective made of velvet and embroidered in silk or tinsel threads, with a lining of satin covering the interlining of stiff canvas which keeps the cap in correct shape. It was shaped by pattern No. 1914, price 7d. or 15 cents. For one who is susceptible to draughts this would be a most acceptable gift.

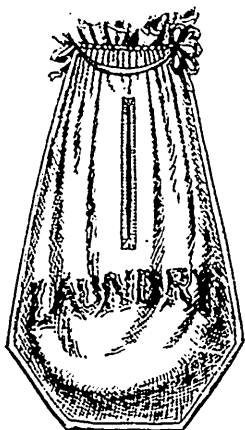
**FIGURE No. 5.—CATCH-ALL.**—This dainty little accessory to the boudoir will make a most charming gift. It is shaped by

pattern No. 827, price 5d. or 10 cents. Four sections of burnt leather cover a pasteboard foundation of the same shape and are effectively laced with a silk cord, which is tied at both the top and bottom. A bag of silk is arranged inside this case and puffs out prettily above, where an opening is made. A casing near the top has a ribbon passed through it to effect the closing. This ornamental trifle is adapted to practical use as well as being suitable for the dressing-table to hold the odds and ends which collect there. Celluloid attractively painted in water colors may be used for

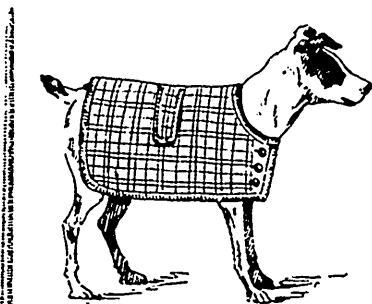
the four sections, or simple pieces of pasteboard covered with silk, satin or velvet ornamented with embroidery would be equally appropriate, if the burnt leather cannot be obtained. Any variety of silk may be used for the bag, and a lace frill could be added inside the heading.

**FIGURE No. 6.—PHOTOGRAPH-CASE.**—An artistic receptacle for photographs may be made after this design by pattern No. 818, price 5d. or 10 cents. Two square sections of pasteboard are covered with shell-pink satin, and upon the pockets an attractive design is painted in water colors, the word *Photographs* being drawn in gold letters near the top of the large section. The upper edges are neatly joined; and, if greater elaboration is desired, a large bow of satin ribbon may be disposed here, the squares flaring below. The pocket is made at each side with an oblong piece of pasteboard, sides of satin being adjusted at each end between the pockets and square sections. Linen could be used effectively instead of satin, and embroidery take the place of

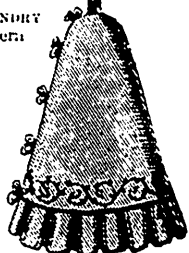
**FIGURE No. 1.—LAUNDRY BAG.**—This useful article will be highly appreciated by the neat home-loving woman and may be made quite attractive by giving a little thought to the material and color scheme adopted. Grass linen and red silesia were united, with the



**FIGURE No. 1.—LAUNDRY BAG.**—Cut by Pattern No. 4799, price 5d. or 10 cents.



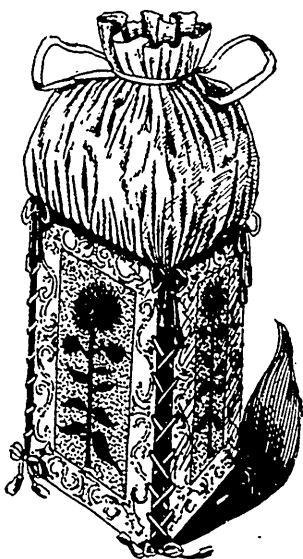
**FIGURE No. 3.—DOG'S BLANKET.**—Cut by Pattern No. 4858, price 7d. or 15 cents.



**FIGURE No. 2.—BROOM-DUSTER.**—Cut by pattern No. 793, price 5d. or 10 cents.



**FIGURE No. 4.—GENTLEMAN'S HOUSE-CAP.**—Cut by Pattern No. 1914, price 7d. or 15 cents.

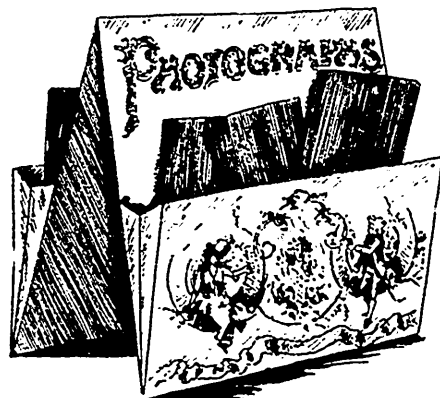


**FIGURE No. 5.—CATCH-ALL.**—Cut by Pattern No. 827, price 5d. or 10 cents.

lettering and ribbon in red. The linen is cut in two sections which are lined with the silesia. The lower and side edges are seamed and ribbon is stitched over them. A slash is made in one section, the edges being bound with the ribbon. A casing is formed near the top through which a round ring is inserted, holding the bag in correct shape. Just below the slash the lettering is done in red linen thread. A loop of the ribbon is at the back near the top to hang the bag. Pattern No. 4799, price 5d. or 10 cents, was used for its shaping. Denim, duck or retoune would be equally suitable for this bag.

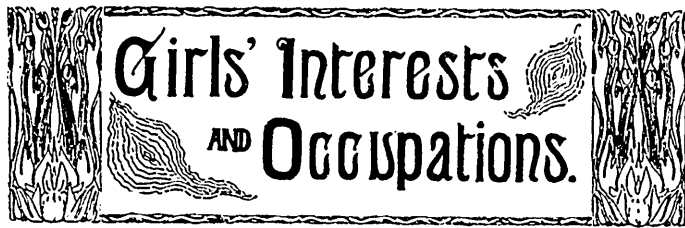
**FIGURE No. 2.—BROOM-DUSTER.**—Tan denim was used to fashion this useful little cover for the broom to be used to brush the walls or pictures. A fancy scroll design is done in narrow red braid above the box-plaited lower portion of the cover, which is secured on the broom on one side by ribbon tied in several bows. Pattern No. 793, price 5d. or 10 cents, was used to model the cover.

**FIGURE No. 3.—DOG'S BLANKET.**—Doggy must be protected from wintry blasts, and so this means to promote his comfort has been provided. It is made of finely checked Scotch cheviot and lined with red flannel, neat binding to the edges. A strap



**FIGURE No. 6.—PHOTOGRAPH-CASE.**—Cut by Pattern No. 818, price 5d. or 10 cents.

red ribbon gives a binding of the material is Linen could be used effectively instead of satin, and embroidery take the place of



# Girls' Interests AND Occupations.

THE MAN WHO SAID "GRACE is the beauty of form under the influence of freedom" may have been inspired by the sight of a handsome woman in a handsome *négligé* gown. One thing is certain: someone - man or woman has made some notably flattering remark about the grace and general becomingness of the long, flowing tea-gown; and society girls of New York have elected the making of them their latest fad. Last Winter they busied themselves by making shirt-waists, in the Spring they sewed undergarments and now, becoming more ambitious and desirous of giving evidence of ability as designers as well as expert needle-women, they are devoting their time and talents to these elaborate, luxurious garments. If one has the figure to suit this style of gown, she is more attractive in it than in any other dress. This fact explains, perhaps, the present wonderful popularity of the fad among girls whose wont it was to leave all such questions to their modistes. The popular method for pursuing and cultivating the fad is to secure the services of a competent visiting dressmaker, who comes to the home of one of the class. Here, in the sewing-rooms, the members assemble with their materials, patterns and designs; they describe as nearly as possible the garment they wish, and with the assistance of their patterns the dressmaker cuts it out. After the cutting-out the girl's work begins, and, feeling that her own reputation and that of her instructress, as well as the fate of her gown depend upon her work, she makes the greatest effort to have it as nearly perfect as possible. The result is, as a rule, an original and in many instances an artistic and beautiful garment. They are all delightfully feminine and are fussy and fluffy enough to please the most exacting lover of insinuating lines and folds. The gowns are all very long in the front and at the sides, while in the back they sweep away into a decided trailing effect. Plain and dotted net, foulards, plain and fancy silks and satins, together with an almost unlimited variety of light-weight woollen materials are all used for these *négligé* gowns. Many of the most startling gowns are cut low and have elbow sleeves made of piece lace; then a lace scarf is thrown about the neck with studied carelessness, its long ends being allowed to fall almost to the hem of the gown.

TABLE AND HOUSEHOLD LINEN is among the most popular presents for both old and young housekeepers this season. To satisfy the aesthetic taste of the time it must be embroidered with the owner's monogram. As bridal presents for young friends and Christmas remembrances for older matrons many girls are working whole sets. For the coarser articles, such as towels, sheets, etc., linen thread or French embroidery cotton is much used, both in white and colors. Table linen, including cloths, napkins, center-pieces and doilies, is done both in simple French raised work and in elaborate designs worked out in silk or fine linen thread, as the case may be. Very beautiful effects result when the monogram is embroidered in filo floss in a combination of stuffed work and fancy stitches such as the French knot, and the background is darned with either white or some pale, delicate shade of the floss. This treatment seems to bring out the work and give it a rich appearance. For every-day use nothing gives more satisfaction than raised French work done with embroidery cotton or fine linen thread. First go over the letter with darning cotton laid on in long stitches, one overlapping the other, but be very careful to preserve the exact outline of the design. The work must be done in a frame and kept well stretched to insure success. After thus laying in the foundation or stuffing embroider with fine thread in over-and-over stitch. This should be very close and firm to give a satisfactory result. For more elaborate and decorative work silks may be used to good effect. Whether silk, linen or cotton is chosen the foundation for stuffed embroidery is always the same. In the embroidery of these monograms much depends upon the nicety of execution, the sharpness of outline, accuracy of stitches and firmness of the stuffing. Careless work is intolerable, as the whole charm lies in perfect workmanship. Where

color is desired the old-fashioned blue working cotton may be trusted to give charming effects, especially when used in connection with white.

THE STUDY OF CHARACTER through the markings of the finger tips is the latest fad among Boston girls. To those who have read Pudd'nhead Wilson this will not appear altogether new, though as studied by the Boston girl it has many new features. Like Pudd'nhead Wilson, they use glass as the medium on which the impressions are taken; but, with them, instead of depending on the natural oil gained by rubbing the fingers through the hair, the plates of glass are slightly and evenly smoked. To enlarge these lines an ordinary magnifying glass is used, and where it is desired to preserve the impression photography is called in. The differences in the markings of different persons' fingers are remarkable, though whether they are in any way the index to one's character is quite another matter. Last week quite a novel entertainment was given by a young woman whose home is in a fashionable suburb of Boston. The hostess had during the past Summer devoted much time to the study of the "science," and hit upon it as another novel plan for entertaining her friends. After the guests had assembled trays containing strips of smoked glass were handed around, and on one of these each guest made her mark. The strips were then received in a record kept of them by two young ladies who not only declared their ignorance of the "science" but were most earnest in their protestations of their unbelief. It was, by-the-way, owing to these two circumstances that they were selected. One by one the records were handed to the hostess, who sat at a large table with a magnifying glass. She read the character, aims, ambitions and sometimes a little of the history of the individual whose mark was presented to her. Of course, she had no idea of the identity of the person whose mark she was making clear until she had finished. Then the custodian of the glass announced the name of the owner. A girl acting as secretary kept a record of the characteristics named, and toward the close of the evening all were asked to furnish a second impression; these also were read, the secretary noting any changes made by the hostess in her readings. In one instance only was there any material change between the first and second readings, a fact that did much to establish the merits claimed for her fad.

THE NEWEST AND THE SWELLEST CHÂTELAINES are made of amber. Only the other day those made of gold were superseded by those of antique silver; now it seems the silver treasures must go, if one would be up to date. The fad, it is asserted, owes its vogue to an especially handsome châtelaine brought by a certain beautiful and artistic young woman on her return from an annual visit across the Atlantic. The amber clasp is mounted in rough gold, and gold chains hold various amber appendages—powder-box, pencil, purse, mirror and all the other various little articles that girls love to carry dangling from the belt. Of course, they are all mounted in gold filigree work and are both expensive and curious.

A FASHION BROUGHT OVER FROM PARIS that is much affected by this season's débutantes is the wearing in the house of white morning dresses of heavy duck, piqué or any other heavy cotton goods that launders easily. The skirts are made quite plainly with only a deep hem, while the waist is either the plain stylish shirt-waist or something more elaborate made after the manner of a Norfolk jacket. For young girls the style is both becoming and appropriate, and when one considers how comfortably houses are heated these days it does not seem that it could be unhealthful.

SOME DAINY AND USEFUL ARTICLES that are being made as Christmas presents by a few girls who know how to handle wood-carving tools and are anxious for something unique are salad forks and spoons. They are made of some beautiful light-colored wood, and the handles are beautifully carved, according to the taste and ability of the fair workwoman. Where one really is anxious to give some of their own work these forks and spoons seem much more sensible and are certainly in many instances more acceptable than the endless variety of pin-cushions, slippers, garters, suspenders and similar articles with which we have all been deluged these many years.

LAFAYETTE MCLAWS.



## AN OLD-TIME CHRISTMAS—(WITH SOME ORIGINAL RECIPES.)

BY HELEN COMBES.

"When Christmas-time brought frost and cold,  
He opened house and hall,  
And though three score and ten years  
He fleetly led the ball  
Like a fine old English gentleman,  
All of the olden time."

These lines bring clearly to mind an old English gentleman of modern days, one who, belonging to the present day and generation, kept up the old traditions and customs to the last. It was the habit of this surviving remnant of old-time courtesy to gather around him on Christmas morning a group of about three hundred old people who were pensioners on his Christmas bounty. The crowd began to gather at the house long before the family arose, and as soon as breakfast was over each patient waiter was rewarded with a shilling and a big spice-cake. In addition to this the old ladies each received a package of tea and the old men a parcel of tobacco; thus the "old English gentleman" of the new school prepared himself for a thorough enjoyment of his own Christmas by first ensuring the enjoyment of others. And if the blessings invoked each year upon his head have been realized, the old gentleman is resting peacefully in his eternal sleep, for, sad to relate, he passed away a short time ago.

This illustrates something of the way in which Christmas was kept in the old country in the last century. It was a time of rejoicing and feasting; and the rich, who had at all times the command of means with which to compass these ends, at this season if at no other made it their business to see that their poorer neighbors had the wherewithal to make merry. Geese, turkeys and all the necessary accompaniments for a Christmas feast were freely distributed, the old folks received flannels and blankets, the younger ones dresses and jackets, the children shoes, stockings and caps. The gift-giving was not confined to this impersonal distribution, for the humble visitors were made welcome at the big houses, treated to big wedges of spice-cake, generous slices of cheese, etc., and usually not allowed to depart without a "Christmas box" of half a crown or five shillings in money. Some of these Christmas benefactors did not let the good work cease even when they went beyond the grave, for in many of the rural country villages there are annual doles provided for by the wills of wealthy and philanthropic men. A Christmas dole means the purchase of so much flannel, so many blankets, coats, tobacco, etc., and their distribution to the deserving poor of the vicinity. So while none forgot to celebrate the birth of Christ by attending church on Christmas morning, that duty done, the rest of the day was given over to feasting and merry-making. Not only at dinner-time, at tea and at supper were the good things in evidence, for callers are numerous on Christmas day, and everyone who calls must have some refreshment, from the peasant who comes to the kitchen door to the Parson and the Squire who are entertained in the parlor.

### THE CHRISTMAS FEAST.

Naturally, the Christmas feast was characteristic, varying but little from year to year and always having the good old dishes, and, just as naturally, the housekeepers who year after year mixed the batter for the puddings and cakes, stuffed and basted the turkey, chopped the mince-meat, made the apple sauce, the tarts, the floating island and all the other kindred delicacies by and by reduced their culinary operations to a state very near perfection. Bear in mind that there was no guesswork about this cookery, at least as far as the principal

ingredients went; and that the recipes for certain dishes were carefully preserved and handed down from generation to generation. Some housekeepers were so proud of the particular dish in the preparation of which they excelled that the formula was jealously guarded; and the highest mark of distinction which could be conferred on a new friend was to present her with one of these precious recipes. We get nowadays around Christmas time multitudes of recipes for English plum-pudding, plum-cake and spice-cake, some of which were passably near to the genuine article, but the majority, very, very far from the ideal. The English plum-pudding, as it should be, is not a dark and indigestible mass, sometimes served cold with hard sauce. It is a big round lump of excellence, golden-brown in the crumb, fruity, but not all gritty currants and stony raisins, finely flavored but not so stuffed with spices that every other flavor is lost, tasting of each separate ingredient harmoniously blended into a delicious whole, brought to the table steaming hot with a tureen of thick sauce. It is a pudding of which one may eat and be satisfied and no, immediately die of indigestion, and having once eaten of it, no spurious article inaply named after it will ever again be accepted in its place.

And so on through all the catalogue of Christmas dishes. Wholesomeness was studied quite as much as excellence in flavor. Nothing but the best of material ever went into them, and the utmost care was taken in the blending of the whole. The following recipes are for dishes which were prepared and eaten in an English family for many years. The puddings and cakes, which will keep for an indefinite length of time, have even been known to find their way across the ocean and give added flavor to an elaborate Christmas dinner served in far distant climes.

**ENGLISH PLUM-PUDDINGS.**—Free a pound of good beef suet from all skin and chop it as fine as possible, add to it half a pound of fine dry bread-crumbs, half a pound of flour, a pound of granulated sugar, then one at a time eight fresh eggs beaten vigorously. Half a tea-spoonful of salt, a quarter of a tea spoonful of ground nutmeg and mace, the grated rind of two lemons and the juice of one, a wineglassful of brandy, a pound of well-cleaned currants and a pound of stoned raisins is all that is to be added, unless the flavor of candied lemon or citron is liked, in which case a table-spoonful of either, finely shredded, is used. The pudding is usually made without baking powder, but a table-spoonful may be added, in which case more room must be left in the bag for the pudding to rise. The eggs, brandy and lemon juice will be sufficient to moisten the mass, which must be carefully and vigorously stirred so that everything is well blended.

The best way to boil the pudding or puddings—for the above recipe will make two good-sized ones—is to have a stout cloth about twenty-seven inches square; dip it in very hot water, wring it out and dredge flour over the side on which the pudding is to be laid. Gather up the edges over the batter and tie them, being careful to leave plenty of room for the contents to swell. Plunge the puddings into a pot containing enough boiling water to cover them. See that they are kept covered and that the water is kept boiling for four hours. Then remove the puddings and hang them in a cool, dry place (a hook in the ceiling is best, as then they will not touch anything). These puddings will keep for an indefinite length of time. When wanted they should be placed in boiling water and kept there for about an hour so that they will be thoroughly heated. Care must be taken in removing the cloth, and if the pudding shows a tendency to stick, it should be gently helped clear of the cloth with a sharp knife. When the puddings are put in to boil do not neglect to place an old plate or saucer in the bottom of the pot for them to rest on to prevent burning.

**PUDDING SAUCE.**—The only sauce eaten with the above pudding is made of boiling water well thickened with flour, with a generous lump of butter—say two ounces to a pint of sauce—sweetened to taste, a pinch of salt added and rum or brandy enough to give it flavor. The sauce is served hot, of course, and should be very smooth and thick and not at all lumpy.

**ENGLISH MINCE PIE.**—The mince-meat may be made a week or two before it is wanted, and if kept in a closely covered stone jar, it will be good as long as there is any left. Indeed, this mince-meat improves with age, the last pie made from it being better than the first. Stew gently two pounds of lean beef in a very little water until quite tender, let it get cold and

then chop as finely as possible. A pound of finely chopped beef suet, four pounds of peeled, cored and chopped tart apples, three pounds of sugar, three pounds of currants, two pounds of raisins, a grated nutmeg, half a tea-spoonful of ground mace, the grated rind of two oranges and a lemon, a table-spoonful of salt, the juice of half a dozen oranges and two lemons, half a pint of sherry and a wineglassful of brandy are thoroughly mixed and packed in a stone jar. The mince-meat should be thoroughly stirred each time any is taken out and occasionally moistened with a little sherry or orange juice. Different flavors may be added, but the real English mince-meat is innocent of all spices except those mentioned.

**CRUST FOR MINCE PIES.**—Usually a good short crust is used, being made from a pound of flour, six ounces of lard, two ounces of butter, a tea-spoonful of baking powder and a pinch of salt. When something extra good is required, puff paste is used and the pies are individual ones made in patty pans and dusted over with crushed loaf sugar, which gives them a frosty appearance. For the puff paste is required a pound of flour, a pound of butter with the water squeezed out, the juice of a lemon and ice-cold water. Rub about two ounces of butter into the flour, which must be mixed into a pliable paste with the lemon juice and cold water. The remainder of the butter is rolled into the paste, rolling it out thin, laying one third of the butter on it in little dabs, folding over, rolling out again, then putting on more butter, and so on until all is thoroughly taken up. Then the paste must be allowed to stand for an hour or two before being baked. If properly made, it will puff up to four times its thickness when baked. For the baking a very hot oven is required.

**LEMON CHEESE-CAKES.**—Line some patty pans with puff paste made after the above directions; take an ounce of butter, the juice of a lemon and the grated rind, two table-spoonfuls of sugar and a well-beaten egg. Mix well and place on the back of the stove, where it will get thoroughly heated but will not boil. Put a tea-spoonful of the paste in each patty pan and bake in a hot oven, serve cold.

**ENGLISH PLUM-CAKE.**—Take for this cake a pound of butter mixed to a cream with a pound of powdered sugar, nine fresh eggs beaten in one at a time, a pound of sifted flour, a pound and a half of currants, flavoring of ground nutmeg and mace and a wineglassful of good brandy. Two ounces of blanched almonds, sliced, are sometimes added, and, if desired, shredded candied lemon or citron may be used. The cake should be baked in a plain round tin with a loose bottom. The tin should be lined with several thicknesses of paper. Two hours at least will be required for the baking. The cake should not be allowed to stand on the oven bottom, but should be placed on an asbestos mat or an inverted pie tin. The oven should be quite hot when the cake is put in, it must be carefully watched and, if there is any danger of burning at the top, covered with a sheet of paper.

