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of

FASHION

CULTURE

and

FINE ARTS.



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To Measure for a Lady's Skirt or any Garment requiring a Waist Measure to be taken:—Put the Measure around the waist, OVER the dress.

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THE BUTTERICK PUBLISHING CO. (Limited).



DELINEATOR

IS A MONTHLY MAGAZINE OF

Fashion, Culture and Fine Arts.



EACH issue contains illustrations and descriptions of Current and Incoming Styles for Ladies, Misses and Children, articles on the newest Dress Fabrics and Novelties in Trimmings, and representations of the latest ideas in Millinery, *Lingerie* and Fancy-Work.

In addition, there are papers by practical writers on the Household and its proper maintenance, and a selection of entertaining and instructive reading on the Elegances of Life.

Send Fifteen Cents for a Sample Copy, and you will find one number to be worth the Subscription Price.

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See Advertisement of the METROPOLITAN CATALOGUE elsewhere in this issue.



ZENOBIA HELD BY BANDS OF GOLD
A CAPTIVE.

THE DELINEATOR PUBLISHING CO. OF TORONTO
33 Richmond Street, West, Toronto.

See
next
page at

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33 Richmond Street, West, Toronto, O

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METROPOLITAN CATALOGUE OF FASHIONS

where it can be seen by their Patrons.

THIS MAGNIFICENT PUBLICATION is a semi-annual *résumé*, within whose covers are included all the styles in fashionable use for ladies and children at the time of its publication. A comparison of two successive numbers shows that the later edition, while possessing large additions in the way of novelty, retains a noticeable proportion of the engravings shown in the previous volume.



4914

4914

LADIES' BASQUE (Copyright), price 30 cents.



4942

4942

LADIES' BLOUSE-WAIST (Copyright), price 25 cents.



4950

4950

LITTLE GIRLS' COAT, WITH DERBY COLLAR (Copyright), price 20 cents.

As purveyors of modes, we find that many styles take a strong hold on public taste and frequently outlast two or three seasons in popularity. Again, in our position as designers of Fashions, it occasionally happens that we

introduce a style which does not at once attract public favor—which, in fact, requires time to grow into general esteem. Some there are which leap at one bound into public admiration; but these are indeed as erratic as comets—to-day a wonderful attraction, to-morrow gone and forgotten. All these and other similar circumstances are duly considered in the preparation of the work under discussion; the end kept permanently in view being to have it contain every fashion in vogue for ladies, misses and children, as issued up to the date of its publication.

Having been prepared in view of much handling (being especially calculated for the sales-counters of Agents), this catalogue is excellently adapted to the needs of Dress-makers and Manufacturers of Ladies' and Misses' Clothing.

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See advertisement of DELINEATOR elsewhere in this issue.

ADDRESS:

THE DELINEATOR PUBLISHING CO. OF TORONTO [Limited],

33 Richmond Street, West, Toronto.



FIGURE No. 300 B.—LADIES' EMPIRE COSTUME.

FIGURE No. 301 B.—LADIES' TOILETTE.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Pages 108 and 109.)

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FIGURE No. 302 B.—LADIES' EMPIRE WRAPPER



FIGURE No. 303 B.—LADIES' COSTUME

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Page 110.)



FIGURE No. 304 B.



FIGURE No. 305 B.

FIGURES Nos. 304 B AND 305 B.—LADIES' OUTDOOR TOILETTES.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Page 111.)

See
next
page at

A.



FIGURE No. 306 B.—LADIES' PROMENADE TOILETTE.



FIGURE No. 307 B.—LADIES' VISITING GOWN.

(For the Numbers. Prices. etc., of these Patterns and the Descriptions of the Styles, see Pages 112 and 113.)

The FINEARTIST

VOL. XLI.

February, 1893.

No. 2.

Remarks on Current Fashions.



FIGURE NO. 308 B.—LADIES' VISITING GOWN.

Velvet is much admired for making short top-garments, and is generously applied as an accessory fabric on many of the fashionable wraps, coats and capes.

Bias velvet bindings are counted a strictly correct completion for the tiny tippets of silk, velvet or cloth known as "Derby" or "Victoria" collars. These collars are assumed with all sorts of gowns, but are especially practical for theatre and concert wear, for which they are often made of gay plush or velvet.

The various new capes are all closely akin, but they differ so widely in effect that deliberation is necessary in making a choice. The coachman's, the military and the Carrick are equally fashionable, whether worn as separate garments or to complete costumes.



FIGURE NO. 309 B.—LADIES' PROMENADE TOILETTE.

(Other Views of these Styles are given on Page 106.)

This may be justly styled a season of capes, yet the coat, half-long, beautifully proportioned, not quite closely fitted, and well supplied with pockets, keeps its place in every perfectly ordered wardrobe.

For house wear and for demi-toilette at the theatres, Eton and other jackets of similar shaping fully maintain their popularity.

The latest addition to this fascinating family of top garments is called the "Mess Jacket"; and there is a new design for the zouave that has already attracted much admiration.

Satin and velvet are capriciously combined in gowns of ceremony, and also in tailor-made costumes and capes.

As Spring approaches camel's-hair of a lighter quality than that advised three months ago is being made up.

For evening wear Empire gowns rival those having long or short waisted strapped bodices.

Nearly all house dresses offer suggestions of the Empire styles in the shape of abbreviated waists, Berthas, globe sleeves, girdles, or narrow frill trimmings edging their hems.

House fabrics and those designed for Spring are better adapted to Empire disposals than heavier textures, wherefore it is safe to predict historic styles for the coming season.

Very matronly figures are more fashionably and becomingly clad in Princess than in Empire gowns.

Full vests, made up either with or without a girdle at the bottom, are becoming to all figures and are correctly worn with all sorts of jackets, dress-coats and basques.

Going-away gowns for brides are made with close skirts of walking length, and dress-coat basques of the depth that is deemed most becoming. Sometimes the basque is as deep as the dress skirt. The vest is of the same or a more dressy material, and in the latter case the half-long cape, which is made up *en suite*, shows a lining the color of the vest.

A lately devised tea-jacket is intended for wear at breakfast and when my lady is dispensing tea to intimate friends in her boudoir.

As usual, styles for misses correspond closely with those designed for grown folks.

When plain fabrics are chosen for misses or girls, plaided, changeable or striped sleeves, yokes, girdles or

skirt facings or ruchings are added to lend a touch of youthfulness and brightness.

Ruchings or ruffles on the edge of an out-grown skirt lend and widen it most desirably.

Ribbon girdles are always becoming to immature figures and Empire gowns for misses are historically accurate and f

see next page at

FIGURE No. 300 B.—LADIES' EMPIRE COSTUME.

(For Illustration see Page 103.)

FIGURE No. 300 B.—This illustrates a Ladies' Empire costume. The pattern, which is No. 4971 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in three views on page 114 of this DELINEATOR.

The picturesque Empire gowns hold a prominent place among the season's modes and are particularly becoming to tall, graceful figures. The one here pictured made of primrose Bengaline and *crêpe* is strikingly attractive and may be appropriately worn at dinners, receptions, etc. The waist is short and has a body lining, which is fitted by short single bust darts and under-arm and shoulder seams and closed invisibly at the center of the front. The front is dart-fitted and is included in the right shoulder and under-arm seams, while the closing is made invisibly at the corresponding



smooth back is shaped in Pompadour outline at the top to correspond with the full front, the linings and smooth front being cut away to prettily reveal the neck. The neck edges are handsomely trimmed with a band of jet passementerie below an upturning frill of lace. A balloon puff arranged at the top of the sleeve is gathered at the top and bottom and along the seam; the sleeves may extend to the wrist, but are here cut off at the elbow and daintily trimmed at the bottom with a fall of lace headed by a band of passementerie. The waist is joined to a skirt, which consists of a front, side-fronts, side-backs and two back-gores. At and above the waist-line the skirt follows the curves of the figure; over the hips a smooth effect is produced, and below the waist-line at the back are arranged fan-plaits that flare to the edge of a slight train, which may be cut off if a skirt of round length be desired. The seams of the skirt and its upper and lower edges are decorated with bands of passementerie, the



FIGURE No. 310 B.—LADIES' VASSAR BLOUSE.—This illustrates Pattern No. 4983 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 113.)

seams at the left side. Over the front is arranged a full, square-neck front, and the fulness is drawn well toward the center and dissipated with full puff effect by gathers at the top and bottom. The

FIGURE No. 311 B.—LADIES' EVENING WAIST.—This illustrates Pattern No. 4993 (copyright), price 1s. or 25 cents.

(For Description see Page 114.)