**ENGLISH SPICE-CAKE.**—This is made especially to eat with cheese and is mixed and baked like bread, being raised with yeast. It is mixed with milk instead of water, and for four loaves at least two yeast cakes will be required. Six pounds of flour will make four good-sized loaves. Rub into the flour six ounces of lard and three of butter; add a table-spoonful of salt, a table-spoonful of shredded candied lemon peel, a pound of currants, a pound of small seedless raisins, a grated nutmeg and three-quarters of a pound of sugar; mix over night exactly the same as you would mix bread, and in the morning mould into loaves; let these rise, then bake in a moderately hot oven. Cut in slices for serving.

## HOLIDAY CANDY-MAKING AT HOME.

By RUBY F. WARNER.

In the beginning let me say, "Do not think that candy-making is hard work." With ordinary patience and care anyone can make candy and make it successfully, so do not be discouraged if your first attempt be a failure. Follow the recipes closely until a little practice has been obtained, then experiment as much as desired. It will be found very fascinating work, as well as profitable, if one desires to make it so. The cream candies should be put into a closely covered dish as soon as cold, and they are much better after being kept this way for several days. Horchound, butter-scotch, taffy, etc., should also be kept covered, as this prevents them from becoming moist and sticky.

## FONDANT.

Fondant is the foundation for innumerable kinds of cream candies and is made as follows:

Two cupfuls of granulated sugar,  
A cupful of hot water,  
One-third of a tea-spoonful of cream of tartar.

Place on the back of the stove and stir until thoroughly dissolved. If there are any grains around the sides of the pan, clean off with a damp cloth before letting it come to a boil. Boil over a quick fire until a little of it dropped into cold water will make a "soft ball." Remove the mixture from the fire and put it aside to cool, leaving it in the dish in which it was cooked. *Do not put it into cold water to cool.* When cool (not cold) stir until it becomes a thick, creamy mass. When it is too hard to stir any more take it into the hands and knead. Kneading the fondant has somewhat the same effect on the candy as kneading dough has upon bread, it makes it light and smooth. Then put it into an earthen dish, cover with a slightly dampened cloth and let stand until desired for use. It will be better and more creamy after standing for two or three days, and it will keep for a week or more. If the fondant is grainy after being stirred, put more water with it, dissolve again and cook as before, taking care not to jar the pan either while it is cooking or cooling.

For pink fondant use the same proportions as for the white, adding half a table-spoonful of pink sugar, which can be bought of a confectioner and is inexpensive, a small quantity lasting a long time.

For maple fondant use:

Two cupfuls of light-brown (coffee C) sugar,  
A cupful of maple syrup,  
A cupful of hot water,  
One-third of a tea-spoonful of cream of tartar.

This is more easily made than either of the other kinds, as the brown sugar is more moist than the white and is not as likely to grain. It is, therefore, a good one with which to begin.

## NUT WAFERS.

Use white fondant for these. It is not well to melt too much at a time, because it will get hard before you can drop it all. Have ready over the fire a pan with about half an inch of water in it. Put the fondant into a small stewing pan and place the pan in the water for the fondant to melt. Flavor with vanilla, stir in broken walnut meats and drop from a spoon on paraffine paper. Pecan nuts, black walnuts, hickory nuts, etc., may also be treated in this way. Brazil nuts are delicious cut into halves and dipped into the vanilla-flavored fondant.

## VIOLET WALNUTS.

The flavoring for these can be bought of a druggist and the coloring of a wholesale confectioner. Use white fondant. Melt, flavor and color this, then dip half walnut meats into it and drop on paraffine paper. A three-tined kitchen fork should be used to drop these, as the fondant will not stick to it as it will to a broader, silver one. Be careful not to leave too much fondant on the nut, as it will spread and make an awkward shaped piece.

## WALNUT CREAMS.

These may be made with either the white or maple fondant. Roll a piece of the fondant into a ball and press well into each side half a walnut meat, then lay aside on paraffine paper to harden. The white fondant should have a few drops of vanilla worked into it before being made up into balls.

## COCOANUT WAFERS.

Use white fondant. Melt, flavor with vanilla and mix in shredded cocoanut until quite stiff; then drop on paraffine paper.

## PEPPERMINT AND WINTERGREEN WAFERS.

Use white fondant, or pink for the wintergreen, if preferred. Melt, flavor with two or three drops of peppermint or wintergreen oil and drop on the paper in small round wafers. These are very nice and are more quickly and easily made than any of the others, as well as less expensive. Maple wafers may be made in the same way, but no flavoring is necessary for them.

## ROSE ALMONDS.

Use pink fondant. Melt, flavor with rose and dip in whole almond meats, which need not be blanched. Cover them well with the fondant, then drop with a fork on paraffine paper. Maple almonds are made in the same way. These are especially good for boxes, because they are small and fill up the "corners."

## CHOCOLATE ALMONDS.

Use confectioners' sweetened chocolate. This, as well as the unsweetened, can be bought of a wholesale confectioner. If you cannot get the confectioners' chocolate, however, Baker's may be used, though it takes much longer to harden. Put the desired amount of chocolate into a small pan or bowl and place it in the top of a tea-kettle to melt. Then dip the almond meats into it and drop on paraffine paper. Walnuts may be treated in the same way. It will take several hours for the chocolate to become hardened thoroughly, the length of time required depending upon the weather. They should be made, if possible, on a cool day, as the heat of Summer prevents hardening.

## CHOCOLATE CREAMS.

The unsweetened chocolate is better for creams, although the sweetened is often used. The cream may be flavored and colored in as many different ways as desired. Work the flavoring and coloring, if used, into the fondant; then roll the material into balls or make into any desired shape and let it stand for an hour or more to become firm. Dip the balls into the melted chocolate, allowing them to remain in as short a time as possible. Be careful not to leave too much chocolate on the cream, as it spreads badly and spoils their appearance. Walnuts, hickory nuts, pecans, etc., may be broken up and ~~rolled into the fondant~~ before being made into balls.

## NUT BAR.

This is made by working broken nut meats into a piece of fondant and then pressing it into an oblong shape about half an inch thick. The flavor may be made of vanilla, rose or maple; or the three may be combined by making the three pieces the same shape and size and, after they have become slightly hardened, putting one on top of the other. Leave this until it is perfectly firm and hard, then cut into slices about half an inch thick. Coconut bar is made by mixing in shredded coconut until quite thick and proceeding as with the other. Either the coconut or nut bar may be covered with chocolate. As it is difficult to dip such a large piece, it is better to spread on the chocolate with a spoon. The fondant for nut bar, walnut creams, chocolate creams, etc., should cook slightly longer than that which is to be melted, for unless quite firm it can not be taken into the hands at all after standing a day or two.

## PENOCCHI.

Two cupfuls of light-brown (coffee C) sugar,  
A cupful of rich cream,  
A cupful of maple syrup,  
Two pounds of walnuts.

Put the mixture over the fire and stir constantly until it comes to a boil to prevent curdling. When it begins to look thick stir again, as it burns very easily. Let it boil until a little dropped into cold water will make a "soft ball." Be careful not to cook too long. Remove from fire and beat with a large spoon or wooden paddle until it begins to cream, then add walnut meats and stir until quite thick. Pour into buttered tins and when cool cut into squares. As soon as the penochi gets thoroughly hard it should be placed into a covered dish, which will keep it creamy.

For chocolate penochi use the same ingredients as for the maple, using in place of the maple syrup two squares of chocolate. Penochi may also be made without either syrup or chocolate and flavored with two tea-spoonfuls of vanilla just after removing from the fire. Fruit penochi is made by adding to the broken nut meats, chopped figs, dates, raisins, etc. Either the maple or vanilla penochi may be used for this.

## VANILLA CARAMELS.

Two cupfuls of granulated sugar,  
A cupful of rich cream,

Three-quarters of a cupful of glucose,  
Two tea-spoonfuls of vanilla.

The glucose can be bought of a wholesale confectioner. It is not used for adulteration, but is the only thing that will make caramels "chewy" as the confectioner's caramels are. Put all the ingredients, except the vanilla, into a large saucepan over a quick fire, and stir constantly until it boils, to prevent its curdling. Boil, stirring often, until a little dropped into water will make a "hard ball." It must not be brittle. When cooked to the proper consistency and the flavoring and pour the candy into a buttered pan, having it from half to three-quarters of an inch in thickness. Leave until cold, then loosen at the edges and turn out on a bread board or marble slab and cut into squares with a large sharp knife. Wrap in paraffine paper. They should not stand where it is at all damp to cool.

## CHOCOLATE CARAMELS.

Use the same ingredients as for vanilla caramels and follow the directions given for the same, adding before putting over the fire two squares of unsweetened chocolate.

## MAPLE CARAMELS.

Two cupfuls of coffee C or granulated sugar,  
A cupful of rich cream,  
A cupful of maple syrup,  
Three-quarters of a cupful of glucose.

Follow the directions given for vanilla caramels.

## FIG CARAMELS.

Use the recipe given for vanilla caramels. Have a cupful of chopped figs in a buttered tin, and when the candy is done pour it over the figs. Cut when cold. Coconut caramels are made in the same way, and chopped nuts may be used with vanilla, chocolate or maple.

## CREAM CARAMELS.

Vanilla, chocolate or maple may be used. Pour the candy into two pans of the same size, having it about a quarter of an inch thick in each. When cold, melt some fondant, flavor with vanilla and spread it on one layer of caramel; then take the other layer from the pan and lay it on top of this. Let it stand for a few minutes, then cut into squares, being careful not to press too hard, else the fondant will be forced from between the layers.

## PEANUT CANDY.

Two cupfuls of granulated sugar,  
A cupful of chopped peanuts,  
No water.

This should be made in an iron frying-pan and must be stirred constantly, as it burns very easily. Chop the peanuts very fine and place in a buttered pan, having them about a quarter of an inch thick. Put the sugar over rather a slow fire. It melts very slowly, and after it has melted a little it turns into very hard lumps, then melts again. When it is entirely free from lumps, remove it from the fire and pour it over the peanuts, stirring with a spoon to prevent them collecting at the bottom of the pan. I give these full directions so that you may not be, as I have been, greatly alarmed when the sugar begins to get lumpy. Walnuts, pecan nuts, coconut, etc., may be used in the same way. When it is cool mark the candy into squares.

## MOLASSES NUT CANDY.

Two cupfuls of granulated sugar,  
A cupful of molasses,  
Half a tea-spoonful of cream of tartar,  
A table-spoonful of butter,  
A pound of walnuts.

Put all the ingredients except the butter and nuts into a saucepan over the fire and let them boil until a little dropped into water will make a "hard ball" but will not crack. Put the butter in just before it is done. Have the broken nut meats in a buttered pan and pour the candy over them. When cold cut the candy into squares and wrap in paraffine paper.

## MOLASSES SNAPS.

Two cupfuls of granulated sugar,  
Half a cupful of molasses,

Half a tea-spoonful of cream of tartar,  
Half a table-spoonful of butter.

Boil all the ingredients except the butter until a little dropped into water will crack. Do not be in a hurry to take it off, for it must be very hard. When almost done put in the butter. Remove the candy from the fire and drop it from a spoon on a buttered platter or marble slab. These snaps should be about an inch in diameter and very thin. If cooked long enough, they will be very brittle and will not get soft or sticky if kept for a week or more.

## MOLASSES TAFFY.

Four cupfuls of granulated sugar,  
A cupful of molasses,  
A table-spoonful of butter,  
A tea-spoonful of cream of tartar, or  
Three table-spoonfuls of vinegar, if preferred.

Boil all the ingredients, except the butter, until a portion dropped into water will make a "hard ball." Pour the candy into a buttered pan and, as soon as you can bear it in your hands, pull it. Part may be flavored with two or three drops of peppermint oil, pulled out into narrow strips and cut with shears into "kisses." These should be wrapped in paraffine paper. Still another way to use this molasses taffy is to make cream buttercups. Take a part of the taffy, after it has been pulled, and flatten it out on a board or slab. Have it about three inches wide and a quarter of an inch thick. Melt some fondant, flavor with vanilla and pour it on this, then press the edges and ends tightly together and pull out until it is about an inch wide. Cut with a shears or sharp knife. If you wish the taffy to be brittle and porous, it should be cooked until it cracks in water.

## MAPLE TAFFY.

Two cupfuls of (coffee C) sugar,  
A cupful of maple syrup,  
Half a tea-spoonful of cream of tartar,  
Half a table-spoonful of butter.

Follow the directions given for molasses taffy, cooking until it becomes brittle.

## WHITE TAFFY.

Four cupfuls of granulated sugar,  
A table-spoonful of butter,  
A tea-spoonful of cream of tartar; or  
Three table-spoonfuls of vinegar,

Follow the directions given above, also cooking until brittle. The flavoring should be added while the candy is being pulled. Part of it may be flavored with peppermint and part with vanilla.

For wintergreen or rose taffy use the above recipe, adding a table-spoonful of pink sugar.

Chocolate taffy is made by putting two or three table-spoonfuls of grated chocolate on top of the candy as soon as it is put into the pan. This will melt, and when the taffy is pulled it will be an even chocolate color.

## BUTTER-SCOTCH.

Two cupfuls of granulated sugar,  
A cupful of "Golden Drip" syrup,  
Half a cupful of butter.

Cook the ingredients until they make a "hard ball" when dropped into water. Pour into buttered pans, having the candy about half an inch thick. Cut into squares when cool and wrap in paraffine paper.

## HOREHOUND.

Packages of the horehound herb can be bought of a druggist at trifling expense. Two-thirds of a tea-spoonful of this steeped for a few minutes makes a flavor strong enough for three cupfuls of sugar. Use the proportion of a cupful of water to two cupfuls of sugar and half a tea-spoonful of cream of tartar. Strain the "tea" carefully and pour it on the sugar; add water and cream of tartar and stir until thoroughly dissolved; boil until when dropped into water it is very brittle and does not seem at all "chewy"; pour into buttered pans and mark into squares when cool. If covered, this will keep for weeks without getting sticky. Half a cupful of coffee C sugar added to the granulated makes a better color for this candy.

## REPLIES TO CORRESPONDENTS.

Mrs. S.:—For two large loaves of entire wheat bread use

Two quarts of flour,  
A pint and a half of warm water,  
A table-spoonful of sugar,  
A table-spoonful of butter,  
Half a table-spoonful of salt,  
Half a cake of compressed yeast, or  
Half a cupful of home-made yeast.

Measure the flour before sifting; then sift it into a bowl, setting aside one cupful to be used in kneading the bread later. Add the sugar and salt to the flour, dissolve the yeast (if the compressed is used) in a little of the water and pour it and the rest of the water into the bowl; lastly add the butter, slightly softened. Beat the dough vigorously with a spoon and when smooth and light, sprinkle the board with some of the flour reserved, turn out the dough upon it and knead it for twenty minutes. Return the dough to the board and set it to rise over night. This will take about six or eight hours, if the bread is started in the morning. When the dough is light turn it out on the board, divide it into two loaves, mould them smooth, place them in well-greased pans and set them in a warm place. When the loaves have doubled in size, bake for an hour.

Green Cook:—Macaroni is very valuable as an article of food, as it contains a larger proportion of gluten than bread, is quite inexpensive and easily prepared. In selecting macaroni that which is of yellowish tint is to be preferred to the white.

Baked Macaroni with Cheese:—Do not wash the macaroni. Break it into inch lengths and throw it into boiling water, salted. Stir frequently to prevent it settling to the bottom, and boil slowly. Macaroni does not nearly reach its full size when boiled rapidly; hence forty-five minutes is none too long to allow for its cooking. Turn it when done into a colander and drain well. Arrange a layer of macaroni in the bottom of a pudding dish, upon it strow some rich cheese (the Parmesan is generally used) and scatter over this some bits of butter. Add a sprinkling of salt and pepper, then another layer of macaroni and cheese; fill the dish in this order, having macaroni at the top, buttered well but without cheese. Add a few spoonfuls of milk and bake slowly until of a golden-brown hue, half an hour being usually sufficient. Serve in the dish in which it was baked.

Buttermilk Bread:—When buttermilk can be obtained conveniently a delicious kind of bread may be made. For three good-sized loaves use a quart of sour buttermilk, a generous table-spoonful of sugar, a level table-spoonful of salt, three table-spoonfuls of butter, a tea-spoonful of soda and two quarts and three-fourths of flour. Heat the buttermilk to the boiling point, stirring it frequently to prevent curdling. Put the sugar in a large bowl and pour the hot milk on it. Now gradually sift into this mixture a quart of flour, stirring all the while. Beat well; then cover and let it stand in a warm room over night, say from 9.30 P. M. to 6.30 A. M. In the morning dissolve the soda in three table-spoonfuls of water and add it to the batter together with the salt and melted butter. Beat thoroughly, then gradually beat in the remainder of the flour, reserving, however, half a cupful for kneading. Sprinkle the board with flour, and, turning the dough upon it, knead for fifteen or twenty minutes. Divide into three parts and shape into loaves. Place in buttered pans and put into the oven immediately. Bake for one hour.

Stuffed Peppers:—A vegetable that is coming into much favor is the green Spanish sweet pepper. It is usually served stuffed and in a course with meats. For eight good-sized peppers take a pint of finely chopped cooked meat, half a pint of grated stale bread, half a pint of water or stock, two level tea-spoonfuls of salt, one-fifth of a tea-spoonful of pepper, half a tea-spoonful each of Summer savory, thyme and sage, three table-spoonfuls of dried bread crumbs and three table-spoonfuls of butter. Cut a thin slice from the stem end of each pepper and then remove the seeds. When all have been treated in this way, put them in a stew pan, cover with boiling water and set where they will simmer for a quarter of an hour. Meanwhile mix all the ingredients except a table-spoonful of the butter and the dried crumbs. When the peppers have been cooked for fifteen minutes, drain them and fill them with the dressing. Sprinkle the tops with the crumbs and dot with the remainder of the butter. Place in a pan and bake in a hot oven for fifteen minutes. Serve very hot. The ends that are cut off may be boiled with the peppers and put in their original positions after the peppers are stuffed. In this case the crumbs and butter need not be used.

Mrs. D. J. S.:—To make angels'-food mix a cupful of flour, a cupful and a half of granulated sugar, the whites of eleven eggs and a tea-spoonful each of vanilla and cream of tartar. Sift the flour four times; then measure it, add the cream of tartar and sift four times more. Sift the sugar through the flour sieve three times. Beat the whites of the eggs to a stiff dry froth and add the sugar a little at a time, then the flour and the vanilla. Bake for forty minutes in a moderate oven. Do not butter the pan; lay an uniled paper on the bottom. When done turn the cake upside down, place the pan bottom upward and lay the cake upon it; frost the bottom of the cake.

## BRAZILIAN POINT.

FIGURES Nos. 1, 2, 3, 4, 5, 6 AND 7.—In THE DELINEATOR for September specimens of Brazilian point lace and a pretty handkerchief decorated with wheels of it were illustrated. The work is so effective and so easily done that it must rank with some of the regular laces of modern times. A number of additional specimens are here present-

stitch must now be brought back under the stitch marked 1, carried under 2, back under 3, forward under 4, and so on until the foundation stitches are all used. Then, with a button-hole stitch or two made with the thread coming from under the stitch secure all the spokes at the center directly over the perforation. (In crossing

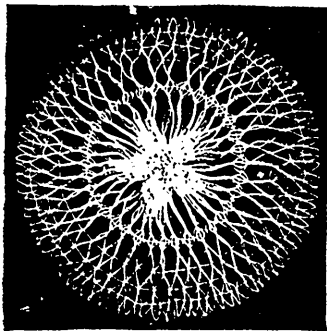


FIGURE No. 1.

FIGURES NOS 1, 2, 3, 4, 5, 6 AND 7.—  
WHEELS IN BRAZILIAN POINT.

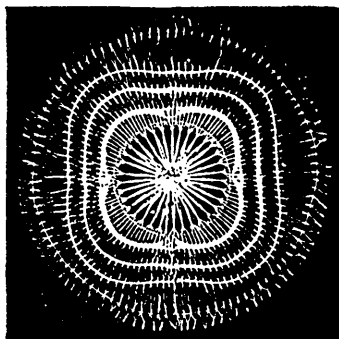


FIGURE No. 2.

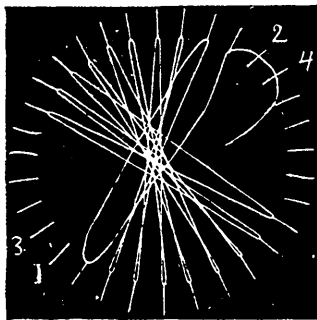


FIGURE No. 3.

ed, the larger ones being for the decoration of table and side-board linen, draperies, scarfs, etc., while the smaller ones are used in ornamenting doilies, handkerchiefs, etc. The designs are all of the wheel shape and the foundation of each is made as follows:

Upon a piece of cardboard (see figure No. 3) mark two perfect circles, one inside the other and a quarter of an inch apart. Perforate these two circles with a pin, making the holes about three-sixteenths of an inch apart and opposite each other. Take a basting thread and work around the circle through these holes as seen at figure No. 3. These stitches form a foundation on which to make the spokes crossing the center of the wheel. Next perforate the exact center of the circle and pass the working thread through it from the under side, leaving a short length hanging. Pass the needle under one of the foundation stitches, cross the card to the opposite foundation stitch, pass the needle through this in the same way; cross the card again and take up the next foundation stitch to the first one used; cross again and take up the next one exactly opposite the second one used. A reference to figure No. 3 will show the process in a perfectly clear manner. The thread that has just been passed through a

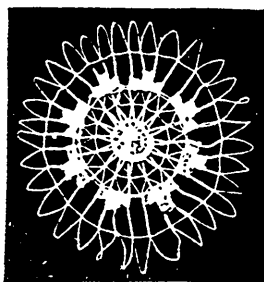


FIGURE No. 4.

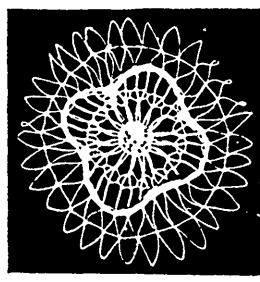


FIGURE No. 5.

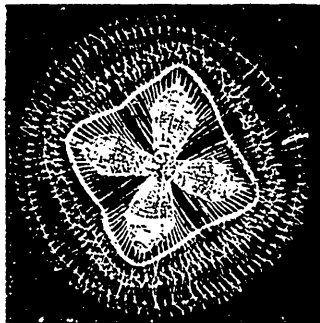


FIGURE No. 6.