FIGURE No. 312 B.—LADIES' STREET TOILETTE.—This represents Ladies' Zouave Jacket No. 4987 (copyright), price 7d. or 15 cents; and Blouse-Waist No. 4942 (copyright), price 1s. or 25 cents.

(For Description see Page 114.)

band at the lower edge forming an attractive heading for two frills of lace. The pattern includes a standing collar to be used when the garment is made high necked.

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FIGURE NO. 313 B.—LADIES' CAPE AND COLLAR.—This illustrates Ladies' Cape No. 4995 (copyright), price 1s. or 25 cents; and Roman or Curate Collar No. 4958 (copyright), price 5d. or 10 cents. (For Description see Page 115.)

sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in three views on page 124 of this DELINEATOR. The skirt pattern, which is No. 4938 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently portrayed on its accompanying label.

Plaid Surah and plain camel's-hair are here effectively combined in the stylish toilette. The Empire waist has a full front and back arranged over a body lining, which is fitted by the customary darts and seams and is closed invisibly along the left shoulder and under-arm seams. The full front and back extend to a little below the bust and are shirred along the neck and shoulder edges, the fulness at the lower edge being drawn well to the center and regulated by gathers; the full portions are joined in

Such gowns will develop richly in velvet, brocade, Bengaline, faille and moiré. These fabrics may be combined with *satín duchesse*, *chiffon*, *crêpe de Chine* or any silken tissue. Handsome decorations may be arranged with pearl-embroidered bands, rich laces or fine jet passementeries.

FIGURE NO. 301 B.—LADIES' TOILETTE. (For Illustration see Page 103.)

FIGURE NO. 301 B.—This consists of a Ladies' Empire waist and skirt. The waist pattern, which is No. 4970 and costs 1s. or 25 cents, is in thirteen



FIGURE NO. 315 B.—LADIES' OUTDOOR TOILETTE.—This illustrates Ladies' Mess Jacket No. 4962 (copyright), price 10d. or 20 cents; Blouse No. 4926 (copyright), price 1s. 3d. or 30 cents; and Alpine Hat No. 4940 (copyright), price 5d. or 10 cents. (For Description see Page 115.)



FIGURE NO. 314 B.—LADIES' BASQUE.—This represents Pattern No. 4974 (copyright), price 1s. 3d. or 30 cents. (For Description see Page 115.)

under-arm and shoulder seams at the right side, and the closing is made at the corresponding seams at the left side. Over the lower part of the waist is worn a broad, wrinkled belt in two sections, which are gathered at the sides and extend almost to the arms'-eyes; the sections are joined in a seam at the right side, and the closing is made at the left side. The leg-o'-mutton sleeves are mounted on coat-shaped linings and are gathered at the top and for a short distance along the upper edge of the seam to produce the fashionable wrinkled effect above the elbow; while below a smooth effect is maintained. The waist provides a standing collar, as shown in the small illustration; the collar is in this instance omitted in favor of the picturesque Puritan collar, and the sleeves are finished with Puritan cuffs to correspond. A silk tie is passed beneath the collar and bowed pretily at the throat.



4970

The skirt is made of camel's-hair and is of round length. It is arranged upon a five-gored bell foundation-skirt and has a narrow front-gore, a wide gore at each side, and a back-gore of medium width. At the front slight fulness is produced at the top by means of gathers; and at

each side six forward-turning plaits are arranged, a single box-plait being formed at the center of the back. The bottom of the skirt is trimmed with a ruffle of the material finished at the lower edge with a piping of silk and headed by a ruching of silk shirred at the center.

The waist may be made of the same material as the skirt or may contrast prettily with it. The toilette will develop attractively in India silk, crépon, vailing, cashmere and other soft, clinging textures, and it may be trimmed with passementerie, lace, braid or fancy bands. A pretty skirt trimming consists of a double ruching of silk having pinked edges, the inner ruche being of a lighter or contrasting shade.

The stylish felt hat is prettily trimmed with ribbons and flowers.

FIGURE NO. 302 B.—LADIES' EMPIRE WRAPPER.

(For Illustration see Page 104.)

FIGURE NO. 302 B.—This illustrates a Ladies' wrapper. The pattern, which is No. 4966 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again represented on page 116 of this DELINEATOR.

The wrapper is here shown handsomely developed in cashmere and velvet. It is made with the very short waist peculiar to the Empire styles. The full fronts of the waist are made over smooth linings and lapped in soft surplice folds over the bust. The backs are crossed in surplice fashion, on a plain back of lining, to correspond with the fronts, and the becoming V neck is finished with a fanciful collar, that rolls and flares becomingly at the center of the front and back. The full skirt, which is shaped by under-arm seams, is turned under and gathered at the top to form a frill and lapped and sewed upon the lower part of the waist. The right front extends to the left side, where it laps with the effect of a plait over the narrow left front. A broad Empire girdle is worn, and its ends are narrowed by plaits and fastened at the left side beneath an Empire bow of velvet ribbon, the ends of which fall nearly to the lower edge of the wrapper. If undesirable, the girdle may be omitted and the fulness allowed to fall in unbroken folds to the lower edge. Full Empire puffs of velvet are arranged upon the coat sleeves, and the wrists are trimmed with velvet cut in deep Vandyke points at the top. The wrapper

may be made up with a slight train or in round length; and a frill of cashmere finish at the top to form a self-heading decorates the lower edge.

Charming house-gowns may be developed by the mode in a combination of figured and plain India silk, faille and velvet, or woollen goods and Bengaline. All sorts of pretty silks and seasonable woollens are adaptable to the mode, and no garniture save an Empire bow is really necessary.



FIGURE NO. 316 B.—LADIES' HOUSE TOILETTE.—This consists of Ladies' Empire Skirt No. 4957 (copyright), price 1s. 6d. or 35 cents; and Breakfast Tea Jacket No. 4982 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 116.)

A handsome costume for the promenade, church or visiting may be developed by the mode in cloth, camel's-hair, Russell cord, cheviot, tweed or novelty wool goods of any seasonable texture.

FIGURE NO. 303 B.—LADIES' COSTUME.

(For Illustration see Page 104.)

FIGURE NO. 303 B.—This illustrates a Ladies' cape costume. The pattern, which is No. 4973 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown in three views on page 115 of this magazine.

A stylish variety of cheviot is here effectively combined with velvet in the development of the costume. The skirt is a graceful example of the four-gored variety and overhangs a five-gored bell foundation-skirt. The front and sides are fashionably smooth, and the fulness at the back is massed at the center in soft, rolling folds produced by gathers at the top. The skirt is made with a train of graceful length, which, if undesirable, may be cut off, the pattern providing for a skirt of round length. The lower edge of the skirt is trimmed with three milliner's folds of velvet.

The basque is superbly adjusted by the usual number of darts and seams; the center seam terminates above extra widths, and the side-back seams disappear above coat-plaits. The closing is made at the center of the front with button-holes and buttons. The lower edge of the basque shapes a becoming point at the center of the front, and the back is deepened to form coat-tails of fashionable length. The lapel collar is of velvet, and its long, tapering ends meet at the end of the closing. A close-fitting standing collar is at the neck. The coat sleeves are made with fashionable fulness at the top, where they are gathered to stand well above the shoulders; and they are comfortably close-fitting below the elbows.

and a frill
adaptable to the mode,
and combinations of tex-
tures and shades will be
in order. The skirt dec-
oration may consist of a
frill, puffing or bands of
fancy braid or ribbon.
The velvet hat is styl-
ishly trimmed with an
Alsatian bow of fancy rib-
bon.

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Page 104.)

303 B.—
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FIGURES NOS. 304 B AND
305 B.—LADIES'
OUTDOOR TOILETTES.
(For Illustrations see Page 105.)

FIGURE No. 304 B.—
This consists of a Ladies'
cape and Marquise skirt.
The cape pattern, which is
No. 4972 and costs 1s. 3d.
or 30 cents, is in ten sizes
for ladies from twenty-
eight to forty-six inches,
bust measure, and is differ-
ently depicted on page 117
of this publication. The
skirt pattern, which is
No. 4968 and costs 1s. 6d.
or 35 cents, is in nine sizes
for ladies from twenty to
twenty-six inches, waist
measure, and is shown in
three views on page 126.

In this instance light
cloth and dark velvet are
combined in the cape,
which is of fashionable
length and has a yoke that
is slightly pointed at the
center of the front and
back. The yoke is ex-
tended to form a high
standing collar, the shap-
ing being accomplished by
curving seams. The cape
falls from the yoke with
pretty fullness over the
shoulders and is arranged
in three box-plaits at the
center of the back, the
plaits being narrow at the
top and widening gradu-
ally all the way down.
The closing is made invis-
ibly at the center of the
front. The front and low-
er edges of the cape and
the free edges of the col-
lar are decorated with
bands of silk feather-trim-
ming, and the joining of
the yoke and cape is con-
cealed by a similar band.