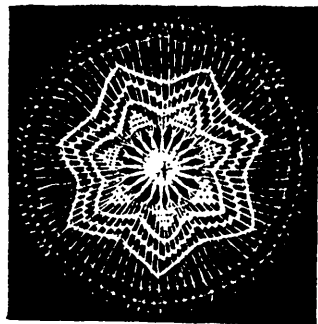


FIGURE No. 7.

back and forth through the foundation stitches be careful to run the threads through as seen at the top of figure No. 3, and *not* crossed as disclosed at the bottom of the cut.)

The wheel is now ready to be knotted and darned the same as in drawn-work, the spokes representing the undrawn threads in a square or circle prepared by drawing part of the threads.

When the wheel is completed simply cut the front foundation stitches first made around the circle and it will be fully detached from its foundation. The same piece or circle of cardboard may be used in making many wheels of the same size.

Then place the wheel on the article it is to decorate and secure it with button-hole stitches made through

the points at the outer edge of the wheel. Cut away any linen from underneath that should be removed in order to show the full wheel.

It will be seen that thread or silk of any texture can be used in making Brazilian point. The finer it is the more exquisite will be the result. Darning or knotting it with colored threads or silks affords a pleasing variation from all white or cream color. In THE DELINEATOR for September (mentioned at the beginning of this page) the designs for darning are wholly different from those here shown, and, with the latter, form a very pleasing and easily developed collection.



## THE ART OF NETTING.

## PHOTOGRAPH HOLDER.

FIGURE No. 1.—This photograph holder is made of navy-blue satin, while the netted cover is of gold-colored knitting silk.

Begin to net in one corner with 2 st., using a  $\frac{1}{4}$ -inch bone mesh and increase on each edge until you have 23 sts.; then decrease on one edge and increase on the other



FIGURE No. 1.—PHOTOGRAPH HOLDER.

until the work is 33 sts. long; then decrease on both edges to form an oblong. Make two of these pieces, one for each side of the cover of the book.

Sew to the book and then darn through-out the meshes in a pretty design. Blind stitch the medallion in place last, putting a little cotton wadding under it. The medallion is made of satin, and may be embroidered as illustrated with a monogram, or initials, and the year.

## NETTED PURSE.

FIGURE No. 2.—This purse is made of black and white knitting silk.

Begin with the white silk and net 36 sts. over  $\frac{1}{4}$ -inch bone

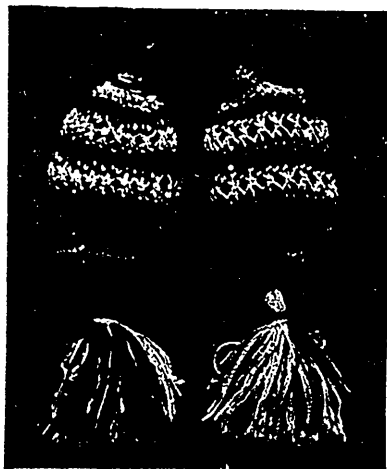


FIGURE No. 2.—NETTED PURSE.

Tie on the black silk and net 5 times around over the knitting needle. Net once around over  $\frac{1}{4}$ -inch bone mesh. Using same mesh, net 2nd st., net 1st st., net 4th st., net 3rd st., etc.

Tie on white silk and repeat the last two rounds.

Repeat until you have 4 black and 3 white stripes.

Net once around plain.

Now net 8 rows plain, but instead of netting around turn at the end of each row and go back.

Then net once around.

Alternate the black and white stripes and finish just like the first end.

Draw up each end and darn with black silk.

Slip metal rings on and sew a tassel, made of black and white silk, to each end.

## NETTED EDGING AND INSERTION.

FIGURES Nos. 3 AND 4.—For this edging use a No. 12 knitting needle and a  $\frac{1}{4}$ -inch bone mesh.

*First row.*—Plain, with small mesh.

*Second row.*—Net 2, thread around mesh, net 2, etc.

*Third row.*—Plain.

*Fourth row.*—Draw the first 2 sts. through the long loop of preceding row and net them, thread around mesh, draw next 2 st. through next long loop and net, thread around mesh, etc.

Repeat the 3rd and 4th rows until it is as wide as you wish. Then with bone mesh net 3 st.

in each of the small loops of preceding row.

*Next row.*—Net plain with knitting needle mesh, drawing the 3rd st. of each group through the long loop before netting it.

*Last row.*—Plain, with small mesh.

The insertion is made like the edging except that it is begun with three rows of plain netting and finished with three similar

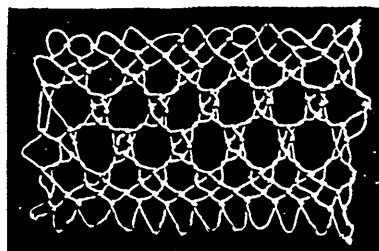


FIGURE No. 3.

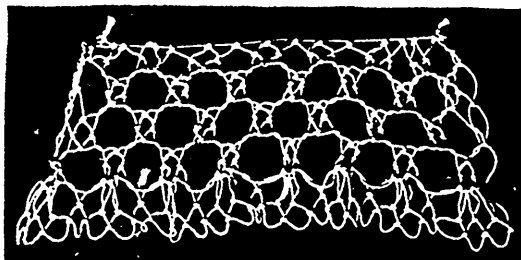


FIGURE No. 4.

FIGURES Nos. 3 AND 4.—NETTED EDGING AND INSERTION.

mesh. Net once around with the white silk using a No. 12 knitting needle as a mesh.

rows. Linen thread makes the prettiest and also the most durable netted insertion and edging; crocheting cotton the next best.

**WOMEN'S CLUBS AND SOCIETIES:** A new pamphlet containing a History of the Organized Club Movement and the General Federation of Clubs, the Many Departments of Social Science to which the energies of Club Women may be directed,

and Instructions for Organizing a Club. The Patriotic, Social and Philanthropic Organizations are described, including with the descriptions Cuts of well-known Club Women. Price, 6d. (by post, 7 $\frac{1}{2}$ d.) or 15 Cents.

## THE COMMON ILLS OF LIFE.\*

By GRACE PECKHAM MURRAY, M. D.—No. 12.—OLD AGE.

The prolongation of life is the end and aim of all hygiene; it is the question that animates the human race. In spite of all efforts in this direction the great age of the patriarchs has never been again attained, and life has not been prolonged beyond the limit ascribed by the psalmist—three score and ten, and surprisingly few have arrived even to that age. An English writer makes this statement: "Of one hundred thousand born in England it has been ascertained that one fourth die before they reach their fifth year; and one half before they have reached their fiftieth year. Eleven hundred will reach their ninetieth and only two persons, like the last barks of an innumerable convoy, will reach the advanced and helpless age of one hundred and five." An Italian authority estimated that there were only three centenarians in one hundred thousand persons. After all, old age is not a "common ill"; it presents itself, however, as a possibility to all, and all look forward to it. One of the strange manifestations of the human mind is the persistence with which it avoids the thought that its owner is or can be old. It is only the advanced octogenarian who, proud of having lived longer than the thousands of others who began life with him, will boast of his years and glory in his triumphant prolongation of them.

## A WEALTH OF YEARS.

In spite of the assertion of the psalmist that the addition of years but adds labor and sorrow, all are desirous of continuing in this world as long as possible. It would seem that most people have only just learned how to live when death overtakes them and claims them for its own. Why then do we grow old? Why cannot one live forever? Why does generation succeed generation? Cicero regarded old age as a disease, but in these days, when the doctrine of evolution consciously or unconsciously tinges everyone's belief in regard to the affairs of this life, death is regarded as a natural process, a succession to infancy, childhood and adult life, as much as Winter follows the Spring, Summer and Autumn of the year. In infancy there is function growth and development, and so in childhood; in adult life there is a display of power without growth. The balance has been struck. In old age the display of power does not balance the functioning of the organs. In other words, the repair of the human machine is not quick enough, ample enough to make good the waste that is occasioned by the demands upon it. Hence, little by little the vital organs give way, and it is not until the damage is considerable that the individual becomes aware that the Winter is upon him. With this gradual impairment of the organs every tissue of the body is affected, so that the individual is capable of doing less and less. This balance between waste and repair becomes more and more unequal, until the individual fades away into death. It is most rare that one sees this, which according to the evolutionists should be the natural termination of life. Man, if he were built on the wonderful principles of the "one-horse shay," would be like this: every part of his organism, being of equal strength, would last equally to the end, and life would go out in a moment like the bursting of a soap bubble, all the organs having alike lost their powers. Old age would not be a disease, but a decay, a degeneration. Human beings would be like the withered leaves upon the tree of existence. Dried and withered, falling to the ground to make way for the buds which are to expand into the new leaves when the Spring-time of life comes to them.

## AGE AND DISEASE.

Age is not measured by years. Age can be estimated by the power of the various vital organs. Let one of these become

impaired and the years of life are lessened; it acts upon the whole. It is in some families to grow old early. The members of such a family are older at fifty than the members of another family would be at seventy. So one cannot tell the exact year when old age begins. The circulatory system is the first to give out. The capillary system is the fountain of youth. This network of fine blood vessels which go to every portion of the skin, microscopically fine and more delicate than a spider's web, is the first to feel the influence of time. The bounding heart of youth, and the desire for and constant indulgence in exercise sends the blood through this fine network and keeps it in a state of perfection, and the skin is nourished and the circulatory balance is kept. Various causes conspire to keep those getting on in years from exercising. They eat too much and feel disinclined to move; they sit too long at the desk or the task, whatever it may be. Time is too precious for the exercise and fresh air. The circulatory network becomes damaged. The blood is withdrawn from the skin, and the process of hardening and withering, which is old age, sets in. This is the beginning of growing old, whether occurring naturally or brought about by the thousand and one things that can age one. For some it occurs before thirty. Others may have passed three-score before the capillaries have become impaired. After the withering of the capillaries it is only a short time before the heart feels the trouble. It cannot send the blood upon its course; the blood sets back upon the heart, impairing it in many ways. The lungs are next in order to give out; the breath becomes shortened with exercise. The nerves will not do their duty. They are slow to respond to the action of the will. The brain lasts surprisingly. In many the minor mental processes are not so active. The memory, overcharged with accumulations of every description, important and unimportant, performs its office somewhat imperfectly. But the reason and the judgment, unless there is actual impairment of the brain substance, act with greater effect than ever. The glands of the body feel the effects of old age. The stomach cannot secrete the digestive fluids as abundantly. The whole process of nutrition becomes less active at first and afterward fails, so that stomachs and livers often conspire to add years to their owners when otherwise youth would still be theirs. The result of this imperfect indigestion is gout, rheumatism and increasing flesh. You who would live to be old beware of the accumulation of fat! A normal old age displays a drying and withering of the tissues. The fatty deposits which mark increasing years forewarn one that old age will not be reached. It will thus be seen that old age is too apt to be as a French writer has wittily described it—"A shop at which all the ills of the flesh are sold."

## HOW TO PROLONG LIFE.

Victor Hugo inscribed on the walls of Hauteville House lines which rendered into English are as follows:

"Rise at six, dine at ten,  
Sup at six, retire at ten,  
Makes man live ten times ten."

Hygiene, says another, is the veritable elixir sought of old. The efforts to prolong life should begin in the cradle, continue in childhood and youth and be attended to with more persistence and care in adult life. How often is the body neglected and little thought of until it is too late. The damage which cannot be repaired is done, and the doctors are called to do that which requires creative power and which unfortunately they do not possess. As it is only the monogenarian who will admit that old age is his lot, what is said must be addressed to those who are not old but have suspicion that old age is approaching. These are the ones who anxiously ask, "How can we prolong our lives?" The doctrine of calm has been preached long and incessantly to those advancing in years. It is no doubt true that physical excitement should be avoided. Hurry, anxiety, sudden surprises or emotions should not be indulged in, for the reason that all these conditions excite the heart and force it to action, which strains its mechanism. But there should be change and variety, even more than in earlier days—it promotes activity of the mind and of the body and

\*No. 1. Catching Cold, appeared in the Number for January.  
No. 2. Indigestion and Dyspepsia, in the Number for February.  
No. 3. Feverishness and Fevers, in the Number for March.  
No. 4. Headaches, in the Number for April.  
No. 5. Neuralgia, Gout, Rheumatism, in the Number for May.  
No. 6. The Liver and Biliousness, in the Number for June.  
No. 7. Nervous Prostration, in the Number for July.  
No. 8. Heart Troubles, in the Number for August.  
No. 9. Insomnia, in the Number for September.  
No. 10. Everyday Skin Troubles, in the Number for October.  
No. 11. Obesity, in the Number for November.

helps keep up the health by diverting the thoughts. How often the elderly relative, who has passed away not from old age but from some acute disease, is described with affection as one who never lost his or her interest in affairs, whose heart and mind were young through entering into the enjoyments and delights of the youthful with appreciation and sympathy. The imperfect circulation, the waning digestion, the gouty conditions which prevail render the temper of the aged uncertain and their dispositions irascible and peppery, unless much control and forethought are exercised. All these tendencies should be looked out for and upon their first appearance should be checked—not because they render others uncomfortable, though that might well come into the account, but because of their effects upon the system. Such feelings are detrimental to health and tend to lessen the years more than one would dream. Pleasurable diversions, not too exacting, should be enjoyed by those advancing in years who too readily give up exertion and remain at home. A philosopher of the sixteenth century, having found in experimenting that movement and heat destroyed life, counselled those who would live to be old to remain quiet and to move as little as possible—to imitate the trees. Many absurd notions have been promulgated and assiduously followed in the hope of prolonging life. The safe motto, however, is moderation; avoid extremes of every kind, physical, meteorological and moral.

The rich, according to statistics, do not live as long as the poor. The indulgences which it is possible for them to afford are not conducive to longevity. "The profession of idleness," says a French doctor, "is most unhealthy." Tobacco is held to account as shortening the lives of many. Certainly its effect on the heart is very bad. Alcoholic stimulants will also cut short the years of those who indulge in them. Strong drinks act on the liver and the kidneys so that they become hardened and destroyed; in the medical world they are called "the gin drinkers'" livers and kidneys. It is temperance in every direction that adds to the number of years of existence. Not that one should "vegetate" to prolong life. It is change of occupation, of thought and feeling that is best for all, young or old. The old are not so apt to take these changes. It is more of an effort for them to do so. I repeat what I have already said: to keep from growing old one must keep up interest in everything and not allow the system and the mind to relapse into torpor, the natural tendency as one's physical and mental activities become less quick with increased age.

#### THE DIET OF ADVANCING YEARS.

To live in health in the last decades of life is to pay attention to the diet. It should be remembered that all the organs that have to do with digestion are less active than in adult life and that they are incapable of taking care of the same amount of food as formerly. Sir H. Thompson describes in the following manner the conditions which are too likely to exist: "If a man past his half-century of life continues to consume the same abundant breakfasts, substantial lunches and heavy dinners which at the summit of his powers he could dispose of almost with impunity, he will in time either certainly accumulate fat or become acquainted with gout or rheumatism or show signs of unhealthy deposits of some kind in some part of his body—processes which must inevitably empoison, undermine or shorten the remaining term of his life. . . . The typical man of eighty or ninety years is lean and spare and lives on slender rations."

It can be readily seen that the aged should have extremely simple, easily digested food; that they should not take large amounts at a time. It is better that they should have food more frequently. As a general thing the popular idea is that the more nourishment one takes the better one is for it; therefore, the aged and enfeebled are pressed to eat when the natural instincts have guided them rightly to diminish their food, since they are capable of digesting only a certain amount. The teeth of the aged are not good or have gone. One cannot masticate as well with artificial teeth; the foods, therefore,

should be such as will not need the mastication which the individual is unable to give. It has been suggested that the disappearance of the teeth is a wise provision of Nature to make one take the food that is best suited to his years. "If artificial teeth are used to continue an animal diet, they will not prove an unqualified advantage," says Yeo.

#### THE WORN-OUT CIRCULATION.

The heart is the organ that feels the most the advancing years. The first suggestion of its dis-repair should be heeded, and advice should be sought from competent physicians at the first appearance of symptoms pointing to failure in its duty. The heart intermits or becomes irregular, or there is a tremulous sensation which warns the possessor that the mechanism is giving out. No matter at what time of life it occurs—the number of years passed in this mundane sphere do not count—it is the beginning of old age. The shortness of breath and the trouble which accompanies the heart disturbance call for immediate attention. The most potent means of regulating the heart action is by attention to diet. Balfour, the great authority, whose work on the "Senile Heart" is a classic, lays great stress upon these four rules:

- 1.—There must never be less than five hours between each meal.
- 2.—No solid food is ever to be taken between meals.
- 3.—All those with weak hearts should have their principal meal in the middle of the day.
- 4.—All those who have weak hearts should have their meals as dry as possible. (The distended stomach presses on the heart.)

The question is how far medication can help these troubles of the circulation. Much may be done in the beginning to regulate the heart's action and to keep the blood current in its proper channels, and also much in the way of keeping up the strength; but one should be careful not to depend too much upon it. It is in the beginning of all difficulties that medical advice should be taken and not after the troubles have continued so long that the ravages have begun.

The matter of exercise, with the impaired circulation, requires consideration. As a general thing those whose years are increasing are apt to give up too easily and fail to persevere in the exercise which is beneficial alike to their whole system and to the heart. It is sudden and unusual exertion, such as hurrying for the train, hastening up stairs, which occasions strains and should be avoided.

#### SECOND CHILDHOOD.

Old age indeed reminds one of the age of infancy. The powers are lessened; the need of care and attention for the aged is often as great and imperative as that for the young. There is, however, this sad difference. With the young the powers are ever increasing, while the aged become constantly more and more dependent. There is the same touching expression in the eyes, that of uncertainty and inquiry. The child knows not what the future contains, nor his powers to meet the conflicts of the world. This look does not leave the eyes until the education is completed and some success in life attained. The individual has found his or her place in life and knows how to meet its requirements. As the years go by the time arrives when the mechanisms of the body fail in the demands made upon them. The warning comes. It is the handwriting on the wall, "Thy years are numbered." It is then that an unknown future stretches out before, a Beyond which is less known to the individual than adult life is to the child; and the same wondering, inquiring, uncertain expression appears in the eyes—the looking forward to that which is beyond the grave. The hope and faith of childhood return and with them a tranquillity of waiting for the change, which shall make of the worn-out body a "glorious body," when "this mortal shall put on immortality."

GRACE PECKHAM MURRAY.

THE WINTER HOLIDAY SOUVENIR for 1898-'99 surpasses anything of the kind previously issued and illustrates hundreds of articles suitable for holiday presents for persons of both sexes and all ages which may be readily and cheaply made up at home from the patterns we supply. In addition, it includes much reading matter of a general and literary character, suggestions in the preparation of entertainments appropriate

to the time and hints as to the effective novelties that may be introduced. Christmas stories and poems, menus for the Christmas dinner, formulas for making seasonable beverages, selections for recitation, a calendar for 1899 and a thousand and one other things worth mentioning. The Winter Holiday Souvenir will be sent by mail by ourselves or any of our agents on receipt of FIVE CENTS to prepay charges.

## THE ART OF KNITTING.

## ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.  
p.—Purl, or as it is often called, seam.  
pl.—Plain knitting.  
n.—Narrow.  
k 2 to.—Knit 2 together. Same as n.  
th o or o.—Throw the thread over the needle.  
Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.  
To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

—Slip a stitch from the left needle to the right needle without knitting it.  
and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.  
To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.  
Row.—Knitting once across the work when but two needles are used.  
Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.  
Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

\* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next star. As an example: \* K 2, p 1, th o, and repeat twice more from \* (or last \*, means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

## LADIES' CLOSE HOOD IN GOOSE-EYE STITCH.

FIGURE NO. 1.—If Saxony wool is used in making this hood three skeins will be required. Knit with two fine bone needles. Cast on enough stitches to reach from temple to temple around



FIGURE NO. 1.—LADIES' CLOSE HOOD IN GOOSE-EYE STITCH.

the back of the head, and add one-third more for the extra stitches required for the "goose-eye" work. In the sample 173 stitches were cast on.

Knit a straight piece 11 inches long according to directions for goose-eye stitch (see figure No. 2.) Or, knit a piece long enough to reach *basely* from the top of the head to the neck for the head of the hood. Make a row of holes around the neck for a ribbon to be run in thus: K 3, n, o 2, n, k 3: repeat across.

*Second row.*—K 5, \* p 1, k 7, repeat from \* to within 4 stitches of the end; knit these 4 plain.

Now knit to the middle of the needle or one half the number of stitches; take off the remainder on a cord and leave for the other side of the cape; continue to knit the first half in goose-eye stitch till  $2\frac{1}{2}$  inches deep for first half of the cape. Bind off. Then knit the second half of the cape like the first.

*For the Revers on the Front of the Hood.*—Cast on 23 stitches and knit in goose-eye stitch two straight pieces as long as the front of the hood from the top to the holes for ribbons, and bind off.

Double the work together flat at the top where the knitting was commenced and, beginning at the edges in front sew the top edges together for  $2\frac{1}{2}$  inches. This will leave an open space on the top, at the back of the head. Lay the edges of this space in an underfolding double box-plait and tack the center of the plait under the end of the  $2\frac{1}{2}$  inches sewed up, not sewing flatly but allowing the work to fall in folds. Sew the revers in place on the front.

Crochet a shell border around the revers and cape. Finish the shell with picots made by crocheting a loop of four chain at the end of each double crochet in the shell.

The two lengths of ribbon together in a pretty bow, place it at the back of the neck and run the ends through the holes and leave them loose in front for ties. Place a bow of ribbon between the revers on top of the head. This warm, comfortable hood may be easily changed into a storm hood by putting a loop and button on the top corners of the revers underneath and drawing the revers over the forehead and buttoning them in place.

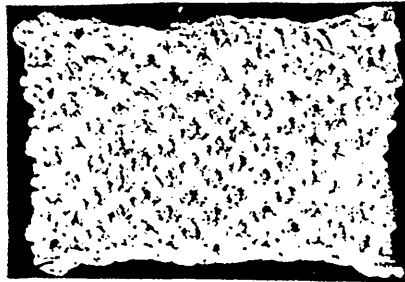


FIGURE NO. 2.—GOOSE-EYE STITCH.

## GOOSE-EYE STITCH.

FIGURE NO. 2.—Cast on any number of stitches divisible by 3 and allow 2 extra stitches, one for each edge, to keep the work even.

*First row.*—Sl 1, \* o, sl 1, n; repeat from \* till 1 stitch remains: k 1.

*Second row.*—Sl 1, \* k 2, and let the long stitch or loop slip onto the right-hand needle with the second stitch: repeat till 1 stitch remains: k 1.

*Third row.*—Sl 1, n, \* o, sl 1, n; repeat from \* till 2 remain: o, sl 1, k 1. It will be observed that the stitches on the needle for this row are alternately, 1 and 2 together. Be sure to narrow the two or pair, and slip the one which is alone.

*Fourth row.*—\* K 2, and let the loop slip onto the right needle with the second stitch: repeat from \* till 2 stitches remain: k 2. Always allow one third more stitches for work in this stitch than would be used were it knitted in plain stitch. The second and fourth rows form the right side of the work, shown by the engraving at Figure No. 2. All slip stitches should be slipped as if about to seam or purl them.

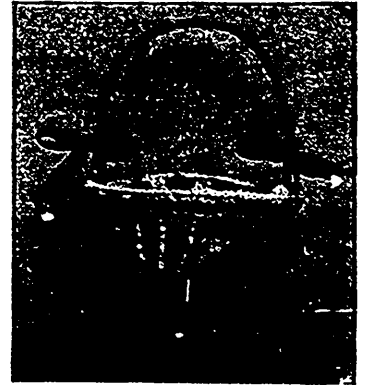


FIGURE NO. 4.—KNITTED RING BASKET.  
(For Description see Page 771.)

Goose-eye stitch will be found a very good one to use in making any kind of hood, or in knitting jackets or sacks to be sewn together under the arms, on the shoulders and along the sleeves.

## KNITTED RING BASKET.

FIGURE No. 3.—White purse twist and four steel needles are needed in making this basket. Cast 30 stitches on each of three needles and knit once around plain. Then begin the open stripe for the ribbon as follows:

*First round.*—Narrow, o 2, n: repeat around knitting last two stitches plain.

*Second round.*—Knit 2, p 1, \* k 3, p 1: repeat around from \*.

*Third and fourth rounds.*—Plain. In some of the rounds, to keep the work right at the corners, a stitch has to be changed from left-hand needle to right, but in the entire round the pattern comes out right.

*For Pattern of Basket.*—*First round.*—Knit 2, o, n, n: repeat around. *Second and Third rounds.*—Plain. *Fourth round.*—Knit 2, \* o, n, k 3, repeat around from \* *Fifth and Sixth rounds.*—Plain. *Seventh round.*—Knit 2, \* o, n, n, k 1: repeat around from \* *Eighth and Ninth rounds.*—Plain. *Tenth round.*—Knit 1, \* o, n k 2: repeat around from \*. *Eleventh and Twelfth rounds.*—Plain. *Thirteenth round.*—Knit 1, \* o, n, n: repeat around from \*.

*Fourteenth and Fifteenth rounds.*—Plain. *Sixteenth round.*—O, n, k 1; repeat around. *Seventeenth and Eighteenth rounds.*—Plain. *Nineteenth round.*—O, k 3 to.: repeat around. *Twentieth and Twenty-first rounds.*—Plain. *Twenty-second round.*—O, n; repeat around. *Twenty-third and Twenty-fourth rounds.*—Plain. *Twenty-fifth round.*—K 2, n: repeat around, knitting only 1 stitch between last 2 narrowings. *Twenty-sixth round.*—Plain. *Twenty-seventh round.*—Like 25th. *Twenty-eighth round.*—Narrow all round, knitting last stitch. Draw thread through the nine stitches and fasten.

*For Narrow Edge.*—Cast on 4 stitches.

*First row.*—Sl 1, k 1, o 2, p 2 to., o, p 2 to.

*Second row.*—Over 2, p 2 to, o, p 2 to, k 2: repeat these two rounds for length required. When sewing the narrow edge to the top of the basket sew over a fine wire. For a handle a larger wire is wound with very narrow red ribbon and fastened to the basket. Small bows are added at each end and ribbon is drawn through the eyelets under the border and tied in a bow. The border is turned over and should be full enough to stand out prettily.

# THE DELINEATOR.

THE DELINEATOR holds a unique place in the domestic circle, and the completion of its twenty-sixth year of existence finds it on a higher plane of utility and beauty than ever. The diversity of improvements, additions and modifications has made the magazine the Great Model and Guide in Fashions—infallible interpreter of all that is good.

In a commensurate way the Literary Department of THE DELINEATOR has been bettered until now it ranks as high as any of the other first-class monthlies, as is proved by a cursory reference to the scope and character of the volume just completed, among the contributors to which on general subjects appear such names as

LADY JEUNE,  
EDITH M. THOMAS,  
FLORENCE FENWICK MILLER,  
ALICE MEYNELL,  
SARAH BYRD PAGE,  
Mrs. ARCHIBALD HOPKINS.

LADY CURRIE,  
CLARA E. LAUGHLIN,  
EMMA CHURCHMAN HEWITT,  
CAROLYN HALSTEAD,  
Mrs. THEODORE W. BIRNEY,  
FRANCES COURTENAY BAYLOR.

The serial contributions in this volume are of a varied character: the brilliant pen-pictures of SOCIAL LIFE IN ENGLAND, by three famous authors; the tender, sympathetic articles on CHILDREN AND THEIR WAYS, by Alice Meynell; the papers on THE COMMON ILLS OF LIFE, by Dr. Grace Peckham Murray, justifying the popular esteem won by that author's preceding TALKS ON HEALTH AND BEAUTY; the articles on DOMESTIC SUBJECTS, by Emma Churchman Hewitt, a series dealing in the most helpful way with problems of the home; the papers on AMATEUR PHOTOGRAPHY, by Sharlot M. Hall, which have been a source of instruction and profit to expert and novice; and the chapters by Eleanor Georgan on THE CULTIVATION OF THE VOICE. The last two series are as yet uncompleted.

The short-story feature of THE DELINEATOR has been the means of introducing readers to the best work of this kind of contemporary writers, and a glance at the personnel of the authors from whom stories were published during the year will be ample evidence of the literary excellence of the productions which regularly appear:

HELE' CHATE P. INCE,  
MARY HARTWELL CATHERWOOD,  
ELLEN OLNE' KIRK,  
HARRIETT RIDGLE DAVIS,  
CORNELIA ATWOOD PRATT.

EVA WILDER BRODHEAD,  
JEANIE DRAKE,  
ELIZABETH G. WINTER,  
FRANCIS LYNDE,  
JESSIE BEENE WINSTON.

The College Stories that have appeared from time to time have been an entertaining innovation that has done much toward a better understanding of college life and the strength of student ties; the list, more over, is by no means yet complete. The colleges from which material has been drawn, with the authors of the stories, are: RADCLIFFE, Sarah Norcliffe Cleghorn; WELLESLEY, Katharine Reed; BALTIMORE, "Grex Thyre";

BRYN MAWR, Edith Child; VASSAR, Nancy Vincent McClelland.

Any review, however superficial, of a finished volume of THE DELINEATOR would be incomplete without a reference to the regular departments that eminently distinguish this publication: Fancy Stitches and Embroidery, conducted by Emma Haywood, Social Observances, by Mrs. Cadwalader Jones, Club Women and Club Life, by Helen M. Winslow, Girls' Interests and Occupations, by Lafayette McLaws, Domestic Subjects, by various well-known writers, in addition to the Fancy-Work pages, the Book Reviews, etc., etc.

## THE DELINEATOR FOR 1899.

A comprehensive announcement at this time of the special features of THE DELINEATOR for 1899 is manifestly inadvisable: it must, therefore, suffice to indicate briefly a few of the elements that will combine to make it notable:

With the January number will begin a NEW KINDERGARTEN SERIES, complete in ten numbers, by Sara Miller Kirby, which will deal especially with mothers' needs. The eminent position in kindergarten work held by the author is a sufficient guarantee of the value of the series.

This issue will also introduce the first of a series of six papers by Mrs. Alice Meynell, on THE BOY AND HIS DEVELOPMENT, which will be followed with interest by those who have read the scholarly child-studies of Children and Their Ways.

A new Department—COLLEGE NEWS—conducted by Carolyn Halsted (Vassar), to be inaugurated in this number, will sustain the interest the College Stories have awakened. In this Department up-to-date topics will be discussed bearing on every phase of college life.

Two new stories with a distinct Holiday flavor will appear in the January issue—one by Anna Robeson Brown, author of *Sir Mark*; the other by Jeanie Drake, author of *The Metropolitan*.

The feature of short stories by the best authors will be continued and will sustain the high standard already established. A powerful Indian story by Mary Hartwell Catherwood, author of *The Romance of Dollard*, *The Days of Jeanne d'Arc*, etc., and a charming Acadian romance by Charles G. D. Roberts, author of *The Forge in The Forest*, will appear early in the year.

There will also be several other features of special interest. The article on Ecclesiastical Embroidery, by Emma Haywood, in this number will meet a popular demand at this time. The series on THE CULTIVATION OF THE VOICE and AMATEUR PHOTOGRAPHY will be continued, and the regular departments will be maintained in their characteristic way. Subscribers can confidently rely on the magazine for 1899 being better and stronger in every respect.

One Dollar a Year.

THE BUTTERICK PUBLISHING CO. (LIMITED).

## CROCHETING.

## ABBREVIATIONS USED IN CROCHETING.

l.—Loop. s. c.—Single crochet. h. d. c.—Half-double crochet. p.—Picot.  
 ch. st.—Chain stitch. d. c.—Double crochet. tr. c.—Treble crochet. sl. st.—Slip stitch.  
 repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

\* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next \*. As an example: \* 6 ch., 1 s. c. in the next space and repeat twice more from \* (or last \*), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

## BOY DOLL'S SUIT.

FIGURE No. 1.—The dolls seen at Figures Nos. 1 and 2 are rubber and about six inches tall. The suits could be made



FIGURE No. 1.—BOY DOLL'S SUIT. FIGURE No. 2.—GIRL DOLL'S SUIT.

for larger or smaller dolls by increasing or decreasing the number of stitches and rows of work. To be effective the work should all be done very loosely.

To make the suit shown on the boy doll red and white split zephyr are required.

*To Make the Trousers.*—With the red wool make 33 ch., join.

*First round.*—3 ch. which is always to be counted as 1 d. c.; 1 d. c. in each stitch of foundation.

*Second round.*—3 ch., 1 d. c. in each d. c. of 1st. round, putting hook through upper loop only of the stitch. Now with white wool, work one row of 1 s. c. in each stitch of foundation ch., as a finish to lower edge. The trousers are fastened to the body with needle and thread, and drawn together between the leg; with one or two blind stitches. (See picture.)

*To Make the Coat.*—Make with red wool 35 ch., join. 3 ch., 1 d. c. in each stitch of foundation. Work 3 rounds in same manner.

*Fourth round.*—Ch. 3. Work 1 d. c. in each of 4 stitches, 4 ch., skip 4 stitches of last row; 1 d. c. in each of next 13 stitches, 4 ch., skip 4 stitches, 1 d. c. in each remaining stitch. The sleeves are now worked as follows: 13 ch., join. 3 ch., 1 d. c. in each chain. In working last 4 d. c. join to the 4 stitches left in last row of coat. Now lengthen the top of sleeve thus: 1 s. c., then 6 d. c., 1 s. c.; break wool. Then work once around the entire work at the top, 1 d. c. in each stitch of row underneath and in each stitch across top of sleeve, working over the 4-ch. With white wool work once round the end of each sleeve in s. c., also round lower edge of coat and up the right hand side, as shown in the illustration.

*To Make the Collar.*—1 round of d. c., 36 in all, worked with white wool. Turn it over and fasten invisibly to the coat; the neck of coat is drawn with 4 thread to fit closely. Three small white buttons are sewed on the front.

*To Make the Hat.*—Use red wool; 4 ch., join. 3 ch., 3 d. c. in 1st stitch, 4 or 5 d. c. in next stitch, and repeat, making 19 d. c. in round.

*Second round.*—3 ch., 1 or 2 d. c. in each stitch as may be necessary to make 25 d. c. in all. Work the brim as follows:

*First round.*—2 d. c. in each stitch.

*Second round.*—1 d. c. in each stitch.

The edge is worked with white wool over a very small wire to give the proper shape and support, as follows: 1 s. c. in 1st stitch, 1 ch., 1 s. c. in next stitch, 1 ch., and repeat around. A narrow white ribbon is tied around the crown with a close knot in back, with ends about 2 inches long.

## GIRL DOLL'S SUIT.

FIGURE No. 2.—Light-blue split zephyr, white Shetland wool and white zephyr are used in making this suit.

*To Make the Dress.*

—With blue wool make 37 chain, join.

*First round.*—3 ch., 1 d. c. in each chain stitch, putting hook

through upper loop of stitch only. Repeat this row 5 times.

*Seventh round.*—3 ch., 1 d. c. in each stitch for 6 stitches, skip 5 stitches, 5 ch., 14 d. c. in next 14 stitches, skip 5, 5 ch., 6 d. c. in remaining 6 stitches; break wool, not joining the work. This is for an opening in the back of the dress.

*To Make the Sleeve.*—Work 1 s. c. in each of 5 skipped stitches, 13 chain,

join to 1st.

skipped

stitch; turn,

work 1 d. c.

in 1st. of 13

ch., join with

slip stitch in

side of d. c.

on waist, 1

treble cro-

chet in each

remaining st.

of ch. but

one, 1 d. c.

in that, and

join to side

of d. c. on

opposite side

of waist. These

long stitches must

be joined to

the 5-ch. across

the shoulder, 2

or 3 in each,

as may be neces-

sary. Work the



FIGURE No. 4.—CROCHETED CUP AND SAUCER.

Work the other sleeve the same, then work once around the whole in single crochet.

*To Make the Yoke.*—Now use the white worsted, join it to the work and make 3 ch., join with slip stitch in lower



FIGURE No. 3.—MESH STITCH.

loop of single crochet, ch. 3, join in next stitch; repeat.

*Second round.*—3 ch., join in center of 3-ch., and repeat.

*Third round.*—Same as 2nd. This makes one-half the yoke. Work the other side the same. There should be three of the 3-ch. loops on each half of the back, and three rows. The front is worked the same, there being seven of the loops and three rows. The neck is finished with one row of these loops that stand up around the neck, as is also the lower edge of the sleeves. The yoke is fastened down to the dress invisibly, and the neck is drawn in with thread to fit the doll. To finish lower edge of dress work round one row with blue, thus: 1 s. c. in 1st foundation ch., \* 3 ch., 1 s. c. in next ch. stitch; repeat from \*.

*To Make the Plounce.*—With the white wool work 1 s. c. in 1st d. c. of 1st round, \* ch. 3, 1 s. c. in next d. c. and repeat from \*; work 3 rounds more the same, making the s. c. in center of 3-ch. each time. Sew the dress to the doll, and tie narrow white ribbon around the waist.

*To Make the Hat.*—The hat is made in mesh stitch of the blue wool.

To make the mesh stitch: (See figure No. 3.) Make a foundation ch. the length required. *First row.*—1 d. c. in each stitch of chain, always putting wool round the mesh board and making the stitch come at the top. The wool is broken at the end of each row. In working second row the hook is put through upper loop of stitch only. In straight work the mesh board can be left in first row while working next.

Use a mesh board an inch wide in making the hat. Make 5 loose chain stitches. Work 5 mesh stitches in each chain stitch, fasten wool and break. Withdraw the board. This makes the crown. The mesh board can be made of thick cardboard, and as the brim of the hat is narrower in back, the ends can then be cut down to  $\frac{1}{2}$  inch in width. Work 2 mesh stitches in each stitch of 1st row, 6 of them being on the end of board, the first 2 the shortest, next 2 a little longer, next 2 still longer; then make them 1 inch long to second end where the last 6 should be made to correspond with first 6. Remove the board, join ends of work invisibly and finish edge over a wire with white worsted, working 1 s. c. in each stitch. For trimming on hat use 3 threads, white zephyr and one of white Shetland wool. Work over a mesh board  $\frac{1}{2}$  of an inch wide. Two boards are required. Wind the 4 threads of wool around board, not too close together, 14 or 15 times. Now with zephyr make 1 ch., slip hook under one group of wool on board, draw through stitch on hook and make one chain; repeat across, make 1 ch. and fasten. Commence again, holding second board back of first. 1 ch., slip hook through chain stitch of first board, also through 1 group of loops on second board, draw wool through stitch on hook and make 1 chain; repeat across. Withdraw the boards, shake the work out and sew it across the front of the hat around the crown.

## CROCHETED CUP AND SAUCER.

FIGURE No. 4.—The materials required for making this cup and saucer are a ball of No. 14 knitting cotton, a medium-sized steel hook and a yard of narrow ribbon.

*To Make the Saucer.*—*First row.*—Ch. 5., join.

*Second row.*—Ch. 3, 2 d. c. in ring.

*Third row.*—Ch. 3, \* 2 d. c. in 1st and 2nd d. c. of 2nd row, 1 d. c. in next d. c., repeat from \*.

*Fourth row.*—Ch. 3, \* d. c. in 1st and 2nd d. c., 2 d. c. in next, repeat from \*.

*Fifth row.*—Ch. 3, d. c. in each of the 1st 8 d. c., \* 2 d. c. in next, 1 d. c. in next 9 d. c., repeat from \*.

*Sixth row.*—Ch. 3, d. c. in each of the next 9 d. c., \* 2 d. c. in next, d. c. in each of the next 10 d. c., repeat from \*.

*Seventh row.*—Ch. 3, d. c. in each of the next 16 d. c., \* 2 d. c. in next, d. c. in each of the next 17 d. c., repeat from \*.

*Eighth row.*—Ch. 3, d. c. in each d. c. of row.

*Ninth row.*—Ch. 5, d. c. in 2nd d. c., d. c. in next; \* ch. 2, skip 1, d. c. in next, ch. 1, skip 1, d. c. in next, repeat from \* for 38 spaces.

*Tenth row.*—Ch. 3, d. c. in each stitch of 9th row.

*Eleventh row.*—\* 5 d. c. in first stitch, skip next, fasten into next with s. c., repeat from \*. This finishes the saucer.

*To Make the Cup.*—Fasten thread into outer edge of 3rd row of saucer.

*First row.*—Ch. 3, d. c. into each d. c. of 3rd row.

*Second row.*—Ch. 3, 2 d. c. in next d. c., \* 2 d. c. in next d. c., d. c. in each of the next 3 d. c., repeat from \*.

*Third row.*—\* Ch. 3, d. c. in each of the next 8 d. c., 2 d. c. in next, d. c. in each of the next 9 d. c., repeat from \*.

*Fourth row.*—Ch. 3, d. c. in each d. c. of 3rd row.

*Fifth row.*—Same as 4th row.

*Sixth row.*—Same as 5th row.

*Seventh row.*—Ch. 5, d. c. in 2nd d. c., ch. 1, skip 1, d. c. in next d. c., \* ch. 1, skip 1, d. c. in next, repeat from \*.

*Eighth row.*—Ch. 3, d. c. in each d. c. of 7th row.

*Ninth row.*—\* 5 d. c. in 2nd d. c., skip 1, fasten into next with single stitch, repeat from \*. This finishes the cup.

*To Make the Handle.*—Fasten thread to cup at the bottom of top or ribbon spaces, and work d. c. into each of 5 d. c. of cup. \* ch. 3, d. c. into 4 d. c., repeat until there are 8 rows, then fasten to bottom of cup; sew the sides together so as to form a roll.

Stiffen with starch or gum arabic and draw the saucer into place in a large saucer. Place a large handleless cup in the crocheted cup and pull latter into place over it. Shape the handle and dry well. When perfectly dry, remove the dishes and run narrow ribbon through the spaces. If desired, line with soft silk.

## AMONG THE NEWEST BOOKS.

From Doubleday and McClure, New York:

*The People of Our Neighborhood*, by Mary E. Wilkins.

*The Lady of Castell March*, by Owen Rhoscomyl.

*Songs of Action*, by A. Conan Doyle.

*Klondike Nuggets*, by Edw. S. Ellis.

*Life's Book of Animals*, by many Artists.

Keen observation and quick sympathy with every phase of human griefs and gladness are especial endowments of Mary E. Wilkins. Those who struggle with life in the simplest and direst needs of rural existence catch her eyes and ears. Her last book is a collection of nine vivid descriptions of characters moulded by environments and their moral and mental inheritances as are individuals in more open walks of life. Most of these tales are about individuals, but three are of quaint groups who try to be social and to the outside world happy. Miss Wilkins' definite currents—if they can be called currents—have special qualities that are unlike those sought and found by other observers of New Englanders' beliefs, social customs, language and struggles to live. Miss Jewett has her own, and Mrs. Wiggin-Riggs still others, and each draws clear portraits as poetic as they are often amusing and, unhappily, true. This volume of sketches bears on its title page the imprint of two publishers, one being that of Curtis, of Philadelphia. The many friends of Miss Wilkins will be glad to see her portrait fronting

the title page of *The People of Our Neighborhood*, which almost does justice to her charming face.

Wales, just after King Arthur, Merlin and Vivian, King James and his vile entanglements with Spain, is the time and tissue in which the Lady of Castell March lived her young life of courageous devotion to the loftiest codes of honor. She is described as being so wondrous fair that her outlawed handsome, heroic knight at first believed her to be a fairy. He saw her robed in a mantle of shining green sitting before the singing, curling waves of the sea, with a brilliant jewel upon her forehead. In those days and, perhaps, to-day fairies were of human size. The story has a few valorous men and many who were ripened by brute forces that gave them tireless sinews and little fear of death in warfare. As may be suspected, this is an ingeniously bloody romance enacted upon both sea and land. The waves off Wales are touched by an almost impossible beauty through the clever pen of Owen Rhoscomyl, and the Welsh hills wear an unearthly charm that bewitches his readers.

Sturdy souls will be thrilled by reading Conan Doyle's *Songs of Action*. Every verse rings true; though, because the name of its author is not closely associated with birds, the first impulse may be to leave its pages uncut. One of his stirring poems is a stinging rebuke to England for having sold to Germany for a paltry thousand pounds the flagship of Admiral Lord Nelson.

There are stirring songs of battle, of the hunt, the race, the sea and of golf links, of true women and doughty men. Each song has a trill or lilt that finds a hiding place in the memory. "The Home Coming of the Eurydice" is fascinating, its old-fashioned stately rhythm would stir the imagination to depths of emotion even without its tragedy.