The skirt is a notably
graceful example of the
Marquise modes and is
shown again at figure No.
306 B, where it is fully de-
scribed. For the present
development of the skirt
Veronese-green faced cloth
was chosen, and two bands
of Oriental braid form an
effective foot-trimming.

A cape of this kind will
form a charming accom-
paniment to a ball, recep-
tion or theatre toilette, for
which purpose it may be made up in velvet and Sicilienne, Ottoman,
Bengaline or crystal silk. A more serviceable cape may be made
of Bedford cord and velvet; and faced cloth in one of the fash-



FIGURE No. 317 B.—LADIES' VISITING TOILETTE.—This consists of Ladies' Gored
Skirt No. 4951 (copyright), price 1s. 6d. or 35 cents; and Round
Waist No. 4998 (copyright), price 1s. or 25 cents.

(For Description see Page 117.)

ionable shades of tan will
be appropriate and gener-
ally becoming. Rich pas-
sementerie, rare lace, Per-
sian bands, galloon, etc.,
may decorate the yoke as
elaborately as desired, or a
less expensive completion
may be chosen. All sorts
of dress goods of season-
able texture are appropri-
ate for Marquise skirts,
and the foot trimming may
consist of fancy braid, gal-
loon, gimp, milliners' folds
or a tiny puffing or frill of
the same or a contrasting
material.

The large hat is fanci-
fully bent and handsomely
trimmed with ostrich tips
and ribbon.

FIGURE No. 305 B.—
This consists of a Ladies'
coat and gored skirt. The
coat pattern, which is No.
4979 and costs 1s. 6d. or 35
cents, is in thirteen sizes
for ladies from twenty-
eight to forty-six inches,
bust measure, and is rep-
resented in two views on
page 119 of this publica-
tion. The skirt pattern,
which is No. 4951 and
costs 1s. 6d. or 35 cents,
is in nine sizes for ladies
from twenty to thirty-six
inches, waist measure, and
may also be seen on its
accompanying label.

The coat is here por-
trayed stylishly developed
in light melton. It is fash-
ioned in the popular half-
long style. The loose fronts
are rendered half close-
fitting at the sides by long
under-arm darts, are wid-
ened to lap in double-
breasted style and are
reversed at the top in
broad lapels that meet the
rolling collar in notches.
The fronts join the seam-
less back in side seams that
are lapped and stitched
and terminate a short dis-
tance above the lower
edge. The closing is made
at the left side with but-
ton-holes and buttons, and
a corresponding row of
buttons adorns the over-
lapping front. The coat
sleeves show fashionable
fullness at the top, the out-
side seams are discontin-
ued above extra width
allowed on the under por-
tion; and the loose edges
are finished with two
rows of machine-stitching.
Pocket-laps cover the
openings to side pockets
inserted in the fronts and
to a cash pocket arranged
higher up at the right
side. The free edges of
the pocket-laps and the
loose edges of the coat

are finished with a single row of machine-stitching.
The skirt is of the popular gored variety and is here shown made
of Russian-blue serge. It consists of a narrow front-gore, a wide

gore at each side and a back-gore. It is stylishly smooth at the center of the front, a close adjustment over the hips is obtained by tiny, backward-turning plaits at each side, and a box-plait appears at each side of the center of the back. The lower edge of the skirt just escapes the ground and is decorated with a band of white cloth overlaid with jet passementerie.

The coat will develop attractively for early Spring in kersey, beaver, melton or faced cloth. Velvet facings may be applied to the collar and lapels, if desired, and a tailor finish will be most appropriate. The skirt will make up handsomely in wool Ottoman, Russian velours, whipcord, cheviot, Russell cord and silks of all stylish weaves. A foot trimming of ribbon, passementerie, braid or fancy bands may be added, or a plain finish may be adopted.



FIGURE NO. 318 B.—LADIES' MILITARY CAPE.—This illustrates Pattern No. 4989 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 117.)

The stylish turban has a low, round crown of dark velvet and is becomingly adorned with sections of dark silk, a round Rhinestone buckle and jet aigrettes.

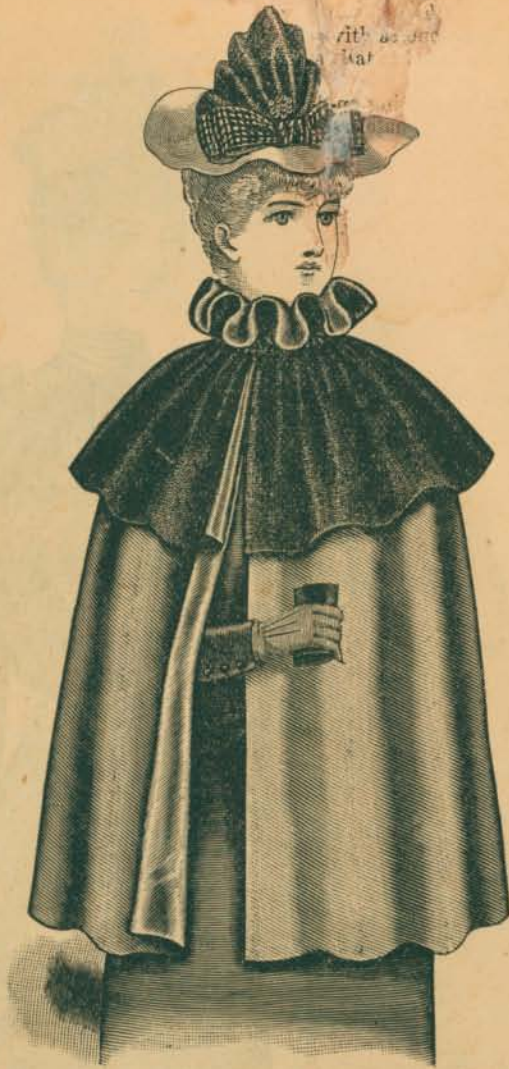


FIGURE NO. 319 B.—LADIES' CAPE.—This illustrates Pattern No. 4994 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 117.)

here made of velvet, have the effect of a very deep band. The skirt presents a smooth effect at the front and sides, and the seams joining the front to the back are brought well toward the back. The back has bias back edges that are joined in a center seam, at each side of which backward-turning plaits flare in graceful fashion to the edge of a train of stylish length. The upper and lower edges of the lower portions are handsomely trimmed with the painted and embroidered Persian bands.

The Empire basque, which is particularly stylish, has fitted lining-fronts that are closed invisibly at the center. The fitted fronts have a pointed lower outline and are widened by gores to lap in double-breasted style, and a little above the waist-line they are turned back in broad Directoire revers, between which a chemisette is effectively revealed. The chemisette is prettily shirred at the top and bottom, and is sewed permanently along the right lining-front and closed invisibly at the left side. Below the revers the fronts are closed with buttons and button-holes, and the adjustment of the basque is completed by the customary seams. The backs are extended to form long coat-tails, and coat-laps and coat-plaits are arranged below the center and side-back seams. At the neck is a Leicester collar, which rolls softly in characteristic style, and a curate collar that closes at the left side. The balloon sleeves are of velvet and fall in full puffs from the shoulders; below the elbows they fit the arms smoothly, and the wrists are tastefully trimmed with painted and embroidered Persian bands.

The Continental hat is profusely trimmed with plumes, and a rosette-bow is placed jauntily at the right side.

Figure No. 309 B portrays a front view of the toilette, the material being gray flannel. The lower portion of the skirt is tastefully trimmed with rows of soutache braid arranged in clusters, the bottom row of the lower cluster, the upper and lower rows of the middle cluster and the top row of the upper cluster being applied in scroll fashion. The exposed part of the curate collar is covered

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309 B.—LADIES' PROM, scroll
NADE TOILETTE and lo
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(For Illustrations see Page
106 and 107.) e dev

FIGURES Nos. 306 B A
309 B.—These two fi
ures illustrate the sar
patterns—a Ladies' ski
and Empire ba que. Th
skirt pattern, which is N
4968 and costs 1s. 6d.
35 cents, is in nine siz
for ladies from twent
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measure, and may be se
in three views on pa
126 of this DELINEATO
The basque pattern, whi
is No. 4919 and costs 1
3d. or 30 cents, is in th
teen sizes for ladies fro
twenty-eight to forty-si
inches, bust measure, an
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its accompanying labe

At figure No. 306 B
back view of the toilet
is presented, the materia
shown being poplin an
shaded velvet, and th
trimming being supplie
by Kursheedt's Standar
painted and embroide
Persian bands. The skirt
popularly known as th
Marquise, and while it di
plays many of the featu
of the admired bell sha
it still presents a distinct
style of its own. It may
made up in round lengt
with a slight train, the p
tern providing for both
styles. It consists of an
upper and lower front-
portion, and two upper
and lower back-portions; the
upper portions extend well
below the knee, and the
lower portions, which are

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with a full section of the material. The *bad révers* are also trimmed with rows of braid, the outer one of which is arranged in scroll design; and each wrist is decorated to correspond, the upper and lower rows being arranged in scrolls.

A charming toilette for promenade, driving or church wear may be developed in velvet, *velours Russe*, cloth material or glacé cheviot.

FIGURES NOS. 307 B AND 308 B.—LADIES' COSTUME.

(For Illustrations see Pages 106 and 107.)

FIGURES NOS. 307 B AND 308 B.—These two figures illustrate the same pattern—a Ladies' costume. The pattern, which is No. 4992 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on this page.

At figure No. 307 B a front view of the modish gown is displayed made of figured India silk and needlework embroidery. The skirt may be made up with a slight train or in round length, as desired. The front is perfectly smooth-fitting and joins the seamless back in seams that come well toward the back. The side edges of the front and back are gored, and the back is arranged in fan-plaits that flare in graceful fashion to the lower edge. The skirt is finished at the top with a binding and is worn over the bottom of the waist, and the lower edge is prettily finished with a frill of embroidery.

The waist has a body lining, which is fitted by the customary darts and seams and closed invisibly at the center of the front. The surplice fronts cross in regulation fashion below the bust; they fit smoothly over the shoulders, and at the lower edge the fulness is collected at each side in two forward-turning, overlapping plaits that flare prettily upward. Between the surplice fronts is revealed a V-shaped plastron that is sewed at the right side and closed at the left side; and the plastron is tastefully overlaid with rows of wide embroidery. The back is cut away in deep V outline at the top and fits smoothly across the shoulders, while the fulness at the lower edge is brought well to the center and laid in backward-turning plaits that are tacked to position at and a little above the waist-line. The exposed part of the lining is trimmed with embroidery to correspond with the plastron. Under-arm gores secure a smooth adjustment at the sides; and at the neck is a high standing collar trimmed with a drooping row of embroidery. Bertha frills of embroidery, which are broad upon the shoulders and are narrowed to points at the ends, fall from the neck edge of the back and the front edges of the surplices. Balloon puffs are arranged upon the coat-shaped sleeves, and each wrist is tastefully decorated with an upturning row of embroidery. The waist is encircled by a wrinkled belt, which is fastened at the left side in an Empire bow.

The stylish hat is of silk tastefully trimmed with ribbons.

Figure No. 308 B illustrates a back view of the costume, the ma-

terials being vigogne and shaded velvet. The frills, sleeves and belt are of velvet, and the free edges of the frills are handsomely trimmed with Oriental braid. Each wrist is decorated with a band of braid, and the collar is overlaid with a similar band.

Of all the artistic gowns worn this season, none are more thoroughly graceful than the pretty style just described. It may be developed in Bengaline, faille, *velours Russe*, poplin, camel's-hair or Priscilla, with any of which velvet will form a very effective combination. Handsome effects may be produced by applications of fur, jet passementerie or jewelled or metallic bands.

FIGURE NO. 310 B.—LADIES' VASSAR BLOUSE.

(For Illustration see Page 108.)

FIGURE NO. 310 B.—This illustrates a Ladies' blouse. The pattern, which is No. 4983 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure,



4992

Front View.

4992

Front View, Showing Costume without Frills.

4992

Back View, Showing Costume without Frills and in Round Length.

4992

Side-Back View.

LADIES' COSTUME, WITH A SLIGHT TRAIN (PERFORATED FOR ROUND LENGTH). (COPYRIGHT.)

(For Description see Page 118.)

and may be seen in four views on page 123 of this DELINEATOR.

Bright plaid silk was here employed in the construction of the comfortable blouse, which is designed to slip on over the head, and is simply shaped by under-arm and shoulder seams. The top of the blouse is turned under and stitched to form a casing, in which narrow tapes are inserted to regulate the fulness at the throat, and to form a standing frill about the neck. A casing is also made at the waist-line, and in it an elastic of tape is inserted to draw the blouse well in to the figure. The sleeves are very full and have each but one seam, which is at the inside of the arm; they droop gracefully from the shoulders, and are turned under at the bottom and stitched to form casings for narrow tapes, which regulate the fulness at the wrists, drooping frills being formed about the hands. The sleeves may be drawn in by shirrings at the wrists, and the blouse may be worn either outside or underneath the skirt, as preferred. In this instance it is worn beneath, and the waist is

encircled by a band of velvet ribbon, which closes at the left side of the front under a jaunty rosette-bow to match.

The blouse will develop prettily in India or China silk, washable Surah, sateen, chambray, gingham, lawn and similar materials. It does not require trimming and will be stylishly worn with Eton, blazer and zouave jackets.

FIGURE No. 311 B.—LADIES' EVENING WAIST.

(For Illustration see Page 108.)

FIGURE No. 311 B.—This illustrates a Ladies' waist. The pattern, which is No. 4993 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 122 of this magazine.

The waist is here represented charmingly developed in red faille, and *point de Bruxelles* lace and ribbon provide handsome garniture. The fronts are disposed in soft, becoming folds over the bust by gathers at the shoulder edges, and the fulness at the lower edge is plaited to a point, the plaits spreading gradually upward and being stayed by tackings to the dart-fitted fronts of lining. The back is arranged to correspond with the front upon a back of lining shaped by side-back gores and a curving center seam, and under-arm gores complete the superb adjustment. The standing collar provided by the pattern is here omitted, and the exposed parts of the lining fronts and backs are cut away to show the neck in a becoming V, which is emphasized by a frill of *point de Bruxelles* lace. The full puff sleeves extend to the elbows and are gathered at the center to form double puffs; they are arranged upon coat-shaped linings, which extend to the wrists, but are here cut off below the puffs. The sleeves may be cut off at the middle shirring if short puff sleeves be desired. Sections of ribbon encircle the sleeves between the puffs and below the lower puffs and are tied in butterfly bows at the front of the arms. The lower edge of the waist shapes a well defined point at the center of the front and back and is bordered with a row of ribbon, the ends of which are tied in a handsome bow at the center of the front and back. Sections of *point de Bruxelles* lace are arranged along the under-arm seams, the lower ends drooping very softly upon the top of skirt.

The waist may accompany a bell or cornet skirt and will develop attractively in Bengaline, faille, *ondine*, *peau de cygne*, shadow silk, poplin, *crépon*, *crêpe de Chine*, India silk and many other silken and woollen fabrics of a soft, clinging nature. The garniture may consist of passementerie, lace, embroidery, Persian bands, velvet ribbon, etc., applied in any way becoming to the figure.

FIGURE No. 312 B.—LADIES' STREET TOILETTE.

(For Illustration see Page 106.)

FIGURE No. 312 B.—This represents the zouave jacket and blouse-waist of a Ladies' toilette. The zouave jacket pattern, which is No. 4987 and costs 7d. or 15 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is pictured in

four views on page 120 of this publication. The blouse-waist pattern, which is No. 4942 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on its accompanying label.

Myrtle-green velvet embroidered with silk and metal was here selected for the zouave jacket, which is simply adjusted by shoulder and under-arm seams. The fronts flare to the shoulders and square at their lower front corners; but, if preferred, they may meet at the throat and have rounding corners, the pattern providing for both styles. The back may be slashed for a short distance to the center.

The waist, which may be worn under or over the skirt, is here shown made of white India silk. It has a closely fitted body-measuring that closes invisibly at the center of the front. The fronts are widened from the top to a little below the bust and are turned under and shirred to form drooping frills, the fulness back of the frills being disposed in soft, diagonal folds by gathers along the



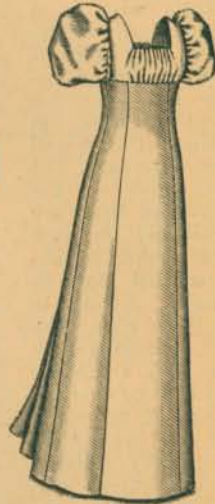
4971

Front View.



4971

Side-Back View.



4971
View Showing Square Neck and Short Sleeves.

LADIES' SHORT-WAIST EMPIRE COSTUME, WITH GORED SKIRT, HAVING A SHORT TRAIN (PERFORATED FOR ROUND LENGTH). (COPYRIGHT.)