*Klondike Nuggets and How Two Boys Secured Them* must have been written by one who knows virgin gold when he sees it, who has toiled with a spade and pick and swung a rocker. The plucky, hardy lads in this story by E. S. Ellis were no common seekers after adventures, though they found many of them. If restless young fellows imagine that getting a fortune is as easy as it is lively in the gold fields of Alaska, this story may assist them to a clearer conception of what it really means to live roughly and associate with men to whom honor is an unfamiliar virtue and honesty equally a stranger. Whether for the sake of acquiring accurate information concerning the Klondike, for the pleasure of reading thrilling experiences in gold fields or to repeat what Roswell and Frank did to win enough money and more to pay for their college course, the book is equally valuable.

An hour of laughter is between the covers of *Life's Book of Animals*. These pictures of creatures are pervaded by human characteristics and jolleries that are eloquent satirical sermons to humanity. Many of the cleverest illustrators and artists have contributed to the *Book of Animals*, thus giving it a value quite beyond the fun of its caricatures.

From Longmans, Green and Co., New York.

*Hope The Hermit*, by Edna Lyall.

Edna Lyall has turned the wheels of time backward two hundred or more years and woven a love-story out of religious differences and political intrigues that were tangled and knotted by dogmas. While many of the characters are historic and make it easy to credit every word of the intricacies of *Hope The Hermit*, yet readers would be glad to doubt many of its cruel happenings and believe that men could never have been so bigoted, so cruel and so lacking in justice. Many of the characters, however, are loyal to honor, tender in friendship and fervent and true in love. The novel is complex and ingenious in plot and holds its readers by a close grip until all its meshes are unravelled and the sun shines fair over lives that the tale has made as realistic and as actual as if studied in flesh and blood. To lovers of romance the story is commended heartily, both for the method of its telling and its human interest.

From The Century Company, New York:

*Good Americans*, by Mrs. Burton Harrison.

*Through the Earth*, by Clement Fozandic.

*Gallops*, by David Gray.

*A Primer of Heraldry for Americans*, by Edward S. Holden. Ills.

*Denise and Ned Toolles*, by Mrs. Gabrielle E. Jackson.

Mrs. Harrison's characters always move in fashionable society. Whoever selects a novel of hers to astraitt his mind from care knows that he will learn the latest phase of social etiquette and the last pretty fashion in dinner giving and gowning. If here and there foolish people are found who crave nobler motives, more chivalric men and women who are not smothered in self-consciousness, and who look for such in Mrs. Harrison's stories, they will be likely to find them; but the minority is pathetic. The largest part of the aims and ambitions of her heroes and heroines do not even hint at a hope of an early millennium, and yet her stories are diverting, even absorbing.

*Through The Earth* is a curiously thrilling and perilous journey, which it is much more comfortable to make in the pages of a book. To make the story probable to imaginative or credulous readers its date is fixed far in the future where many things are possible. A young intrepid lad makes the first voyage to the center of the earth in a steel car pointed at both ends. What is presented as the results of his experiences and observations will stir serious thought and may lead to valuable future experiments in reality.

David Gray is a young writer, a Harvard graduate, the son of a man richly equipped intellectually; the son's endowments are not like his father's, which were poetic and dreamy, for they are stirring, open-aired, piquant and of the earth earthy. The last by no means hints at grossness but simply at active sports in which the horse is a much and properly valued factor. There are ten stories in the collection, of bishops who loved horse-flesh and knew good mounts when they had them, of women who rode, who took fences boldly and who bet on their favorites.

There are lovers in the stories and fates by no means commonplace. The effect of an American girl's courage and wit is brilliantly told. Readers feel as if David Gray had suppressed a world of droll humor in *Gallops* lest he should not anywhere be taken seriously. If he did, he has given out enough fun to carry his readers over many a dull hour, especially if they love horses.

Edward S. Holden has written a valuable little book which he modestly calls *A Primer of Heraldry for Americans*. He justly claims that to know and respect one's honorable forbears is one of the finest and most wholesome instincts of civilization, and the symbol of this knowledge should have a place in all the arts. The little volume is rich in illustrated information of heraldic devices, ciphers, crests, mottoes, etc. As a handbook it is most welcome and convenient for trustworthy reference.

A charming little girl is "Denise," who is given everything that is rare and beautiful. "Ned Toolles" is her pony, to whom is also given everything a quadruped can want. The story, which is said to be a true one, is richly illustrated. Good little women who receive less must not be made unhappy by Mrs. Jackson's account, because too many toys generally bring not happiness but the contrary. Satisty is misery for children as well as for mature people.

From D. Appleton and Company, New York:

*Dicky Monteith*, by T. Gallon.

A delineation of a character too good to be bad and too bad to be good is that of Dicky Monteith. A heart full of sweetness and a weak head and will is by no means a rare combination, as everybody knows, Dicky's peculiar combination and his uncommon opportunities for displaying the same are the materials out of which a delightful love-story is woven by Gallon. Its heroine is as peculiar for her steadfast beliefs in her unacknowledged hero and as persistent in her practical helpfulness as Dicky is in foolish but lovable impracticalities. Conscience and fidelity, though not known by name, ruled Sally the wif, but Dicky knew their names and their retributive activities, which tortured his own spirit and person. He blinded them and crushed them and got away from them whenever he could, but retribution was never far off. *Dicky Monteith* is a wholesome story that leaves a trail of the best influences after it.

From J. B. Ogilvie Publishing Company, New York:

*The Fate of a Soldier*, by Henryk Sienkiewicz.

The author of *Quo Vadis* recognizes the awfulness of a soldier's experiences and their brutalizing influences upon his character when he fights under compulsory mandates and not from the high motive of patriotism or to secure justice to his fellow-men. His pen is a skillful portrayer of fighting at the order of an ignoble commander. I. Christian Bay has translated *The Fate of a Soldier* directly from the Polish. It is an appallingly vivid tale of brutalizing processes. This soldier is ordered to the front to fight with and for the Germans against France. He has no sympathy with the intention of the warfare and, in fact, knows little or nothing of its purpose. He is to obey and to kill, and that is the whole of his duty. He has a savage fondness for fighting when his sword is once colored with blood; and he is called brave. Since he cannot in his position be promoted, he is given the Iron Cross from time to time and goes home in due course a hero covered with proofs of stalwart slaying of another country's foes. His life is dull on the old farm after the first few weeks and his story has been told to everybody that will listen; his savagery finds a way to be cruel to his wife and son, and his craving for excitement leads him to the beer-house night after night. His record and medals are too honorable for industry—result, loss of home and of self-respect with it.

From Stuyvesant Publishing Company, New York:

*Four Months After Date*, by Randall Irving Tyler.

This is "A Business Romance" according to the sub-title, and it does not mislead its readers. Those who know the subtle ways of men who deal in futures will be deeply interested in the story, and those who are not and desire to find out the mysterious methods of Wall Street may learn by this brilliant novel. The domestic part is closely interwoven with its financial threads, each influencing results. It is a warning as well as an enlightenment, because after much peril safety is reached through cool wisdom and much pain; few speculators in stocks need anticipate such luck. It is a story for women as well as for men. After reading the book anyone, wedded or single, will hold the other sex in higher esteem.



From The Macmillan Company, New York.

*The Shape of Fear*, by Elia W. Peattie.

*The Loves of the Lady Arabella*, by Mollie Elliott Seawell.

A bundle of ghostly tales—thirteen of them, as the number should be—not fearsome tales but pathetic, quaint or kindly, as though ghosts when not slandered could if they chose be entertaining visitors, is this little group of stories named for its initial narrative *The Shape of Fear*. Beside the story itself its significance is of much worth. It indirectly shows its readers that fear is most to be feared of all invisible things or emotions. "The Grammatical Ghost" is a tale of a dainty spinster who refused to abide in a house, even though she loved it, because visitors were reckless of verbal connections and split their infinitives. "A Spectral Collic" is far from blood-curdling, and "An Astral Onion" is the ghost of a dear sweet fidelity that abides without a body to make it always visible, helpful and merry. "The Story of an Obstinate Corpse" is whimsical, but under its drudgery creeps the inexplicable fact that those who are strong of will leave trails of their obstinacy dragging a long way after they are dead.

Novels of introspection, morbid, mental and physical characteristics, unwholesome religious beliefs and practices and neurotics or degenerates generally, have had their deteriorating way with the public; but it is ended for the present, and a more muscular and robust novel has succeeded. Of this wholesome sort of romance is Mollie Elliott Seawell's story *The Loves of the Lady Arabella*. The heroine was as beautiful as the traditional houri and as satanic as the arch fiend. Men were brave and sinful, and women were ready to weep and faint when it suited their needs, talents for such accomplishments having been duly cultivated. This story is dated in those glorious days when Jared Nelson ruled the seas and high courage was everywhere that sailors and soldiers were found. The writer of *Lady Arabella's* biography is a careful student of history, who has kept closely to the stirring facts of the times, also to the great originators and movers of events. The tragic moment—or rather the most tragic—is when a too ardent lover is to be hanged for capturing the heroine and running off with her in a coach to Scotland. It was a mortal offence at that time to carry off an heiress against her will, or even with it if any one cared to prosecute the offender. The story is a breezy and uncommonly clever one that amuses and in a historic way instructs its readers while diverting them hugely.

From Frederick A. Stokes Company, New York:

*The Christian Teaching*, by Lyof N. Tolstoi.

*The Destroyer*, by Benjamin Swift.

Tolstoi, born and living under a tyrannous rule, both material and spiritual, has evolved a religion as severe as his country's laws; and yet he has won many disciples, if not practical followers, in lands of freedom. Ascetics may be able to follow his directions, but there are few if any healthy-minded men and women who would not go mad in attempting to obey his precepts strictly. An abiding self-consciousness is necessary, absolutely essential to an acceptance of the creed which he has formulated. He instructs his disciples how to save their own souls—at least, so he believes—but does not inspire much interest in the souls of others, an aim which is not held by our best instructors to be the highest spiritual ideal. Self-forgetfulness and not self-consciousness has made Saints; and yet no one can read *The Christian Teaching* without being uplifted in aspirations. Woeful to state and family would be its complete acceptance. It is doubtless true that the potency of all reforms lies in its keynote, which is and must be struck an octave too high that it may be clearly heard. Tolstoi has no dealing with spiritual evolutions; he desires, commands an abrupt revolution in the modes of living, in creeds, attitudes toward everybody and especially toward ourselves. He writes that it is destructive to the best there is in man "to retain for one's exclusive use the necessary articles of clothing, tools, or a piece of bread for to-morrow." This is his proffered escape against the sin of avarice. He says, "One can without caution love one's enemies, unattractive people, strangers and altogether give one's self up to this love, but one cannot without caution love the members of one's own family, because such a love leads to moral blindness and justification of sins." Is it strange that visitors to Tolstoi pity his wife and children whom he commands, so it is said, to work in the fields for the reason that the peasants do?

*The Destroyer* is a tragedy to shiver over. It is by no means easy to spend any time with a lunatic, to seek him for amusement is too unnatural to be contemplated by wholesome

natures. Benjamin Swift has set before us as a diversion a disordered mind and not a vivid one. He may have meant his story to be of some moral or scientific value to the world, but if he did, his purpose is too obscure or too subtle to be recognizable by readers of ordinary intelligence. A man who has been insane before marriage and goes mad again a few hours after his wedding pervades the story and, indeed, is its central interest. Next to this hero is a young priest who wears of his vows and removes his cassock. An Anglo-Russian girl is the wife of the former and innocently in love with the ex-priest. The horror of it all is described with a skill and brilliancy that deepens useless pain. While it must be confessed the cleverness of the story fascinates one, it cannot in any way justify its telling. The writer makes love the destroyer, another affront to truth and good taste.

From J. P. Lippincott Company, Philadelphia:

*A Fight with Fate*, by Mrs. Alexander.

*The Mighty Atom*, by Marie Corelli.

A novel for the habitual reader of fiction is Mrs. Alexander's last book *A Fight with Fate*. Its characters are uncommonly diverse, but none of them villainous—only vicious by selfishness, a permanent habit with them. Mrs. Alexander tells her stories in a simple, natural fashion. Her plots apparently arrange themselves, as they do in social life generally. She seldom if ever leaves her readers discontented regarding the fate of those to whom she has introduced them in that intimate way which is the pleasure and privilege of an originator of people. Then, too, her descriptions of places and objects are definite while not too elaborate in detail. Mrs. Alexander is a blessing to minds that really need an escape from worry, hard conditions and over-much care and toil, whether they are scholars or craftsmen.

Marie Corelli tells many truths and not always or even usually in a pleasant way. She also points out what she believes to be inevitable wrongs, but they are not always to be escaped, so dependent is the character upon physical conditions and physical inheritances. That her books are worth reading to one who is just can deny. If she is a genius, many of her constitutional vagaries, her egotism and her sharp temper may be pardoned because insanity is close kin to genius—at least, so alienists assure us. Were it not for Corelli's viciously spiteful form of dedication in *The Mighty Atom* the book would be read to advantage by all educators. But such a commencement even with truth for its inspiration hurts its real values sorely. Avoid its inscription and read the story without prejudice. Its lessons may be a help.

From Lee and Shepard, Publishers, Boston:

*Songs of War and Peace*, by Sam Walter Foss.

*The Boys with Old Hickory*, by Everet T. Tomlinson.

Foss writes ballads which have a meaning that is more subtle than the music of rhythm or the lilt of perfect measure. If here and there the polish of perfection is missing from their form, there is recompense in their motifs and in the nobility of their meanings. For example, "The Two Brides" touch life with a potent significance, and "War" is an oft-quoted story that thrills with the inspirations of deadly perils and with the late conflict with wrongs that torture the weak. This is the closing verse of "War":

"Ah, the god-like stuff that's moulded in the making of a man!  
It has stood my iron testing since this strong old world began.  
Tell me not that men are weaklings, halting tremblers, pale and slow,  
There is stuff to shame the scraphs in the race of men I know.  
I have tested them by fire and I know that man is great,  
And the soul of man is stronger than is either death or fate;  
And where my bugle calls them under any sun or star  
They will leap with smiling faces to the fire test of war."

Tomlinson knows how to interest youth, having succeeded in many volumes, each largely historic. His latest, *The Boys of Old Hickory*, is equal to his best. It describes the closing campaign of the War of 1812 in a vivid portrayal that is as trustworthy in detail as it is possible to write. Historians with equal truthfulness and unbiased judgments see events each from his own standpoint and describe them accordingly. The most interesting part of this story is the fact that peace had been proclaimed many a day before the news of it could reach General Jackson at New Orleans; consequently, needless tragedies occurred and much heroic suffering was endured for lack of the speedy communication for which to-day we almost forget to be grateful.

## HOUSEKEEPERS' DEPARTMENT.

(This department is open to all inquirers desiring information on household topics of any description.)

**INQUIER:**—Any large department store keeping house-furnishing goods will supply you with aluminum cooking utensils. For baking powder biscuit, take

A quart of flour,  
Two heaping tea-spoonfuls of baking powder,  
Sweet milk to moisten,  
A tea-spoonful of salt,  
Two even table-spoonfuls of lard.

Place the salt in the flour, which should be measured before it is sifted; stir well, add the baking powder and sift once more. Rub the lard into the flour, using the back of a spoon; and when it is thoroughly mixed with the flour add the milk to moisten. The dough should be just moist enough not to stick to the board; it should not be at all hard or the biscuit will be hard and dry. Mold the dough a moment, sprinkling the board with flour, and when it forms a smooth ball roll it out an inch thick. Cut the sheet into cakes with a small round cutter and place them in an ungreased tin. Bake for thirty minutes in a moderately quick oven. This quantity will make one dozen large biscuits, or eighteen if cut to a smaller size. Some cooks prefer butter to lard in making biscuits, but if the lard is perfectly sweet it is preferable. Sour milk biscuit is made in the same way as the baking powder biscuit, except that the butter should be omitted and a tea-spoonful of soda substituted for the baking powder. The milk should be rich.

**JACK'S WIFE:**—To make boiled dumpling crust without lard or butter: Sift a pint of flour in a basin, salt it as usual, then pour on it a fine stream of boiling water from the spout of a kettle, pouring slowly, so as not to overflow the flour: mix the flour and hot water with a spoon until it is a nice soft dough that you can handle. Place it on a well-floured biscuit board, give it two or three turns and it is ready for the fruit. This crust is easily digested and is altogether lighter and nicer than that prepared in the old way with lard or butter.

**FASTIDIOUS:**—If the starching is properly done, the irons clean and smooth and the mind unperturbed by the groundless dread of ironing starched linen, there is no reason why the result should not be creditable to the ironer and satisfactory to the most fastidious wearer of linen. If a more glistening surface be desired, a little gum-arabic water may be mixed with the starch. A couple of ounces of the gum dissolved in boiling water, strained and bottled, will supply the laundry for several weeks, as a table-spoonful of the solution is sufficient for a quart of starch.

**A READER:**—Soup must have time to cook and should always boil gently, so that the meat may become tender and give out its juices. Allow a quart of water and a tea-spoonful of salt to each pound of meat. Soup meat must always be put down in cold water. Skim well before it comes to the boiling point, and skim off superfluous fat before putting in the vegetables. The vegetables most used in soup are carrots, leeks, parsley, turnip, celery, tomatoes, okras, cabbage, cauliflower, peas and potatoes. To color brown, use browned flour or a little burnt sugar. Spinach leaves give a fine green color. Pound the leaves, tie them in a cloth, squeeze out all the juice and add this to the soup five minutes before serving. This is also used to give color to mock-turtle soup. You may color soup red by putting in the strained juice of tomatoes or the whole tomato, if it is run through a sieve. Grated carrot gives a fine amber color. Okra imparts a pale-green tinge.

**MARGHERIE:**—To make sauce piquante, put a large spoonful of sweet butter in a stew pan, slice into it two onions, two carrots, a little thyme, two cloves, two eschalots and a bunch of parsley; add, if liked, a clove of garlic. Let them cook until the carrot is soft, then shake in a little flour; let it cook for five minutes more, and add a cupful of beef or veal stock and half a cupful of strong vinegar; skim and strain through a sieve. Add salt and pepper when boiling. This sauce is agreeable on cold meats.

**M. M. B.:**—To make a rose-jar, place in an ornamental china jar three handfuls each of fresh damask rose leaves, sweet pinks, stock-gilly flowers and any other fragrant blossoms obtainable. Arrange each variety of flowers in a separate layer, and strew

each layer thickly with powdered orris root. If desired, a mixture composed of equal quantities of powdered cloves, cinnamon and nutmeg may be stirred with the flowers before they are placed in the jar. Everything used should be perfectly free from moisture. Cover the jar closely, removing the top occasionally when it is desired to perfume the room. To make a rose pillow, place the rose leaves in a warm oven and when they are thoroughly dried use them to fill an unbleached muslin pillow. For the outside cover use any preferred material.

**Mrs. A. J. P.:**—To put up dill pickles, select smooth cucumbers of medium size, wash them thoroughly in cold water, and pack them in a cask, placing first a layer of dill (aromatic seeds so well known to German cooks) and vine leaves, then a layer of cucumbers and so on until the desired quantity has been obtained. Then tightly close the barrel, make a brine from nine quarts of water to one of salt and pour enough through the bung-hole to well cover the cucumbers. After two or three days drain the brine from the cucumbers, boil again and after it has cooled pour it over the cucumbers. The bung-hole in the top of the barrel is left open until the cucumbers begin to ferment, after which it is closed with a stopper. To obtain a good result, the cucumbers should be kept well under the brine. When the barrel is opened a stone should be placed on the pickles to keep them down.

**READER:**—Linen which it is desired to have quite stiff should be dipped in raw starch; this is prepared by dissolving the starch in cold water, the exact proportions being regulated by the degree of stiffness required. After dipping it in raw starch examine to see whether the residuum of starch has accumulated upon it. If it has, stir the starch in the basin thoroughly, dip the article in it again and after squeezing it examine. If there is no white deposit upon it, no trouble need be feared in ironing it, but if there is still evidence of a starchy sediment, rinse the article in cold water, add a little more water to the starch in the basin, stir it well for two or three minutes and before it has time to settle again dip the article in it. Whether it be cuff, collar or shirt bosom, never roll it up in a crumpled condition, but rub it smooth before laying it in the basket. When the time for ironing arrives lay the article smoothly on the board, and with a damp cloth rub out all the wrinkles and as much moisture as you can; then lay a piece of linen over the surface and iron over it with an iron that is perfectly clean and as hot as it can be used without scorching the fabric. Let this process be quickly gone through with and then pull off the cloth. If there are any wrinkles or blisters upon the linen, rub them out with the first linen cloth (not the one that was ironed over) dipped in the starch, which should be well stirred. Then with the surface uncovered iron it until it is thoroughly dry and as glossy as the taste of the wearer demands.

**EXPERIMENTER:**—To make concentrated essence of musk: To half an imperial pint of boiling distilled water add an ounce (avoirdupois) of grain musk (Tonquin or Chinese preferred), and digest them together in a close vessel with frequent agitation until the liquid is cold: then add three pints and a half of rectified spirits (ninety-five per cent.) and half a fluid ounce of liquor of ammonia; having closely corked the vessel and tied a wet bladder securely over it, digest the whole for a month or longer, shaking frequently. The vessel containing the mixture should be placed during this time in a room exposed to the sun in Summer and in an equally warm situation in Winter. At the end of the required period decant the clear portion of the liquid and filter it if necessary. It is a common practice to add a little essence of ambergris to the filtrate; if preferred, one or two drachms of ambergris may be placed in the vessel just after the spirits are added. The bottle should not be set in the full light of the sun, but in a position warmed by its rays. The addition to each pint of spirits of one fluid drachm of liquor of ammonia greatly increases the solvent power of the spirits and thus adds to the fragrance of the essence. To facilitate the action of the menstruum it is best to rub down the musk or other substance in a mortar with a small quantity of lump sugar, always remembering to rinse the mortar once or twice with a little of the spirits, so that none of the perfume may be lost. Filtration or exposure to the air in any way should be avoided.

# A Christmas Gift to Women.

The Christmas season is the season of giving. It is the time of joy and gladness for all who have health. But to suffering women, old and young, who are worn-out, broken-down, by backache, bearing-down pains, nervous headache, dizziness, tired feeling or lassitude, pains or aches in the limbs, etc., Christmas brings no joys. To all such sufferers

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### ANSWERS TO CORRESPONDENTS.