(For Description see Page 119.)

arm's-eye and shoulder edges. The fulness at the waist-line is gathered and collected in forward-turning plaits at each side, and under-arm and gores separate the fronts from the seamless back, which is smooth across the shoulders and is drawn in closely to the figure at the waist-line by a double row of shirring. The standing collar is overlaid with soft folds of India silk, and fanciful cuff-facings of silk are applied to the coat sleeves, which are covered above the elbows with full puffs that rise in picturesque fashion above the shoulders. Encircling the waist is an Empire belt, the ends of which are turned under and shirred to form frills, and are closed at the back.

Ladies desiring to have zouave jackets decorated as pictured at this figure may send the garments, after they are cut out and basted, to the Kursheedt Manufacturing Company, who will do the embroidering to order. The jacket will develop most effectively in velvet, although cloth will often be used. Persian bands, gimps, galloon or passementerie may provide the decoration. The blouse-

Waist may be developed in Surah, China silk, wash silk or any other preferred variety of wool goods. The hat is a becoming shape in fine felt, tastefully trimmed with cloth, ostrich tips and a Persian band.

FIGURE No. 313 B.—LADIES' CAPE AND COLLAR.

(For Illustration see Page 109.)

FIGURE No. 313 B.—This represents a Ladies' cape and collar. The cape pattern, which is No. 4995 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measurement, and may be seen in three views on page 117 of this publication. The collar is included in pattern No. 4958, which costs 5d. or 10 cents, is in three sizes—small, medium and large, and is further illustrated on its accompanying label. The modish cape is made of seal-plush. The fronts, which ex-

han or any preferred variety of fur, as well as of cloth, velvet or heavy corded silk; and they may be handsomely trimmed with bands of fur headed by jet or silk passementerie. The collar may be worn with any style of plain basque, and will either match the remainder of the costume or be made of silk or velvet.

The becoming felt hat is trimmed with silk, and a jet aigrette is at the left side.

FIGURE No. 314 B.—LADIES' BASQUE.

(For Illustration see Page 109.)

FIGURE No. 314 B.—This illustrates a Ladies' basque. The pattern, which is No. 4974 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given another representation on page 121 of this DELINEATOR.

Two shades of serge are effectively associated with India silk in the present development of the basque, and oriental bands contribute

handsome garniture. The basque extends to coat-basque depth, and the back and sides are fitted closely to the figure by the customary gores, and a center seam that terminates below the waist-line above coat-laps. The jacket fronts open over a full vest and are reversed in long, tapering lapels by the rolling collar, with which they form the regulation notches. The vest is arranged upon short dart-fitted fronts of lining that close invisibly at the center; it is drawn by three rows of shirrings at the top, gathers regulate the fulness at the lower edge, and the closing is made invisibly at the left side. Over the lower part of the vest is arranged a girde that is shaped by curving seams and is closed with lacing cords at the center of the front. A doubled frill of silk finishes the neck of the vest, and cavalier cuffs finish the well fitting coat-sleeves, which rise at the top to impart the stylish broad effect upon the shoulders. The cuffs and girde are decorated with oriental bands; and the edges of the lapels are similarly ornamented.

The mode favors combinations of silk and wool goods, velvet and cloth, or woollens of contrasting shades. Russian bands, gimp, galloon or passementerie may be added for garniture, or a simple finish of machine-stitching may be chosen.

The large hat is simply trimmed with fancy ribbon.

FIGURE No. 315 B.—LADIES' OUTDOOR TOILETTE.

(For Illustration see Page 109.)

FIGURE No. 315 B.—This illustrates the blouse, mess jacket and Alpine hat of a Ladies' toilette. The blouse pattern, which is No. 4926 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently illustrated on its accompanying label. The jacket pattern, which is No. 4962 and costs 10d. or 20 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in three views on page 120 of this DELINEATOR. The hat pattern, which is No. 4940 and costs 5d. or 10 cents, is in seven sizes from six to seven and a half hat sizes, or from nineteen



4973

View Without Lapel-Collar.



4973

Side-Front View.



4973

Side-Back View.

LADIES' COSTUME, WITH A SLIGHT TRAIN (PERFORATED FOR ROUND LENGTH). (COPYRIGHT.)

(For Description see Page 120.)

tend to a little below the waist-line, are fitted by single bust darts and closed invisibly at the center. The back is smoothly adjusted to the figure by a well curved center seam, and between the back and fronts are inserted the sides, which are gathered across the shoulders in dolman fashion. The lower outline of the sides and back is uniform, and the front describes a decided point at the center. The seams joining the fronts to the sides are discontinued some distance from the lower edge, and an elastic is tacked to the back edges of the fronts to hold the cape well in to the figure. At the neck is a rolling collar, which may be closed at the throat, or worn standing and deeply rolled in Medici fashion to just above the bust as illustrated.

The collar is made of velvet. It is deepened slightly at the center of the front to form a point at the lower edge, and is closed invisibly at the left side.

Capes of this description may be made of Persian lamb, Astrak-

F

inches and a fourth to twenty-three inches and three fourths, head measures, and is otherwise depicted on its accompanying label.

India silk in the elegant shade known as Sultan-red was here selected for the blouse. The graceful garment has a body lining closely adjusted by the customary darts and seams, and a full vest which is shirred at the top to produce pretty fullness over the bust, and shirred to droop in graceful blouse fashion. The blouse closes invisibly at the center, and the fronts are arranged in forward-turning tucks at each side. The back is arranged in backward-turning tucks at each side of the center to correspond with the fronts. The leg-o'-mutton sleeves are mounted on coat-shaped linings and are finished at the wrists with rolling cuffs. At the neck is a rolling collar, and the waist is encircled by a belt having a pointed overlapping end. The blouse may be worn outside or underneath the skirt, as preferred; and the lining may be omitted.

The jacket is made of blue serge and is very trim in appearance. It extends to the waistline, and the loose fronts, which open from the neck and flare broadly to the lower edge to prettily reveal the blouse, are fitted by single bust darts. The fronts join the seamless back in shoulder and under-arm seams, and at the neck is a high standing collar. The coat sleeves are made sufficiently full at the top to droop gracefully from the shoulders, and at each wrist a deep cuff is simulated by a double row of machine-stitching. The lower front corners of the jacket may be square or round, as preferred. The front edges of the fronts are modishly decorated with military ornaments, and similar ornaments trim the front of the collar.

The Alpine hat is made of fancy cloth. It has an oblong crown, deep sides, and a moderately wide brim which rolls softly all round. The hat is creased at the center of the crown in regulation fashion, and is finished plainly.

Blouses of this description may be made of Surrah, washable silk, lawn or chambray, and may be appropriately trimmed with frills of the material. The jacket will usually match the skirt with which it is intended to be worn, and may be made of *velours Russe*, wool Bengaline, glacé cheviot, cloth, camel's-hair or serge. It may be trimmed with fancy braid, passementerie or edgings of fur, moss or feather trimming. The hat may be made of any kind of cloth, and may match or contrast with the accompanying costume both in color and texture.

FIGURE NO. 101316 B.—LADIES' HOUSE TOILETTE.

(For Illustration see Page 110.)

FIGURE NO. 101316 B.—This consists of a Ladies' breakfast or teagown jacket and Empire skirt. The jacket pattern, which is No. 498 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches bust measure, and may be seen in two views on page 124 of this DELINEATOR. The skirt pattern, which is No. 4957 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently portrayed on its accompanying label.

A pretty variety of figured India silk is here pictured in the jacket, which is a charming *négligé* and is appropriate for both morning and afternoon wear. The back is arranged in a Watteau plait that is narrow at the top and widens gradually all the way down, and the fronts are disposed with becoming fulness by gathers at the top at each side of the closing, which is made invisibly at the center beneath a jabot-frill of lace. Sections of satin-edged, grosgrain ribbon start from beneath the Watteau and are tied at the center of the front to draw the fulness closely to the figure; and a bow of similar ribbon is placed between the rounding ends of the rolling collar, from the edge of which a frill of lace droops softly. The full fancy sleeves are gathered to form pretty frills at the wrists, and butterfly bows of ribbon are placed at the front ends of the gathers.

The Empire skirt combines the becoming fulness of the Empire modes with the popular bell effect. It is here made of woollen dress goods, and consists of a wide front-breadth, a narrow side-gore at each side, and a back-breadth. The fulness at the top is collected in scanty gathers at the front and sides and is closely drawn by gathers at the back. The skirt is shaped to bell slightly at the bottom, and the lower edge is trimmed with two rows of rather wide velvet ribbon each headed by a row of very narrow velvet ribbon.