**VALENTINE:**—A dress of blue, Nile green, shrimp or shell pink, or heliotrope silk should prove becoming.

**GYPSY:**—In doing up muslins and piqués failure is not generally due to the washing but to the starching. Use a good sized panful of starch in which three or four inches of spermaceti candle have been melted while hot. The articles should be thoroughly squeezed from the starch and folded while wet between folds of old sheeting or table linen. They should then be passed through a wringer. All lumps of starch are thus removed. Piqués should be ironed as lightly as possible, and the iron must never come in contact with the outside surface of the piqué. An old cambric handkerchief is best to use under the iron when absolutely necessary to iron on the right side. Bleaching in the sun on the grass will render the piqué skirt perfectly white.

A French dye, which is really more of a dressing, is perfectly harmless, and is made as follows: Set a bowl in boiling water, and in it melt together four ounces of white wax and nine ounces of olive oil. When the two are thoroughly blended, stir in two ounces of powdered burned cork. This forms a sort of pomade, which should be spread on the hair and then well brushed in. It gives a lustrous, life-like blackness to the hair, and changes the color instantly. It goes without saying that the hands and dress must be well protected during the application. If a brown tint is desired, the cork may be omitted and the oil colored by steeping in it for a week before mixing an ounce of walnut bark tied in coarse close muslin.

**READER:**—To make a silk rag portière, tear the pieces of silk into strips of even width and any length, and sew them together without any regard to color. Let the pieces lap slightly, and stitch them together with silk. As you sew the strips, wind them into balls, and when you have a sufficient quantity send them to any portière weaver, giving dimensions of your door. He will furnish the necessary warp. About one pound of silk will be needed to make a square yard of portière. Portières should be fifty-four inches wide and three yards long.

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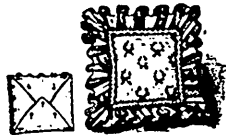
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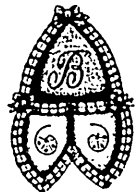
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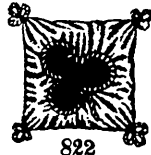
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(Continued.)

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**HAZEL A.**:—Young misses frequently follow their elders in the arrangement of their locks. The front and sides of their tresses may be waved and drawn back in Pompadour suggestion, and the back may be fastened below the crown by a shell buckle or ribbon and permitted to fall free below, the hair having been slightly waved or braided. When removed from the curling tongs or wavers, the hair should be allowed to cool before combing out the waves. Brush the hair constantly to obliterate the part. Persist in this every night, if you wish to attain good results.

**ANXIOUS**:—The following is a good prescription for red nose. Take

- Muriate of ammonia ..... 1 drachm.
- Tannic acid ..... ½ drachm.
- Glycerine ..... 2 ounces.
- Rose-water ..... 3 ounces.

Mix the ingredients, saturate a piece of cotton with the lotion every night and bind it on the nose: If the cause of the redness is suspected, combine internal treatment with the external if you desire a speedier and more satisfactory result.

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- Wool fat ..... 1 ounce.
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- Spermaceti ..... 1 ounce.
- Olive oil ..... 1 ounce.
- Camphor gum ..... ½ ounce.

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.. Dress Goods.**



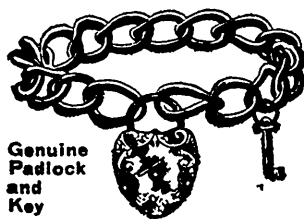
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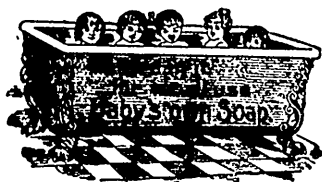
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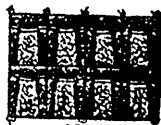
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Shoe-and-Slipper Bag (To be Made with Eight or Fewer "ockets"). One size: Price, 5d. or 10 cents.



718

Mandolin Cover. One size: Price, 5d. or 10 cents.



1828

Cover for Bicycles having Dropped Handle Bars. One size: Price, 7d. or 15 cents.



925

Violin Cover. One size: Price, 5d. or 10 cents.



1746

House-wife. One size: Price, 5d. or 10 cents.



1746

Tennis Racket Cover. One size: Price, 5d. or 10 cents.



1216

Hat-bag or Ark-Bag. One size: Price, 5d. or 10 cents.



1510



828

Sofa-Pillow. One size: Price, 5d. or 10 cents.



816

Head-Rest. One size: Price, 5d. or 10 cents.



4514



4514

Shawl and Travelling Case. One size: Price, 5d. or 10 cents.



820

Head-Rest. One size: Price, 5d. or 10 cents.



1522



1522

Sewing-Table Cover and Pockets. One size: Price, 5d. or 10 cents.



825

Mouchoir-Case. One size: Price, 5d. or 10 cents.



4799

Soiled-Clothes Bag. One size: Price, 5d. or 10 cents.



1829

Cover for Bicycle having Raised Handle Bars. One size: Price, 7d. or 15 cents.



2999

Pattern for Stocking Bag. One size: Price, 5d. or 10 cts.



717

Banjo Cover: 2 sizes. Medium and Concert-Grand. Price, 5d. or 10 cents.



714

Pattern for Tea-Cosy. One size: Price, 5d. or 10 cents.



815

Catch-All. One size: Price, 5d. or 10 cents.



703

Duster (To be Used on a Broom in Dusting Walls, Pictures, etc.): 3 sizes. Lengths of Broom-Head, 16, 18 and 20 inches. Any size, 5d. or 10 cents.



1594



1594

Ladies' Work Pouch and Apron. One size: Price, 5d. or 10 cents.



1594



780

Mantel-Lambrequin: 5 sizes. Widths, 5 to 9 feet. Any size, 7d. or 15 cents.



1452

Window-Lambrequin: 5 sizes. Widths, 4 to 8 feet. Any size, 7d. or 15 cents.



821

Catch-All. One size: Price, 5d. or 10 cents.



929

Ladies' Folly Bag (For Shopping, etc.). One size: Price, 5d. or 10 cents.



3680

Ladies' Hose and Shoe Bag. One size: Price, 5d. or 10 cents.



827

Catch-All. One size: Price, 5d. or 10 cents.



779

Window-Lambrequin: 5 sizes. Widths, 4 to 6 feet. Any size, 7d. or 15 cents.



1451

Mantel-Lambrequin: 5 sizes. Widths, 5 to 7 feet. Any size, 7d. or 15 cents.



778

Window-Lambrequin: 5 sizes. Widths, 4 to 6 feet. Any size, 7d. or 15 cents.



781

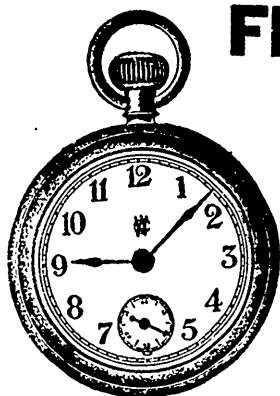
Mantel-Lambrequin: 5 sizes. Widths, 5 to 9 feet. Any size, 7d. or 15 cents.



Lasts long lathers free—  
a pure hard  
soap—low in price—highest

in quality—the most economical for every use.  
That Surprise way of washing—gives the  
sweetest, whitest, cleanest clothes  
with easy quick work. Follow the directions. Saves  
weary work—much wear and tear.

Surprise Soap is the name—don't forget.



**FREE**

A Handsome Watch, Stem Winder and Stem Setter, Arabic or Roman Dial, American Movement, guaranteed timekeeper. In either Gold Plate or Nickel Silver Case, or a Beautiful Ring, Stamped and guaranteed Solid Gold, with 8 choice Opal Settings, or a small but genuine Diamond Setting; or an Autolamp with Book of Instructions.

No money required. Simply send us your name and address and we will send by return, postpaid, 8 boxes of the Famous Old English Remedy: Price's Sarsaparilla Blood Pills, the best remedy in the world for impure blood, liver and kidney diseases, rheumatism, general debility, dyspepsia and all stomach troubles. We want you to sell them at 35 cents per box to your friends or neighbors. When sold remit the amount to us, and we will give you for your trouble any one of the above premiums you may choose. You take no risk as pills are returnable if not sold. Write at once and earn one of these beautiful presents. Mention this paper.



PRICE MFG. CO., 88 Bay St., Toronto, Ont.

The Actual Sale of the DELINEATOR in Canada during the five years, 1893-1897 inclusive, averaged 23,721 copies a month. If you want a medium for advertising in the homes of the people, write us for terms.

## HEALTH IS WEALTH

Absolute health is preferable to a goodly balance in the bank. Better a well poor man than a sick rich one. The well poor man can be happy; the sick rich man, never.

We offer in the **ELECTROPOISE** an instrument that will make well and keep well. Prevention is better than cure. Wear the **ELECTROPOISE** a few minutes each day, and you'll not be troubled with sickness; but if you are already afflicted, conscientious use of the **ELECTROPOISE** one hour a day will bring back your normal health. The **ELECTROPOISE** cures without medicine. It enables the body to take on oxygen through the pores of the skin, giving the lungs an enlarged capacity for its reception and disposal. Oxygen is the great purifier. Once well into the system it does its own work, forming new tissues, cleansing the blood, building up and making well.

The **ELECTROPOISE** costs Ten Dollars, but the first cost is the only one. It can be used on any member of the family, for any disease, will last a lifetime, and saves all doctor's and drug bills.

### NERVOUS PROSTRATION.

1001 Washington Ave.,

ST. LOUIS.

For some weeks I have tested the Electropoise in my case, and I am delighted with the result. My case was obstinate nervous prostration, indigestion, insomnia, etc., rendering me unfit for duty for more than three years. So far the Electropoise has done more for me than all other treatments. Chronic subjects need not hesitate in giving this wonderful little instrument a trial as I did.

I am, gratefully yours,

G. W. McCOOLE.

G. W. McCOOLE MANUFACTURING CO.,  
G. W. McCOOLE, Manager,  
ST. LOUIS, MO.

Miss Anna Casey, Chicago, Ill. —

Your favor at hand. I can truly recommend the Electropoise, and don't think you would regret its use. I spent two months, October and November, 1891, with Dr. —, at — Sanitarium of your city, at an expense of \$25 per week, and yet he, like all others, failed to give back to me the health wanted.

The Electropoise gives better satisfaction and comes nearer doing what is claimed for it than any thing else I know of. Very respectfully,

G. W. McCOOLE.

Send for full information and terms to agents by addressing

### ELECTROPOISE CO.

ROOM 60, 1122 BROADWAY  
NEW YORK CITY, U.S.A.

Instruments Delivered Free of Duty

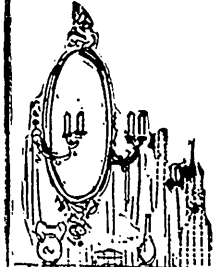
### HEART TROUBLE.

MAXWELL Ont., Jan. 6th, 1897.

I commenced using one of your Electropoises in June, 1895, for valvular heart trouble and neuralgia of the same organ. I realized improvement from the first, and in several to you my sister stated the great benefit derived from its use. My heart does not trouble me now, except when I over exert myself, then I feel a slight pain in it. I only wish we had heard of it sooner, as it would have saved us a great deal of useless expense. We would not part with it for any amount of money if we could not replace it.

Very truly,

J. D. STERLING.



## EARN A WATCH



Earn this valuable Watch, Chain and Charm by selling twenty **Topaz Scarf Pins**, at 15 cents each. Send your address and we forward the Pins and our Premium. List, postpaid. No money required. These Pins will almost sell themselves, for the Topaz has all the brilliance of the best diamonds, and has never before been offered at anything like this price. The Watch is neat in appearance, thoroughly well made, and fully guaranteed. Unsold Pins may be returned. Mention this paper when writing.

THE GEM PIN CO., Freehold Building, Toronto, Ont.

### ART NOVELTY ROOMS



Accordion and Knife  
Pleating, Fluting  
and Pinking.  
Hemming Chiffon,  
and Tucking, Cording  
and Stitching.  
Manicure and Chiroplast.

FORD'S HAIR RENEWER  
\$1.25

References: W. A. MURRAY, W. SMIT & CO.

C. STEDMAN FIEROE

3 King Street East, TORONTO.

### SUPERFLUOUS HAIR

Because women have been so unmercifully humbugged in the past, they can't be blamed for being sceptical when we claim to have a recently discovered treatment which actually kills hair growth. No discoloring or burning hairs, but destruction by absorption. Not a cosmetic, but a distinctively medical treatment, based on reason, common sense and practical knowledge. Write for information.

THE MONOGRAM CO., - 107 Pearl St., NEW YORK

From Halifax to Vancouver come orders for

### DR. JAEGER'S UNDERWEAR.

It is the Best, and there is a growing demand in Canada for a good thing. Send for New Price List. For

### XMAS PRESENTS

nothing is so acceptable as a pair of

### JAEGER'S FLEECE SLIPPERS.

Men's, \$1.50; Ladies', \$1.30; Children's, 75c to \$1.00. Mailed for 10c extra.

### CENTRAL DEPOT

85 King St. W. - TORONTO

## A Society Woman

is more criticised than other folks for not using stylish stationery. She is expected to have note paper that characterizes her individuality—of exactly the correct form.

Our latest creation is a most charming line called

### "FRENCH CREPON"

A pure linen paper exactly resembling the beautiful fabric named from. Manufactured in Cream, Azure, Syrian and Rose color. Put up in handsome boxes containing eighth of a thousand, with Envelopes to match. It can also be obtained in the new **Empress Shape Envelope and Note**.

Ask to see the new "French Crepon" Note Paper. If your Stationer has not yet received it, write for Sample to

THE BARBER & ELLIS COMPANY, Limited,

Nos. 43, 45, 47, 49 Bay Street, TORONTO, ONT.



# PEMBER'S Fall Hair Goods Styles



The Latest Style.



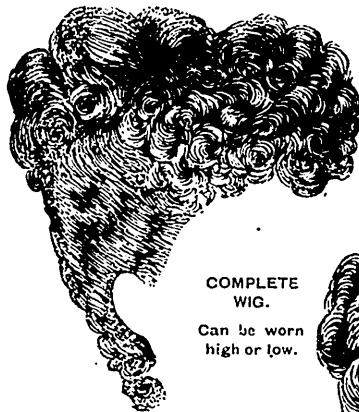
W. T. PEMBER  
Hair Dealer and Scalp Specialist.



An Artistic Coiffure.



One of our Latest Bangs.



COMPLETE  
WIG.

Can be worn  
high or low.



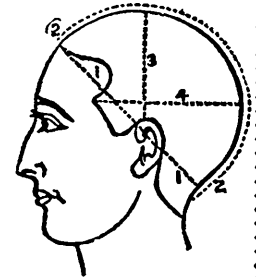
A Pretty, Parted Bang.



For Back of Neck.



Curly Coiffure.



MEASUREMENT OF WIGS.

- No. 1—Circumference of the Head.
- No. 2—From the Forehead to the Neck.
- No. 3—From Ear to Ear over Top of Head.
- No. 4—From Temple round the Back.

For Scalpettes or Toupees, send cut of Paper Pattern of Bald Spot.

ANY OF THE ABOVE STYLES SENT BY MAIL.

When ordering, please enclose amount (Post Office Order or Express Order).

WE CAN SUIT YOU AS WELL IN HALIFAX AS VANCOUVER

PHONES  
2275  
2553

**W. T. PEMBER** 127, 129 and 778  
Yonge Street, - TORONTO



## Ward's Celebrated Fertilizer

For Pot Plants and Flowers  
IN TABLET FORM

No more trouble in raising house plants. Has no odor and is not poisonous.

One tablet is sufficient for a plant in a pot six inches in diameter.

Fifty tablets in box. Price, 10 cents per box; by mail 12 cents.

For sale by Druggists, or mailed by—

**CANADIAN SPECIALTY CO.,**  
38 Front Street E TORONTO, Ont.  
Dominion Agents.

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OF CANADA

C. B. SCANTLEBURY

Belleville Kingston Winnipeg

Sample books of Choice Wall Paper for Residences, Churches, Offices, Lodge Rooms, Public Halls, Hotels, Stores and our booklet "How to Paper" sent free to any address. Write a Postal.

Mention what prices you expect to pay; the rooms you wish to paper and where you saw this advertisement.

We pay express charges.

Mail Order Department at Belleville, Ont. Address all communications there.

## LADIES

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ATTENTION

Furnishing the very best help in all necessities, intricacies, emergencies and vexations that puzzle a housekeeper in every department of her duties in the home. Household Management, Domestic Cookery, Home Furnishing, Home Decoration, Polite Department, Trying Emergencies, Care of Children, Games, Amusements, General Hints, Etc.

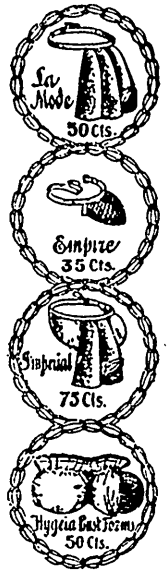
Very carefully prepared, after laborious research, by a skilled corps of experts in the different departments.  
Bound in Cloth, in one volume, 644 pages, 231 illustrations. Price, \$1.25.

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Wesley Buildings

TORONTO, ONT.

CANVASSERS  
WANTED



The **B. & C. Corsets**  
**Waists**

AND

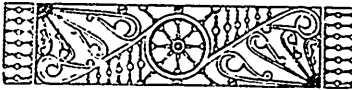
**BRAIDED WIRE FORMS**

Give Satisfaction to the Wearer.

Manufactured only by

**BRUSH & CO., - TORONTO.**

**One Sent Free.**



**LADIES**—Send your address, and we will forward our CATALOGUE OF **Grill and Moorish Fretwork** for Arches, Screens, Bay Windows, etc.

**OTTERVILLE MANUFACTURING CO.**  
LIMITED  
OTTERVILLE, ONT.

**R & G**  
**CORSETS**  
**ARE THE BEST**

**HOW QUALITY TELLS IN FOOD PRODUCTS.**

By S. J. Browns, M.D.

It is often said that "we eat too much," and however true this may be, no doubt can exist that more attention is often paid to the question of quantity, and less to that of quality, than should be the case. The proper selection of food is nevertheless receiving more attention than it formerly did, and this is a hopeful sign of the times. Yet it continues to be necessary for the physician and the sanitarian, through the medium of the hygienic press, to urge the importance of a careful selection of food and to impress on those intrusted with the duty of household catering the wise saying: "Use none but the best."

We have had occasion to investigate, for the benefit of our readers, Bovril, offered by Bovril Limited, Montreal, Canada. We can say after having made an analytical examination, and subjected this product to the usual trial in our chemical test kitchen, that housekeepers who use it will act with wisdom. Ample evidence that it is pure, of even and uniform excellence, and essentially wholesome, has been secured through our examination. The samples used in our expert tests did not reach our hands from the firm in response to any request for samples for examination. We got them in the open market, and none but ourselves know that any special use was to be made of them. And we say that Bovril should be sought by housekeepers, who can get it on demand from their dealer if they are determined to act upon the advice of the hygienist and use only the best. And in selecting a food product like Bovril she will be faithfully discharging her duty to the household.—*American Journal of Health.*

**ORIENTAL.**

Who, when the silent wrinkle steals  
On brow and cheek, its ravage heals,  
And e'en the freckle's stain conceals?  
Who but Gouraud.

His *Oriental Cream* leaves not  
On Beauty's skin the faintest spot,  
But drives away the pimple spot,  
Gouraud (T. Felix).

Who gives back the charm to beauty's cheek,  
When time or sickness makes them weak?  
"Tis *Oriental Cream*," the ladies speak,  
From my Gouraud's.

**A BEAUTIFUL  
SOLID GOLD SHELL RING  
WITH A SIMULATING  
BIRTHDAY STONE  
MOUNTED IN GENUINE BELCHER SETTING**



**FREE**

YOU PAY NOTHING  
SIMPLY SEND YOUR NAME  
AND ADDRESS ON POST  
CARD PLAINLY WRITTEN  
and we will send you

Twelve packages of **PETAL PERFUME** (a con-

trabation of the sweetest flowers) to sell for us, if you can, at 10 cents per package. When sold send us our money, \$1.20, and we will send you **FREE** one of our fashionable **BIRTHDAY RINGS**.

Perfume returnable if not sold. Mention this paper.

**PETAL PERFUME COMPANY,**  
91 Adelaide St. - Toronto, Ont.

Each month is dedicated to a precious stone, and, according to the Greeks and Ancients any person wearing the enchanted stone of their birth month, incurs them great and unending good luck. Thus in January is dedicated the garnet; February, amethyst; March, bloodstone; April, diamond; May, emerald; June, agate; July, ruby; August, sardonyx; September, sapphires; October, opal; November, topaz; and December, turquoise.

On this and the succeeding two pages is an assortment of

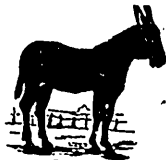
**Miscellaneous Patterns . . .**

SUITABLE FOR MAKING UP

**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 Delineator Publishing Co.**  
OF TORONTO (Limited),  
33 Richmond St. W., Toronto, Ont.



2342

Pattern for a Donkey with Saddle Cloth, together with Pattern of a Donkey in Profile: 8 sizes. Heights, 6, 8 and 10 inches. Any size, 7d. or 15 cents.



6623

Pattern for a Horse: 3 sizes. Heights, 8 to 12 inches. Any size, 7d. or 15 cents.



6624

Pattern for a pig: 8 sizes. Heights, 6 to 10 inches. Any size, 6d. or 10 cents.



6668

Pattern for a Cat: 8 sizes. Heights, 7 to 11 inches. Any size, 6d. or 10 cents.



1886

Pattern for a Monkey and Doll: 3 sizes. Heights, 12, 14 and 16 inches. Any size, 7d. or 15 cents.



4295

Pattern for an Elephant and Blanket: 5 sizes. Heights, 8 to 16 inches. Any size, 7d. or 15 cents.



7261

Pattern for a Rabbit: 3 sizes. Lengths, 6, 10 and 14 inches. Any size, 5d. or 10 cents.



1011

Pattern for a Camel: 8 sizes. Heights, 7, 11 and 15 inches. Any size, 7d. or 15 cents.



1012

Pattern for a Bear: 3 sizes. Heights, 8 to 12 inches. Any size, 5d. or 10 cents.



789

Pattern for a Pug Dog: 3 sizes. Lengths, 8, 12 and 16 inches. Any size, 7d. or 15 cents.



4858

Dogs' Blanket: 3 sizes. Lengths Along the Center of the Dog: 8, 12 and 16 inches. Any size, 7d. or 15 cents.



1887

Pattern for a Goat: 8 sizes. Heights, 8 to 12 inches. Any size, 7d. or 15 cents.



7353

Pattern for a Sheep: 3 sizes. Heights, 6 to 10 inches. Any size, 6d. or 10 cents.



140

Pattern for a Jointed Baby, Girl, Miss, Boy or Man Dolls: 7 sizes. Lengths (with head attached), 12 to 24 inches. Any size, 7d. or 15 cents.



169

Pattern for a Jointed Rag Doll: 7 sizes. Lengths, 12 to 24 inches. Any size, 7d. or 15 cents.



Set No. 218.—Lady Dolls' Set—Skirt and Blouse—Jacket. Lengths, 16 to 28 inches, 7 sizes. Price, 7d. or 15 cents.



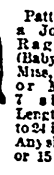
Set No. 221.—1 Dolls'



Set.—Dress and Gumpie. Lengths, 14 to 28 ins., 8 sizes. Price, 7d. or 15 cents.



Set No. 223.—Lady Dolls' Set, Consisting of a Lounging-Hobe, Night-Gown, Chemise, Flannel Petticoat and Drawers: 7 sizes. Lengths, 16 to 28 ins. Any size, 7d. or 15 cents.



Pattern for a Jointed Rag Doll (Baby, Girl, Miss, Boy or Man): 7 sizes. Lengths, 12 to 24 inches. Any size, 7d. or 15 cents.



Pattern for a Jointed Lady Dolls' Body: 7 sizes. Lengths (with head attached), 12 to 24 inches. Any size, 7d. or 15 cents.

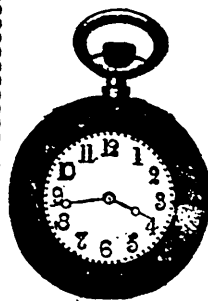


Set No. 220.—Lady Dolls' Skirt, Low-Necked Waist and Gumpie: 7 sizes. Lengths, 16 to 28 inches. Price, 7d. or 15 cents.

**MOTHERS!**  
DON'T FAIL TO PRECURE  
**MRS. WINSLOW'S**  
**Soothing Syrup**  
For Your Children  
While Cutting Teeth.

It Soothes the Child, Softens the Gums, Allays all Pain, Cures Wind Colic, and is the Best Remedy for Diarrhoea.

TWENTY-FIVE CENTS A BOTTLE.



**FREE—NO MONEY REQUIRED**

We give this beautiful Ladies' Watch to any one who will dispose of 35 packages of our **Elite Bouquet Perfume** for us at 10 cents per package. Send your full address on a post-card and we will send the Perfume, postpaid. When sold, send our money, \$3.50, and we will send the watch by mail, postage paid. The watch is open-face, 10 size (just the right size for a lady or girl), stem-wind and set, with finely engraved solid nickel case and warranted a reliable time-keeper. If you do not care for the watch, we will allow you to keep one-half of the money from what Perfume you dispose of, returning all packages that you cannot sell, together with five cents on each package sold. Address,

**GEM NOVELTY CO., Toronto, Ont.**

**NOTICE.**

Persons inquiring about or sending for goods advertised in this magazine will confer a favor by stating, in their correspondence with the advertiser, that they saw the advertisement in THE DELINEATOR.

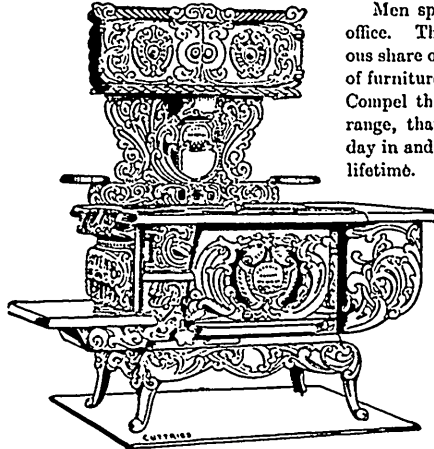
# Religion in the Kitchen

## Wife's got a Souvenir Range

**\$155**

in Five Prizes

We want to influence Canadian housewives to tell their sisters the good time they have with a Souvenir range, and are offering \$155 in prizes for those who will write the best essay on the Souvenir range and its aerated oven. Circular giving particulars of contest and a booklet describing very fully all the good points of the Souvenir will be given free on application to any of the agencies of Souvenir anywhere in Canada, or will be sent direct on application to the manufacturers.



Men spend the larger part of a lifetime in store or office. The average woman must needs give a generous share of her time to the kitchen. The chief article of furniture—and usefulness—in the kitchen is the stove. Compel the good wife to worry along with a fifth-rate range, that is an eyesore as well as a mental anxiety day in and day out, and you are fast cutting short her lifetime.

When a SOUVENIR range is installed in the kitchen it is a thing of beauty and a joy forever. These stoves are beautifully finished and an ornament to any kitchen. Best of all—the only stove with the celebrated

### AERATED OVEN

they perform every detail of kitchen work with a completeness that makes life in the kitchen a source of joy and happiness.

**THE GURNEY-TILDEN CO., Limited**

HAMILTON, CANADA.



Set No. 222.—Girl Dolls' Set, Consisting of a Dress, Sack and Petticoat: 8 sizes. Lengths, 14 to 23 inches. Price, 7d. or 15 cents.



Set No. 219.—Girl Dolls' Set, Consisting of a Straight Full Skirt, a Sailor Blouse and Cap: 8 sizes. Lengths, 14 to 23 inches. Price, 7d. or 15 cents.



Girl Dolls' Set No. 211.—Consisting of a Dress, Sack and Bonnet: 8 sizes. Lengths, 14 to 23 inches. Any size, 7d. or 15 cents.



Girl Dolls' Set No. 212.—Consisting of a Dress, Empire Coat or Jacket and Mother-Goose Hat: 8 sizes. Lengths, 14 to 23 inches. Any size, 7d. or 15 cents.



Dolls' Set of Combination Undergarments No. 209.—Combination Waist and Drawers and a Combination Waist and Skirt. 8 sizes. Lengths, 14 to 23 inches. Any size, 10d. or 20 cents.



Baby Dolls' Set No. 178.—Consisting of a Dress, Sack and Cap: 7 sizes. Lengths, 12 to 24 inches. Any size, 7d. or 15 cents.



Boy Dolls' Set No. 180.—Middy Costume, Consisting of a Middy Jacket, Vest and Trousers, 7 sizes. Lengths, 12 to 24 inches. Price, 10d. or 20 cents.



Boy Dolls' Set No. 116.—Consisting of Short Trousers, Blouse and Cap: 7 sizes. Lengths, 12 to 24 inches. Price, 10d. or 20 cents.

### A Matchless Grace

in the perfect fit of one's costume is ensured to the wearer of the "QUEEN MOO."



A CORSET THAT CANNOT ROLL UP, WHOSE WAIST LINE CANNOT STRETCH.

This peerless Parisian model of a successful short length corset, is giving great satisfaction to an immense number of society women, who, after trying it, will wear no other.

SOLD BY ALL THE DRY GOODS.

Manufactured by

**The Crompton Corset Co., Limited**  
TORONTO, ONT.



NOTICE  
SCRIPT NAME  
OF  
ON LABEL,  
AND GET  
THE GENUINE



ANSWERS TO CORRESPONDENTS.

(Continued.)

CLARE:—"As many bridesmaids as ushers," the old way of stating the number, is no longer an index, for at some weddings where the number of guests render necessary the services of half a dozen ushers, but one bridesmaid is seen, and she is called the maid of honor. There is only one best man. The bride and the bridesmaids carry bouquets, which should be arranged in long loose sprays, tied together artistically. This style is termed the Victoria bouquet—at present used at the Queen's drawing-rooms. It is bad form for a bride to wear much jewellery, and only white jewels are correct.

MARIE:—We publish a work which will meet with your requirements. It is entitled, Nursing and Nourishment for Invalids, and contains explicit instructions and reliable advice regarding the best methods and necessary adjuncts in the sick room. Care, comfort, and convalescence are fully discussed, and many recipes for the most nourishing foods and beverages for invalids are given; and there are chapters on trained nurses, disinfectants, management of invalids, making medicine palatable, etc. Price, 15 cents.

HATTIE B.:—See the special article on Dress Goods in THE DELINEATOR for November. Fur trimming will be used on dresses. Jackets and capes are equally stylish, the choice being a matter of personal taste.

One Moment, Ladies.  
No Chest Pressure.

Every lady knows the great discomfort the positive distress occasioned by chest pressure of a faultily cut, an ill-fitting corset.

Height of corset has much to do with this, but the trouble has its origin mainly at the waist line. No corset faulty at that point can possibly be comfortable. Perfect cut, fit, freedom and comfort are assured to wearers of the celebrated tailor-cut, hand-sewed French corsets, the peerless

P. D.

The lightest, coolest, most fashionable and best corset made.

At all dry goods stores.

In all sizes and for all figures. \$1 to \$30 per pair.



Baby Dolls' Set No. 200.—Consisting of a Dress and Blouse. Length, 12 to 24 ins. Any size, 7d. or 15 cts.



Baby Dolls' Set No. 202.—Consisting of a Dress and Blouse. Length, 12 to 24 inches. Any size, 7d. or 15 cents.



Baby Dolls' Set No. 201.—Consisting of Slip, Skirt and Pinafore-Blanket. Length, 12 to 24 inches. Any size, 7d. or 15 cents.



Corset Pattern for Doll. Length, 7 inches. Any size, 7d. or 15 cents.



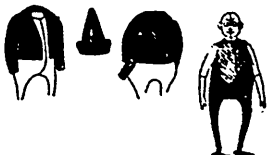
158

Pattern for a Doll's Body (Designed for Santa Claus and Other Corseted Dolls). Length, 7 inches. (with Head attached). Any size, 7d. or 15 cents.

186



Costume for Santa Claus Doll No. 150.—Consisting of Coat, Vest, Trousers, Leggings and Cap. Length, 12 to 24 inches. Any size, 10d. or 20 cents.



Set No. 185.—Horned Doll costume. Length, 10, 12 and 14 inches. Any size, 10d. or 20 cents.



Set No. 182.—Costume for a Jester Doll. Length, 12 to 24 inches. Any size, 10d. or 20 cents.



Set No. 183.—Costume for Harlequin Doll. Length, 12 to 24 inches. Any size, 10d. or 20 cents.



Japanese Lady Dolls' Set No. 114.—Consisting of a Costume. Length, 12 to 24 inches. Any size, 10d. or 20 cts.

Set No. 181.—Costume for a Clown Doll. Length, 12 to 24 inches. Any size, 10d. or 20 cents.

A SURE CATARRH CURE.

No matter what your experience has been with so-called catarrh "remedies," your ultimate complete recovery can surely and positively be effected. Don't suffer any longer. Don't trifle with a distressing and dangerous disease when a sure cure is within your grasp. Thousands of sufferers whose condition was worse than yours have been cured and are now in perfect health. Their enthusiastic and unsolicited testimonies show beyond the shadow of a doubt that

Dr. Agnew's  
Catarrhal Powder

is the most wonderfully effective remedy ever compounded. It relieves the most severe case in from 10 to 60 minutes; it effects a full cure in a short time. The most eminent nose and throat specialists in the world have given it their unqualified endorsement. In all cases of catarrh, colds, sore throat, asthma, hay fever and influenza it acts like magic. It is easy and pleasant to use. It never fails to do precisely what is claimed for it. In less than an hour it will prove its worth if you will but give it a chance. A prominent evangelist gives testimony:

Rev. Warren Bentley writes:—"While in Newark, N. J., conducting religious services, I was troubled with catarrh and used Dr. Agnew's Catarrhal Powder. It gave me great relief and I have recommended it to many among whom I have labored." Hon. David Mills, Minister of Justice of Canada, has used this remedy and highly recommends it over his own signature. At all druggists.

Dr. Agnew's Cure for the Heart cures all cases of organic and sympathetic disease of the heart. Relieves in 30 minutes. Dr. Agnew's Liver Pills are at once a mild cathartic and an invigorator, system renovator and blood maker and purifier. 20c. for 40 doses. Dr. Agnew's Ointment relieves in a day and cures eczema, tetter and all skin diseases. Cures piles in 2 to 5 nights. 35c.



THE T. EATON CO. LIMITED } Canada's Greatest Store } 190 Yonge St., Toronto, Ont.

# Jewellery for Christmas Presents.

SEE ILLUSTRATIONS ON OPPOSITE PAGE.

**N**ONE too early to think about selecting your Christmas Gifts. On the opposite page we illustrate a few of the many suitable things that may be found in our Jewellery Section. These are easily ordered by Mail. You run no risk, as we guarantee them to prove satisfactory. If not, your money will be cheerfully refunded.

- |  |   |   |
|--|---|---|
| No. 100. Cuff Links, silver, 25c a pair; rolled plate, 50c, 75c; 10k gold, \$4.00; 14k gold, \$5.00.                     | No. 120. Collar Buttons, with separable top, 4 for 25c.   | Locket Monograms, engraved, 75c; raised gold, \$2.50.   |
| No. 101. Cuff Links, silver, 35c a pair; rolled plate, 75c; 10k solid gold, \$3.00.                                      | No. 121. Plain Shirt Stud, rolled plate, 20c; 10k gold, \$1.00 each.  | No. 139. Watch Charms, rolled plate, 25c; gold filled, 75c; other designs at \$1.00 and 1.25.   |
| No. 102. Cuff Links, silver, 50c; rolled plate, \$1.00; 20-year gold filled, \$1.25; 10k gold, \$4.50; 14k gold, \$5.50. | No. 122. Shirt Studs, rolled plate, 25c each.   | No. 140. Stick Pins, maple leaf, sterling silver, with word "Canada" beautifully enamelled, 30c.  |
| No. 103. Cuff Links, rolled plate, 75c; 20-year gold filled, \$1.25.   | No. 123. Plain Cuff Pins, rolled plate or silver, 35c pair.   | No. 141. Union Jack Flag Pin, sterling silver, enamelled in colors, 30c.  |
| No. 104. Cuff Links, 20 year gold filled, \$1.25.  | No. 124. Cuff Pins, rolled plate or sterling silver, 50c pair.  | No. 142. 14k Gold Pearl Stick Pin, \$2.50; sterling silver or gold plate, without settings, 25c.  |
| No. 105. Cuff Links, silver, 25c; rolled plate, 40c; 10k gold, \$2.75; 14k gold, \$3.75.                                 | No. 125. Child's Bib Pins, silver or rolled plate, 50c; 10k gold, \$1.65.   | No. 143. 14k Gold Pearl Stick Pins, \$2.25; 14k gold wishbone, all pearls, at \$2.50.   |
| No. 106. Cuff Links, rolled plate, 5c; 10k gold, \$3.25; 14k gold, \$4.25.   | No. 126. Child's Bib Pin, rolled plate 25c; silver, 50c.  | No. 144. 14k "Fleur de Lis" Stick Pin, pearls, \$2.50; large size, \$1.50; or in sterling silver, without setting, at 25c.  |
| No. 107. Cuff Links, rolled plate, 75c.  | No. 127. Ladies' Bar Pin, rolled plate, 50c.  | No. 145. 10k Solid Gold Brooch Pendant, set with pearls and rubies, emerald, sapphire or opal in centre, \$11.00.   |
| No. 108. " " gold filled, \$1.50.  | No. 128. Child's Dress Pin Set, sterling silver or rolled plate, 75c.   | No. 146. 14k Gold Heart Brooch Pendant, set with pearls, \$12.50.   |
| No. 109. Cuff Buttons, gold plate, 25c.  | No. 129. Brooch, rolled plate, brilliant, \$1.25; solid gold, 14k, \$9.75.  | No. 147. 14k Gold Sunburst Pendant Brooch, with pearls, \$12.75.  |
| No. 110. " " " 50c.  | No. 130. Rolled Plate Brooch, gold front, \$1.75.   | No. 148. 14k Gold Crescent Brooch, with pearls, \$6.50; smaller size, \$1.50. Other new and pretty designs, with pearl, ruby, or emerald settings, \$4.50, 5.75, 6.50.  |
| No. 111. " " " 25c.  | No. 131. Rolled Plate Brooch, \$1.00; 14k solid gold, \$5.50.   | No. 149. Chain Bracelets plain or chased silver, or rolled plate, child's, 75c; misses', \$1.00; ladies', \$1.25. Extra heavy, child's, \$1.00; misses', \$1.35; ladies', \$2.00. 1 to gold filled, child's, \$1.25; misses', \$1.75; ladies', \$2.50 and \$3.50. |
| No. 112. " " silver, ladies', 40c; gents', 50c; rolled plate, 75c; 10k gold, \$5.50; 14k gold, \$6.50.                   | No. 132. Hat Pins, sterling silver with amethyst setting, or rolled plate with stone setting, 50c.  | Gold Chain Bracelets, from \$10.00 to 25.00, according to weight and quality.   |
| No. 113. Cuff Buttons, rolled plate, \$1.25.   | No. 133. Ball Hat Pins, sterling silver, 25c.   |   |
| No. 114. Brilliant Shirt Stud, 10c.  | No. 134 or 136. Geats' Chains, 5-year rolled plate, \$1.00 and 1.50; 10 year rolled plate, \$2.00 and 2.50; sterling silver, \$2.50; rolled gold plate, \$3.00 and 3.75; 1 10 gold filled, \$4.50 and 5.50; 10k solid gold, \$12.50, 17.00, 21.00; 14k solid gold, \$13.90, 18.50, 26.00. |   |
| No. 115. Shirt Stud, plain rolled plate, 15c; gold filled, 25c; plain 10k gold, 75c.                                     | No. 135. Scarf Pin, rolled plate, 50c.  |   |
| No. 116. Pointer Collar Buttons, rolled plate, 3 for 25c; gold filled, 2 for 25c; silver, 15c each.                      | No. 137. Watch Charms, rolled plate, 25c; gold filled, 75c.   |   |
| No. 117. Lever Collar Buttons, gold filled, 10c; silver, 15c each.   | No. 138. Locketts, rolled plate, plain, \$1.25; 10k solid gold, \$3.50; 14k, solid gold, \$5.25.  |   |
| No. 118. Solid Shank Collar Buttons, rolled plate or silver, 20c; solid gold, 10k, \$1.00; 14k, \$1.25.                  |   |   |
| No. 119. Collar Buttons, ball top, rolled plate, 10c; silver, 15c.   |   |   |

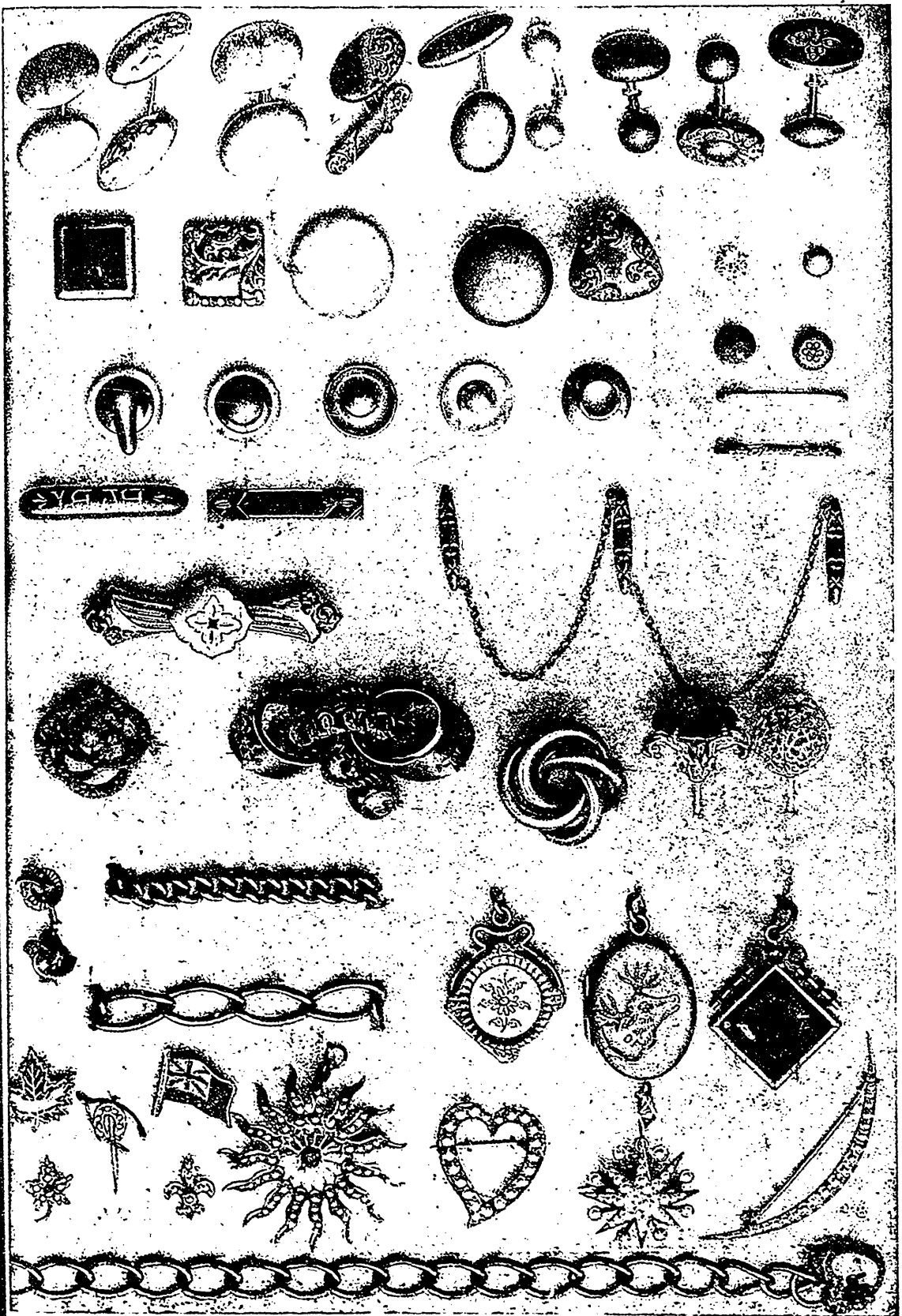
**OUR CHRISTMAS CATALOGUE** is filled from cover to cover with holiday suggestions of interest to all, old or young. A copy will be mailed free to any one writing for it. Your name and address on a post-card will do it.