China silk, French flannel, merino, Surrah, cashmere and numerous other pretty silks and woollens are appropriate for jackets of this kind, and Italian lace, *chiffon*, ribbon, etc., may comprise the garniture. All sorts of seasonal dress goods are devoted to Empire skirts, and a ruffle or puffing of silk, velvet or the material may serve as foot trimming if a perfectly plain completion is not desired.



4966

View without the Belt, and with the Collar Closed.



4966

Side-Front View.



4966

Side-Back View.

LADIES' EMPIRE WRAPPER, WITH A SHORT FITTED BODY, AND A SHORT TRAIN (PERFORATED FOR ROUND LENGTH). (COPYRIGHT.)

(For Description see Page 120.)

FIGURE NO. 317 B.—LADIES' VISITING TOILETTE.
(For Illustration see Page 111)

FIGURE NO. 317 B.—This consists of a Ladies' round waist and gored skirt. The waist pattern, which is No. 4998 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown in three views on page 122 of this magazine. The skirt pattern, which is No. 4951 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be again seen on its accompanying label.

The toilette is here pictured developed in Surah and Kursheedt's Standard silk-embroidered black nainsook showing corn flowers in Eminence purple and leaves in natural shades of green. The front of the round waist is widened to close invisibly along the left shoulder and under-arm seams; it is disposed with pretty fullness above the bust by gathers at the top, and the fullness at the waist-line is collected in short rows of shirring. The front is arranged upon dart-fitted fronts of lining that close invisibly at the center. The seamless back is mounted upon a lining shaped by the usual gores and a curving center seam; it is smooth across the shoulders, and the fullness at the waist-line is collected in short rows of shirring; and under-arm gores produce a smooth effect at the sides. The leg-o'-mutton sleeves are made with fashionable fullness at the top and are comfortably close-fitting below the elbows, the shaping being performed by inside seams only; they are arranged upon smooth coat-shaped linings, and the wrists are trimmed with wrinkled cuff-facings of the material. The close-fitting standing collar is overlaid with soft folds of Surah. About the waist is a wrinkled belt, the ends of which are lapped at the left side, the overlapping end being tucked underneath the other end.

The waist is worn beneath the top of the skirt, which has a narrow front-gore, a gore at each side and a seamless back. The front and sides of the skirt are smooth, and the back is arranged at each side of the center in a box-plait that falls in double folds at the back and in a single fold at the front.

The toilette is extremely stylish in effect and will develop handsomely for early Spring in cheviot, tweed, camel's-hair and other rough-surfaced woollens, and with especially attractive results in plaid poplin in any of the bright tartan or clan colors. Fancy braid, gimp, galloon, Russian bands, etc., may be used for decoration.

The edge of the hat is bound with velvet, and ribbon, tips and a Rhinestone buckle comprise the garniture.



4995
Front View, Showing Fronts Closed to the Throat and Collar Turned Down.



4995
Front View, Showing Collar Rolled in Medici Fashion.



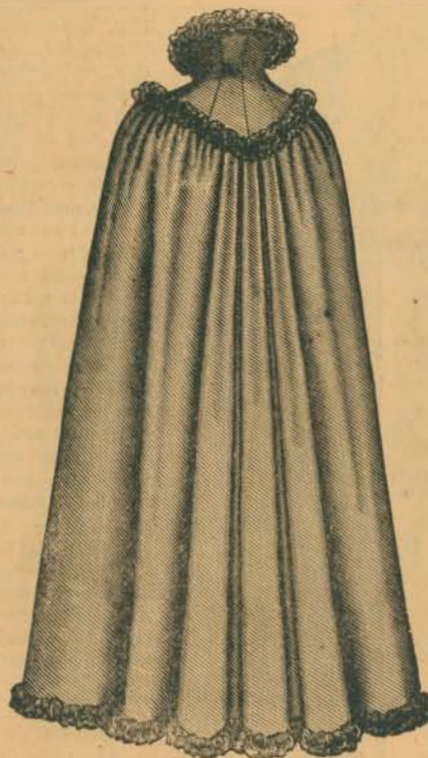
4995
Back View, Showing Collar Turned Down.

LADIES' CAPE. (COPYRIGHT.)
(For Description see Page 120.)



4972

Front View.



4972

Back View.

LADIES' CAPE, WITH YOKE AND COLLAR IN ONE. (COPYRIGHT.)

(For Description see Page 121.)

FIGURE NO. 318 B.—LADIES' MILITARY CAPE.
(For Illustration see Page 112.)

FIGURE NO. 318 B.—This illustrates a Ladies' cape. The pattern, which is No. 4989 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 119.

The cape is a graceful example of the circular styles and is here represented developed in velvet having a heavy pile. It extends to the fashionable three-quarter depth and suggests the military shape, being smooth at the top and falling in natural rolling folds below the shoulders. The cape is closed invisibly at the throat, and a collar that stands high and rolls over deeply is at the neck. All the edges of the cape are decorated with otterbands, and a lining of shaded brocade is added.

The ease with which a cape of this kind may be assumed and laid aside will recommend it as an opera or reception wrap, and the simplicity of its construction will render it particularly acceptable to the home dressmaker. For dressy wear it may be developed in velvet, rich brocade or soft, lustreless silk, while for ordinary occasions, cheviot, cloth, serge, camel's-hair or Bedford cord will be appropriate.

The edge of the felt hat is trimmed with fancy braid, and ostrich tips, velvet and a buckle complete the decoration.

FIGURE NO. 319 B.—LADIES' CAPE.

(For Illustration see Page 112.)

FIGURE NO. 319 B.—This illustrates a Ladies' cape. The pattern, which is No. 4994 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown in two views on page 118.

The cape is one of the naggiest of the season's novelties and is here portrayed made of cloth and velvet. It is fashionably long and is disposed in full, soft folds at the front and over the shoulders by gathers at the top. It has bias back edges that are joined in a center seam, at each side of which is arranged a box-plait that widens gradually all the way down and is tacked some distance above the waist-line to a narrow under-back, the plaits falling free below. The under-back extends to the top of the cape, and to its lower end is attached a belt ribbon, which is tied about the waist. A full, short cape having bias back edges joined in a center seam is arranged upon the cape and shirred some distance from the top to produce a very full, standing frill about the neck, the shirrings being tacked to a standing collar. The cape is lined throughout with shaded silk and closed invisibly at the throat.

In general good style and becomingness this cape will be a close rival of the jaunty Columbus cape, another of the latest novelties. Eminence-purple, tan, biscuit, cadet-blue, Veronese-green and mode cloth and velvet are employed for these dressy wraps, and Russian-blue and black serge, camel's-hair and Bedford cord are also well adapted to the mode. A combination of materials maybe chosen, velvet or Bengaline uniting effectively with any preferred woollen goods.

The white felt hat is becomingly adorned with plaid ribbon, velvet and a jet ornament.

A charming combination of woollen dress goods and watered silk was here chosen for the costume. The shapely skirt consists of a front and back, which are gored to present the clinging effect of prevailing modes. The front is adjusted smoothly over the hips by four darts at each side, and the back has three shallow, backward-turning, overlapping plaits at each side of the center, where a placket is finished. The skirt is made with a slight train, but may be shortened to round length, the pattern providing for both styles. The lower edge is decorated with a ruche of watered silk gathered through the center, and a dust ruffle of silk is added. The skirt is worn over the basque, and the top is finished with a cording.

The basque has a lining, closely adjusted by double bust darts, under-arm and side-back gores and

a curving center seam, the closing being made invisibly at the center of the front. The fronts flare from the bust to the shoulders and



4994
Front View.



4994
Back View.

LADIES' CAPE. (COPYRIGHT.)
(For Description see Page 121.)



4997
Front View.

LADIES' CAPE. (IN THREE-QUARTER LENGTH.)
(COPYRIGHT.)

(For Description see Page 121.)



4997
Back View.

LADIES' CAPE. (IN THREE-QUARTER LENGTH.)
(COPYRIGHT.)

(For Description see Page 121.)

LADIES' COSTUME, WITH A SLIGHT TRAIN (PERFORATED FOR ROUND LENGTH). (For Illustrations see Page 113.)

No. 4992.—

This costume is shown made of other materials and differently trimmed at figures Nos. 307 B and 308 B in this magazine.