THE T. EATON CO. LIMITED


190 YONGE STREET,

TORONTO, ONT.

See Price List on Opposite Page.



# Overworked Women



**H**OUSEHOLD slaves and drudges, faithfully sacrificing life and health to the cares of family. Thoughtless of the mother's weariness, the children romp and play. "Don't make so much noise, mamma's head aches;" that's an early symptom—the weak, weary, worn-out nerves at last rebel, the heart flutters, mamma gets pale, sleepless and careworn, has no appetite. A wise woman would take DR. WARD'S BLOOD AND NERVE PILLS, weigh herself before taking them, and note the daily increase in weight, health and strength that follows.

## HERE'S PROOF

DEAR SIRs,—I had for a long time been troubled with sleeplessness, and was losing flesh rapidly. I was pale and had no appetite, and my blood became cold and thin. I took various kinds of pills and blood remedies, but was getting no better until I began the use of DR. WARD'S BLOOD AND NERVE PILLS. Then my appetite returned, my cheeks began to fill out and show color, and I also gained in weight. I now feel like a new person, and can recommend Dr. Ward's Blood and Nerve Pills as the best pill in the market.

Yours truly,

MRS. LIZZIE THOMPSON,  
2 Clara Street, London, Ont.

## HERE'S MORE

DEAR SIRs,—I am very much pleased with the effects resulting from the use of DR. WARD'S BLOOD AND NERVE PILLS. I have used them for heart and stomach troubles and they helped me from the start, and I find them far superior to anything I have ever used. My husband has used them also for Dyspepsia, and is greatly pleased with them, and hopes others will try them. I know they will be pleased.

Yours faithfully,

MRS. JAMES KEARNS,  
342 Victoria Street,  
HAMILTON, ONT.

# Dr. Ward's Blood and Nerve Pills

At all Druggists. Price 50c. per Box, or 5 Boxes for \$2.00, or sent by Mail on receipt of price by

## THE DOCTOR WARD CO., Limited,

MEDICAL DEPARTMENT, D.

Book of Information Free.

71 Victoria St., TORONTO.



On this and the succeeding page is a display of

### Men's and Boys' Dressing-Gowns, House-Jackets, etc.

The Patterns can be had from either ourselves or Agents for the Sale of our Goods. In ordering, please specify the Numbers and Sizes (or Ages) desired.

The Delineator Publishing Co. OF TORONTO (Limited), 33 Richmond St. W., Toronto, Ont.



Men's Russian Bath Robe or Dressing-Gown; 10 sizes. Breast measures, 32 to 50 inches. Any size, 1s. 6d. or 35 cents.



Men's Russian Dressing-Gown; 10 sizes. Breast measures, 32 to 50 inches. Any size, 1s. 6d. or 35 cents.

### RHEUMATISM Positively Cured by

**Dr. Robbins' Rheumatic Remedy**  
The only internal remedy that is a positive cure for Muscular, Inflammatory or Chronic Rheumatism that does not destroy the tissues or ruin the internal organs. We guarantee to cure any case of rheumatism or refund the money. Six bottles will cure any case, and no pain will be experienced after thirty-six hours' treatment. Read the following:

73 YONGE STREET, TORONTO.  
DEAR SIR.—My wife has suffered untold pain from rheumatism for the last thirteen years. Tried all reputable doctors in the city, receiving no relief, and decided she could not recover. I heard of your wonderful medicine and procured a bottle. She has had no pain after taking three doses, and is now perfectly cured, having taken two bottles. I heartily recommend it to all who suffer from rheumatism.

Yours sincerely,  
WM. CUNNINGHAM.  
Sent to any address on receipt of price, \$2.00  
J. MCINTYRE, DRUGGIST,  
COR. BLECKER AND CARLTON STS., TORONTO, ONT.

### All Dressmakers

who desire to increase their profits and add a fast selling staple line to their business should write at once to

**THE WINSOR BARKER CO.,**  
50 Adelaide St. W., TORONTO.



To introduce Dr. Weston's Improved Pink Iron Tonic Pills for enriching the blood, for pale people, delicate ladies, liver and kidney diseases, rheumatism, backache, nervousness, general debility, etc., we give away a 14c gold-plated watch. Ladies or Gents' reliable FREE time-keeper, warranted. The Pills are 50c. per box, \$3.50 for 8 boxes. Send this amount and you receive 8 boxes and the watch, or write for particulars. This is a genuine offer.  
**THE DR. WESTON PILL CO.**  
36 Yonge St., Toronto, Ont.

### STAMMERERS

Address **CHURCH'S**

### AUTO-VOCE INSTITUTE

ESTABLISHED 1880. PROSPECTUS FREE. CURE GUARANTEED.

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CHURCH & BYRNE, Principals.

The Canadian Journal of Medicine and Surgery says editorially:—"The medical profession can have every confidence in the firm of CHURCH & BYRNE."

### QUILT PATTERNS.



We want every quilter to have our book of 400 Designs, containing the prettiest, queerest, scarcest most grotesque patterns, from old log cabin to stars and puzzle designs. All sent postpaid for 5 2c stamps (or silver dime); 3 for 25c. **LADIES' ART CO.,** 203 Pine St., B95, St. Louis, Mo.

### F. BARNES

296 Yonge Street, Hair Specialist. TORONTO.



Ladies, your future depends on your beauty. The hair is the foundation and glory of woman. To secure and preserve your hair you must have the proper treatment: Keep the scalp healthy and strong, free from Dandruff, Eczema and Scurf. Keep the pores and sweat glands open and free and the hair shafts properly moist. Our treatment is guaranteed to keep the hair from getting weak, grey or faded and to strengthen the weakest hair to a strong and healthy growth.

Send for an outfit, which consists of one Box of Hair Balm and one Bottle of Hair Grower. Price, \$2.00, guaranteed.

If no improvement, your money refunded. Circulars free on application



Men's Bath-Robe or Dressing-Gown (To be Made with a Monk's Hood and Girdle or with a Turn-Down Collar and Belt); 10 sizes. Breast meas., 32 to 50 inches. Any size, 1s. 6d. or 35 cts.

Men's Bath-Robe or Dressing-Gown (To be Made with a Sailor or a Round Collar) Specially Desirable for Blankets; 10 sizes. Breast measures, 32 to 50 inches. Any size, 1s. 6d. or 35 cents.



Men's Chest Shields; 3 sizes. Length at Center-Front, 11, 13 and 15 inches. Any size, 7d. or 15 cents.



Boys' Bath-Robe or Dressing-Gown (To be Made with a Sailor or a Round Collar) Specially Desirable for Blankets; 6 sizes. Ages, 6 to 16 years. Any size, 1s. or 35 cents.

### PURE Drinking Water

CAN BE OBTAINED

BY USING

### Pasteur Germ-Proof Filter

AIKENHEAD HARDWARE CO.

8 ADELAIDE ST. EAST, TORONTO

PLEASANT TO USE

# TEABERRY

FOR THE TEETH

CLEANSSES FROM ALL IMPURITIES—ARRESTS DECAY—MAKES THE TEETH PEARLY WHITE

**LOPESA CHEMICAL CO. TORONTO**



1211



1211



1211



1211

Boys' Bath-Robe or Dressing-Gown (To be made with a Turn-Down Collar or a Monks' Hood and with a Girdle or a Belt); 6 sizes. Ages, 6 to 16 years. Any size, 1s. or 25 cents.



1212



1212

Boys' Dressing-Gown with Sailor Collar; 6 sizes. Ages, 6 to 16 years. Any size, 1s. or 25 cents.

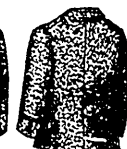


1038

Men's Dress Vest-Shield; 3 sizes. Lengths, 11, 13 and 15 inches. Any size, 7d. or 15 cents.



8815



8815

Men's Smoking or House Jacket; 10 sizes. Breast measure, 32 to 50 inches. Any size, 1s. 3d. or 30 cents.



3686

Boys' Pajamas; 7 sizes. Ages, 3 to 15 years. Any size, 1s. or 25 cents.



1813



1813

Men's Smoking or House Jacket; 10 sizes. Breast measure, 32 to 50 inches. Any size, 1s. 3d. or 30 cents.



9983

Boys' Pajamas; 7 sizes. Ages, 3 to 15 years. Any size, 1s. or 25 cents.



705



705

Men's Double-Breasted Under-Vest (For Chamols, etc.); 4 sizes. Breast measure, 32 to 44 inches. Any size, 1s. or 25 cents.



2079



708



708

Men's Single-Breasted Under-Vest (For Chamols, etc.); 4 sizes. Breast measure, 32 to 44 inches. Any size, 1s. or 25 cents.

Men's Pajamas; 10 sizes. Breast measure, 32 to 50 inches. Any size, 1s. 3d. or 30 cents.

ANSWERS TO CORRESPONDENTS.

(Continued.)

NAOMI:—If one's hair is naturally too oily and its growth slow, the following application will help keep it dry and at the time stimulate its growth:

Bay rum..... 4 ounces.  
Tincture of cantharides..... 2 drachms.

Rub a little into the hair daily. A whitening lotion which is also a tonic is made as follows:

Tincture of camphor..... 1 ounce.  
Tincture of benzoin..... 1 ounce.  
Cologne water..... 2 ounces.

The whole mixture may be used in the ordinary bath, but a little of it in the water used for the face, neck and hands will comfort and whiten the skin wonderfully.

LOUISE S.:—The most popular and generally used bleach at the present time is peroxide of hydrogen, which is simply water strongly charged with oxygen. It is used by all of the professional hair dressers and is said to be perfectly harmless when used with judgment. If it were very strong and used every other day, it would soon blanch the hair and cause it to fall; but the solution sold for the hair especially will not only lighten and brighten the hair but will render it softer and dryer. In using the peroxide wash the head thoroughly in order to remove all grease or oil and put a little carbonate of soda in the rinsing water. Then with a small tooth-brush wet the hair with the peroxide for several successive days, using an ounce at a time, until it shows the tint desired; after this "touch it up" only as its growth compels: for as the hair grows that next the roots will be of a natural color, and, if dark, will produce a very inartistic and unsightly result unless constantly watched and brightened with the peroxide. The change in color in using this bleach is not instantaneous, but usually appears about the third day, consequently it must not be too liberally applied or the shade may be made too light. Peroxide of hydrogen should be kept in a tightly corked bottle well wrapped in blue or brown paper—a bottle with a glass stopper is best—in a dark place, and in this way its freshness may be preserved for a long time. It should be very bright and sparkling in appearance; otherwise the proper amount of hydrogen is lacking and failure will attend its application.

# ASTHMA

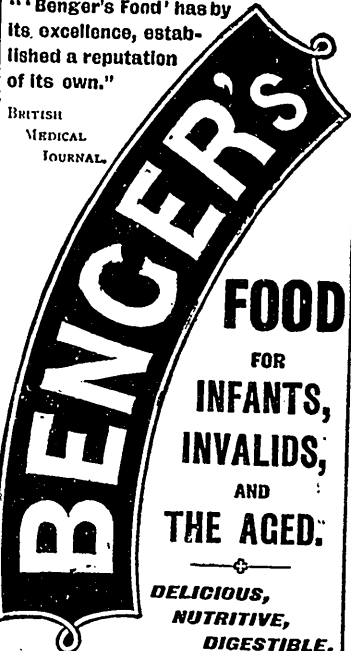
—The Kola plant proves the panacea for this distressing ailment, which has baffled medical science for centuries.

It was Stanley, the African explorer, who discovered the Kola plant on the banks of the Congo River in Africa, and sufferers from Asthma have to thank him for the discovery of a permanent cure. Clark's Kola Compound represents this wonderful medicinal plant in a highly concentrated form. It is a positive cure for asthma, and has been tested in severest cases. Endorsed by eminent physicians everywhere, and borne out by the testimony of the cured ones. Mr. W. R. Hume, of Charlottetown, B.C., a C.P.R. engineer on the Western Division, was a sufferer from asthma in its worst form for over twelve years. Nothing gave him more than the merest relief until the railway physician prescribed Clark's Kola Compound. He took two bottles and was permanently cured. If you doubt it write him for particulars of his case. Clark's Kola Compound is sold by all druggists. Price two dollars per bottle, three bottles, with cure guaranteed, for five dollars. The Griffiths & Macpherson Co., 121 Church Street, Toronto, or Vancouver, B.C.

**HAY FEVER** Clark's Kola Compound is guaranteed to cure Hay Fever. All druggists sell it.

**GOLD MEDAL,**  
**Health Exhibition, LONDON.**  
"Benger's Food" has by its excellence, established a reputation of its own."

BRITISH  
MEDICAL  
JOURNAL.



**FOOD**  
FOR  
**INFANTS,**  
**INVALIDS,**  
AND  
**THE AGED.**  
**DELICIOUS,**  
**NUTRITIVE,**  
**DIGESTIBLE.**

Balmoral Castle, Scotland,  
25th September, 1896.

"Sirs,—Please forward to Balmoral Castle one dozen 2/6 Tins of Benger's Food for H.I.M. The Empress of Russia, addressed to Miss Coster. We have received the box ordered from Peterhoff.

"Yours truly,  
"F. COSTER."

(Published by Special Permission of the Russian Court.)

Benger's Food is sold in Tins by Chemists, &c., everywhere.

Wholesale of Leading Importers, or of Evans & Sons, Ltd., Montreal and Toronto.



**PERFECT HEALTH**



assured by our New Improved Thermal Vapor Bath Cabinet (recently patented). It opens the several million pores & sweats out all poisonous matter. Keeps the body absolutely clean, vigorous and healthy without medicine. Immediate relief guaranteed in the worst forms of Rheumatism, Neuralgia, La Grippe, Gout, Insomnia, Nerve and Kidney diseases. Red cures surplus flesh; one bath cures the worst cold.

Price \$5.00. Ladies need our Complexion Steamer, used in conjunction with the Cabinet, in which the face is given the same vapor treatment. Removes all disfiguring spots and blemishes and gives a soft, velvety complexion. Invaluable for the successful treatment of Catarrh, Asthma and Hay Fever. Price \$1.50 extra.

**FREE** Descriptive book and testimonials to all who write. References, Toledo Savings Bank & Trust Co., mercantile agencies, or any firm in Toledo. Special Inducements to Agents

MOLLERKOPP & McBRERRY 128 Summit St., Toledo, O

**ANSWERS TO CORRESPONDENTS.**  
(Concluded.)

**READER:**—Delsarte, the popular promoter of a system of expression, says: "There are almost as many walks as there are individuals. It is temperamental, as much an indicator of the habits, character and emotions as the voice." He also says: "The perfect walk must be straight, each step a foot apart (your own foot, not the ordinary foot measure). Bobbing up and down, pitching, rolling, strutting, must be avoided as gymnastic crimes. The great work of the movement falls to the lot of the thigh, the vital division of the leg. This is the strongest portion of the frame." The foot should be lifted but slightly, and although in its natural state, it "is fashioned to grasp the ground," yet when clothed in the coverings invented by men, the heel must perform first touch the earth; but let it be as lightly as possible, since heavily striking the heel in walking is not only detrimental to health from the succession of shocks given the system and brain, but is considered a noisy vulgarity, and is, as well, productive of extreme ungracefulness. A flexibility at the waist-line is also one of the necessities of a graceful carriage, and these muscles should be regularly exercised by forward, backward and rotary bendings, in order to make them subject to the will of the walker, and to render the swaying movements of the body harmonious with the action of the lower limbs.

**PROSPECTIVE:**—The etiquette for day and evening weddings varies but little, and the chief differences are those which effect the style of dress. A bride is privileged to wear full evening dress to her wedding, even though it takes place at ten in the morning; but the groom, best man, ushers and all the guests at a day wedding wear morning dress. The latter consists of a frock coat and waist-coat of prevailing style, lighter trousers, a stiff hat and light or white scarf, with gloves which may be of any shade suited to street wear but not of evening tint. The wearing of gloves is recommended by etiquette, but individual opinions and the obvious etiquette of dress on this point are often overruled by personal preferences. The rule and the exceptions are stated when it is said that gloves are a part of morning dress for gentlemen, and also when it is added that many gentlemen, bridegrooms included, go ungloved, to morning weddings. For groom and best man gloves should be of pearl color with some colored stitching; but with back stitching for ushers.

**GAPS, HATS, HOODS and BONNETS.**

On this Page is illustrated a selection of which our patrons 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 or Ages desired.

The Delineator Publishing Co.  
OF TORONTO (Limited),  
33 Richmond St. W., Toronto, Ont.



**1183**  
Plaited Tam-O-Shanter Cap: 7 sizes. Cap sizes, 6 to 7 1/4; or, head meas., 19 1/4 to 23 1/4 ins. Price, 5d. or 10 cents.

**1558**  
Ladies' Hoods (For Caps, Cloaks, Wraps, etc.): 3 sizes. Small, medium and large. Price, 5d. or 10 cents.

**7321**  
Ladies' Night Cap. One size. Price, 5d. or 10 cents.

**2396**  
Hood. One size. Price, 7d. or 15 cents.



**2070**



**2070**



**1038**



**1038**



**845**



**1664**



**1664**

Little Girls' Bonnet (Known as the 'abby Bonnet'): 4 sizes. Ages, 1 to 7 years. Price, 5d. or 10 cents.

Miscellaneous and Girls' Hood: 3 sizes. Ages, 2 to 16 years. Price, 5d. or 10 cents.

Tam-O-Shanter Cap: 7 sizes. Cap sizes, 6 to 7 1/4; or, head measures, 19 1/4 to 23 1/4 inches. Price, 5d. or 10 cents.

Little Girls' Bonnet, 4 sizes. Ages, 1 to 7 years. Price, 5d. or 10 cents.



**1616**



**1616**



**1521**



**847**

Rob Roy Cap: Cap size, 6 to 7 1/4; or, head measures, 19 1/4 to 23 1/4 inches. Price, 5d. or 10 cents.



**6287**

Infants' Cap. One size. Price, 5d. or 10 cents.

Little Girls' Poke Bonnet: 4 sizes. Ages, 2 to 3 years. Price, 5d. or 10 cents.

Little Girls' Bonnet: 3 sizes. Ages, 3 to 7 years. Price, 5d. or 10 cents.



**1017**



**1848**



**1481**



**1481**



**4393**

Cap, with Square Crown: 7 sizes. Cap sizes, 6 to 6 3/4; or, head measures, 19 1/4 to 21 1/4 inches. Price, 5d. or 10 cents.



**4393**

Infants' Cap. One size. Price, 5d. or 10 cents.

Infants' Cap. One size. Price, 5d. or 10 cents.

Little Boys' French Hat (Known as the Bonaparte Chapeau): 4 sizes. Ages, 1 to 4 years. Price, 5d. or 10 cents.

**DON'T HAVE TO.**

To dress well one don't have to buy a new suit of clothes or a new mantle every season. Let us look over your last season's suit or coat. We will likely be able to dye or clean it and make it spic and span again. And the cost is very little.

**R. PARKER & CO.,**

Dyers and Cleaners,  
HEAD OFFICE AND WORKS:  
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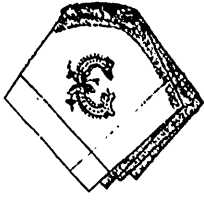
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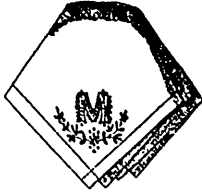
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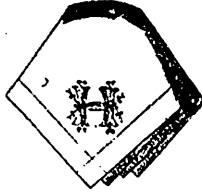
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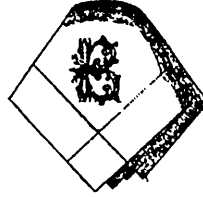
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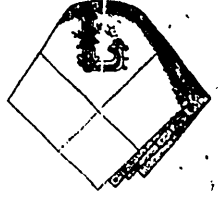
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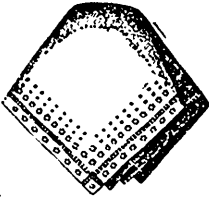
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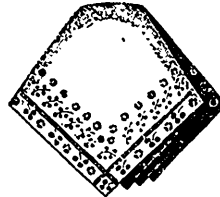
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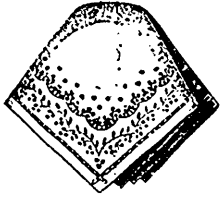
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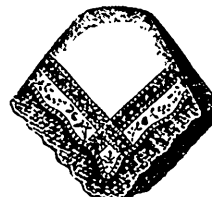
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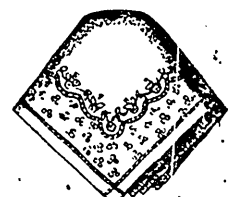
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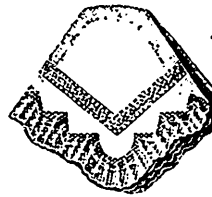
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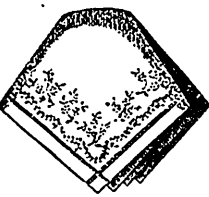
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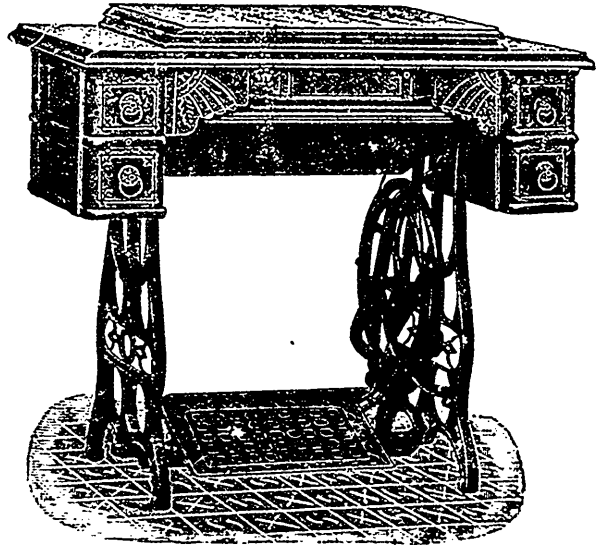
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