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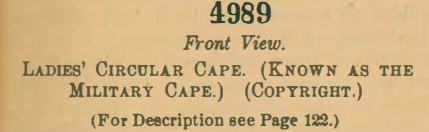
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watered silk consists of a back, which to present effecting effecting modes. is adjusted over the four darts at e, and the three shal-ward-turn-pping plaits ide of the ere a plack-shed. The ade with a n, but may ed to round e pattern for both The lower decorated ruche of k gathered he center, ruffle of silk The skirt is the basque, is finished ding. que has a ely adjust- ble bust r-arm and gores and the center lders and

becoming smooth adjustment at the sides. Bertha frills, which are very wide on the shoulders to produce the fashionable broad effect and narrow to points at each end, are arranged to droop softly from the upper edges of the fronts and back; they are gathered closely on the shoulders, and toward the ends fall with slight fulness. Very full Empire puffs are arranged upon the smooth coat-shaped sleeves; they extend not quite to the elbows and are gathered at the top and bottom and along the seams. At the neck is a moderately high standing collar which closes at the left shoulder seam. About the waist is a wrinkled girdele with oblique ends, which is tied in a bow of one loop and two ends at the left side of the front.

of lining that is adjusted by single bust darts. Beneath these fronts are dart-fitted lining-fronts that close at the center. The back is seamless and shows a low, smooth Pompadour back arranged on a high-necked back, which, like the high necked front, is exposed in square-yoke outline and covered with yoke facings of velvet. The skirt is joined to the lower edge of the body and is shaped by side-front, under-arm and side-back seams, and a center seam that disappears a little below the waist-line above extra fulness, the back edges being bias; and the extrafulness is underfolded in a double box-plait that flares with graceful fan effect to the edge. It may be made with a short train or in round length, as preferred, the pattern providing for a costume of both lengths. The closing of the skirt is made in line with that of the body. Full Empire puffs of velvet are arranged upon the coat-shaped sleeves; the puffs are gathered at the top and bottom and at the seams to rise with characteristic effect above the shoulders; and are followed at the lower edge with a row of passementerie. The upper edge of the standing collar, the upper edges of the Pompadour front and back, and the lower edge of the waist are trimmed with passementerie, and similar passementerie covers all the seams of the skirt, except the center seam below the top of the extra width. When a low-necked and short-sleeved costume is desired, the high-necked portions will be cut away along the Pompadour front and back and the sleeves cut off below the puffs, as shown in the small illustration.



4989

Front View.

LADIES' CIRCULAR CAPE. (KNOWN AS THE MILITARY CAPE.) (COPYRIGHT.)

(For Description see Page 122.)



4989

Back View.

LADIES' CIRCULAR CAPE. (KNOWN AS THE MILITARY CAPE.) (COPYRIGHT.)

(For Description see Page 122.)

gogne, will make up attractively in this way. Spotted, shot, figured or striped silk or velvet will unite nicely with plain goods, and for the foot trimming, fancy braid, Persian bands, ruffles, puffs, etc., may be chosen.

We have pattern No. 4992 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume for a lady of medium size, requires five yards of dress goods forty inches wide, with three yards of watered silk twenty inches wide. Of one material, it needs ten yards and a half twenty-two inches wide, or five yards and five eighths forty-four inches wide, or four yards and seven eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES SHORT-WAIST EMPIRE COSTUME, WITH GORED SKIRT, HAVING A SHORT TRAIN (PERFORATED FOR ROUND LENGTH).

(For Illustrations see Page 114.)

No. 4971. — Bengaline and crêpe are combined in this costume at figure No. 300 B in this DELINEATOR, lace and passementerie providing the decoration.

A charming example of the picturesque Empire modes is here shown developed in cloth and velvet. The costume is made with a very short waist—a peculiarity of the Empire modes—and is arranged for a high and a low neck and for long and shortsleeves, as illustrated. The waist is closed along the left shoulder and under-arms seams and has a low, Pompadour front that is gathered at the neck and for a similar distance at the lower edge and arranged upon a high-necked front



4979

Front View.



4979

Back View.

LADIES' COAT. (COPYRIGHT.)

(For Description see Page 122.)

The mode is very graceful in effect and will develop attractively in serge, camel's-hair, camela and numerous other seasonable woollens combined with velvet, faille or Bengaline. Persian bands, fancy braid, gimp or galloon may be added for garniture in any becoming way preferred. A handsome dinner gown may be made of black and goblin-blue Bengaline, with outline jet for the trimming. The neck is square in front, and the sleeves are cut off below the puffs.

We have pattern No. 4971 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume for a lady of medium size, will require three yards and seven eighths of cloth fifty inches wide, with a yard and five eighths of velvet twenty inches wide. Of one material, it will need ten

yards and seven eighths twenty-two inches wide, or five yards

forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' CAPE.

(For Illustrations see Page 118.)

No. 4994.—This cape may be seen made up in a combination of dark velvet and light cloth at figure No. 319 B in this magazine.



4974

Front View.



4974

Back View.

LADIES' BASQUE. (COPYRIGHT.)

(For Description see Page 123.)

The cape is picturesque in effect and is here pictured made of velvet. It reaches almost to three-quarter depth and has bias back edges joined in a center seam. The cape falls in full, soft folds at the front and sides from closely drawn gathers at the top, and at each side of the center seam is arranged a box-plait that is quite narrow at the top and widens all the way down. The plaits are tacked about midway of the waist-line to a plain, narrow under-back that tapers toward the lower end and reaches to the waist-line, and below the tackings the plaits are free. A belt-ribbon is tacked to the end of the under-back and tied at the front underneath to hold it in place. The neck of the cape is finished with a standing collar, which is concealed by a full, short cape having bias back edges joined in a center seam. The short cape is drawn by three rows of shirrings made some distance from the top to produce a very full standing frill at the neck, and the shirrings are tacked to the standing collar, high above which the frill rises in very full folds. The closing is made invisibly at the center of the front. The edge of the standing frill is decorated with fur, and similar fur trims the front and lower edges of the short cape.

A cape of this kind will be especially dressy for theatre, opera or reception wear, for which uses it may be developed in Bengaline, ondine, *villé*, velvet, brocade, etc. A garment for ordinary uses may be of cloth, Bedford cord or any suitable material, and feather or moss trimming may decorate the edges.

We have pattern No. 4994 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the cape calls for six yards and five eighths twenty inches wide, or three yards and an eighth forty-four inches wide, or three yards fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' CAPE. (IN THREE-QUARTER LENGTH.)

(For Illustrations see Page 118.)

No. 4997.—This stylish cape is shown developed in smooth-surfaced cloth. It extends to the fashionable three-quarter depth and has bias back edges that are joined in a center seam. Three forward-turning and three backward-turning plaits at the top at each side produce desirable fullness on the shoulders and soft, rolling folds below. Arranged upon the cape are three capes of graduated depth, the shortest reaching nearly to the bust, the longest to the waist-line and the middle one to half-way between the lower edges of the other two. These capes are all smooth at the top and fall with natural fullness over the shoulders; and their free edges are decorated with a fashionable variety of fur binding. At the neck is a becomingly high Medici collar, which rolls and flares in characteristic fashion and is decorated at its edges with fur binding. The cape is closed invisibly and lined throughout with silk.

All reasonable varieties of cloth, Bedford cord or serge will make

on, and the fashionable arched effect on the shoulders, and the seams joining the fronts and sides are terminated several inches from the lower edge to give freedom to the arms. The ends of an elastic band, which passes across the back, are attached to the loose back edges of the fronts to draw them closely to the figure. At the neck is a high Medici collar, which may be worn standing and rolled in Medici fashion or turned down all round, as preferred. The collar is covered with a facing of the material, which is continued for some distance down the fronts for underfacings. The fronts may be closed to the throat or rolled low with the collar, as illustrated, the closing being made at the center of the front with hooks and loops and a loop and button arranged just below the collar.

Persian lamb, Alaska sable, mink, monkey and otter fur are fashionable for capes of this kind, and Astrakhan cloth or any preferred variety of cloth are also appropriate to the mode. Fur of a contrasting variety may form the collar of a fur cape, and a cloth cape may be decorated with fur or Astrakhan cloth.

We have pattern No. 4995 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the cape for a lady of medium size, requires two yards and a half of material twenty-two inches wide, or a yard and a fourth forty-four inches wide, or a yard and an eighth fifty-four inches wide, with half a yard of elastic an inch and a fourth wide for the strap. Price of pattern, 1s. or 25 cents.

LADIES' CAPE, WITH YOKE AND COLLAR IN ONE.

(For Illustrations see Page 117.)

No. 4972.—This cape is shown made of cloth and velvet and trimmed with silk feather trimming at figure No. 304B in this magazine.

The cape is notably stylish in effect and is here portrayed developed in cloth, with feather trimming for a finish. It is in three-quarter length and its upper part is a pointed yoke, which is extended to form the collar, and is shaped by a curving seam at the center of the back and three curving seams at each side. The cape shows a unique arrangement of three box-plaits at the center of the back, the plaits being quite narrow at the top and widened gradually to the lower edge; it is disposed with graceful fullness on the shoulders by gathers at the top and is smooth at each side of the closing, which is made invisibly at the center of the front. The loose edges of the garment are decorated with feather trimming, and similar trimming covers the seam joining the yoke and cape.

The mode will develop exquisitely in cloth, Russian velours, matelassé, Bedford cord and novelty cloakings of all seasonable varieties. The yoke may be elaborately decorated with handsome passementerie, rich lace, galloon or Persian bands, the front and lower edges may be trimmed to correspond, and a lining of changeable or striped silk may be added. Frequently the collar and yoke will be of velvet or heavy corded silk when the lower part is of cloth, but velvet or heavy silk may be used for developing the entire garment.

We have pattern No. 4972 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the cape for a lady of medium size, calls for five yards and an eighth of material



4969

Front View.



4969

Back View.

LADIES' VEST. (COPYRIGHT.)

(For Description see Page 123.)

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

up fashionably in this way, faced cloth in the stylish shades of tan, castor, coachman's-drab, gray and Havane being especially effective. Fur or feather trimming may comprise the garniture, or a plain tailor finish may be adopted.

We have pattern No. 4997 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the cape for a lady of medium size, will require six yards and seven-eighths of material twenty-two inches wide, or four yards and a fourth forty-four inches wide, or four yards fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' CIRCULAR CAPE. (KNOWN AS THE MILITARY CAPE.)

(For Illustrations see Page 119.)

No. 4989.—This stylish cape is shown made of velvet having a heavy pile at figure No. 318 B in this DELINEATOR, with otter bands for decoration and shaded brocade for lining.

The cape, which is known as the military cape, may be worn with any gown or with a long top-coat. It is here pictured made of cloth and lined with silk. It is of three-quarter length and in circular style, and its peculiar shaping renders it smooth at the top and causes it to fall in natural rolling folds below the shoulders. The closing is made invisibly at the throat; and at the neck is a collar that stands high and rolls deeply all round.

Capes of this kind are stylishly developed in red, tan, gray or dark cloth, Bedford cord or heavy serge and are especially adapted to theatre and concert wear. If a plain completion be undesirable, coq-feather trimming, fur, moss trimming, etc., may decorate the collar, and a bow of ribbon may be placed at the throat.

We have pattern 4989 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the cape requires four yards and a fourth thirty-six inches wide, or two yards and seven eighths forty-four inches wide, or two yards and five eighths fifty-four inches wide. In each instance six yards of silk twenty inches wide will be needed to line. Price of pattern, 1s. 3d. or 30 cents.



4993 Front View, Showing Low Neck and Elbow Sleeves. Back View, Showing Low Neck and Short Sleeves.

LADIES' EVENING WAIST. (COPYRIGHT.)

(For Description see Page 123.)



4998 Front View. Back View. LADIES' ROUND WAIST. (WITH FITTED LINING.) (COPYRIGHT.)

(For Description see Page 124.)

LADIES' COAT.

(For Illustrations see Page 119.)

No. 4979.—This coat is pictured made of light melton and finished with a row of machine-stitching at figure No. 305 B in this DELINEATOR.

The coat is here shown stylishly developed in Russian-blue cloth. The loose, double-breasted fronts are rendered smooth-fitting at the sides by long under-arm darts, and are reversed at the top in lapels that meet the rolling collar in notches. Below the lapels they are closed in double-breasted fashion with button-holes and large buttons. The back is handsomely curved to the figure by a center seam; it joins the fronts in side seams that terminate a short distance above the lower edge at the top of extra widths that are

allowed on the back edge of the fronts and lapped under the back, the shoulder, center and side seams are made in lapped style, the stitching being continued along the loose front edges of the back to the top. The coat extends to the popular three-quarter length. Its front and lower edges are followed with two rows of machine-stitching, and stitching also finishes the edges of the lapels and collar. The coat sleeves are sufficiently high at the top to rise with fashionable effect upon the shoulders; the outside seams terminate at cuff depth from the lower edges at the top of extra widths allowed on the under-sleeve portions and lapped under the upper portions, which they are tacked, near the bottom. Two rows of machine stitching follow the lower edges of the sleeves and are continued along the loose back edges of the upper portions. Pocket-lapels cover the openings to side pockets inserted in the fronts, and a smaller pocket-lap arranged higher up at the right side conceals the opening to a change pocket; all the free edges of the pocket-lap are finished to accord with the front and lower edges of the coat, and its

The mode will develop fashionably in melton, kersey, cloth, heavy serge and camel's-hair, beaver, chinchilla, and in lighter weight coating for Spring wear. A velvet facing preference may be applied to the collar and lapels, if liked, and the finish will usually be as represented. A jacket

We have pattern No. 4979 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the coat for a lady of medium size, needs five yards and three-fourths of material twenty-two inches wide, or three yards and a fourth forty-eight inches wide, or two yards and three-eighths fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' ZOUAVE JACKET.

(For Illustrations see Page 120.)

No. 4987.—This stylish jacket is shown made of velvet handsomely embroidered and worn over a blouse-waist at figure No. 312 B in this DELINEATOR.

These jaunty little jackets are among the most popular of the Midwinter modes, and are a very stylish addition to otherwise plain costumes.

Myrtle-green velvet was here used for the jacket, which is handsomely trimmed with passementerie. The jacket is sleeveless and barely extends to the waist-line, and it is simply shaped by under-arm and shoulder seams. The loose fronts may meet at the throat or may be rounded toward the shoulders; and the corners may be square or rounding, as preferred, the pattern providing for these various effects. The back is seamless and may be slashed at the center for some distance from the lower edge or left plain, as desired. The free edges of the jacket are handsomely outlined with jet passementerie.

Jackets of this description will develop attractively in Bengaline, brocade, cloth, camel's-hair or poplin, and they may either match the dress with which they are intended to be worn or be of a widely contrasting material and color. With a house-dress of Sultan-red cashmere a zouave jacket of black broadcloth elaborately braided may be worn with elegant effect. A simple tea-gown of white camel's-hair was made to assume a very elaborate appearance by the addition of one of these jackets made of the same material and

back richly embroidered all over with silk and tinsel in Persian tints. We have pattern No. 4987 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the jacket for a lady of medium size, will require a yard and a-fourth of material twenty inches wide, or five-eighths of a yard forty-four inches wide, or five-eighths of a yard fifty inches wide. Price of pattern, 10d. or 15 cents.

LADIES' MESS JACKET.

(For Illustrations see Page 120.)

No. 4962.—This jacket forms part of the stylish outdoor toilette seen at figure No. 315 B in this magazine, where it is pictured and made of serge and trimmed with military ornaments.

The jacket is particularly natty in appearance and is here shown developed in navy-blue cloth. It extends nearly to the waist-line, and its fronts and seamless back are joined in shoulder and under-arm seams, single bust darts giving the fronts a becoming half-close adjustment. The fronts are closed invisibly at the throat and flare gradually below; and the lower corners may be square or round, as preferred, the pattern providing for both styles. The coat sleeves rise with fashionable curves above the shoulders, and the wrists are plainly completed. At the neck is a close-fitting standing collar, which is closed at the throat with hooks and loops.

A jacket of this kind may be developed with attractive results in hunter's-green, navy or tan cloth, serge or camel's-hair, and may be stylishly worn with a bell or cornet skirt and full waist. All seasonable varieties of woollens are adaptable to the mode, and a tailor finish is most appropriate.

We have pattern No. 4962 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the jacket for a lady of medium size, requires two yards and five-eighths of material twenty-two inches wide, or a yard and a fourth forty-four inches wide, or a yard and an eighth fifty-four inches wide. Price of pattern, 10d. or 20 cents.



4983
Front View.



4983
Back View.



4983
Front View, Showing Sleeve Drawn in by Cords at the Wrists.



4983
Back View, Showing Sleeve Drawn in by Shirrings at the Wrist.

LADIES' BLOUSE. (KNOWN AS THE VASSAR BLOUSE.) (COPYRIGHT.)

(For Description see Page 124.)

LADIES' VEST.

(For Illustrations see Page 121.)

No. 4969.—A fashionable variety of fancy silk was used for the fronts and collar of this vest, which will form a charming accompaniment to an Eton jacket or blazer. The vest has dart-fitted fronts of lining that close at the center, and fronts which are deepened to droop with blouse effect and are closed at the center with buttons and button-holes made through a box-plait arranged in the right front. A backward-turning plait arranged in each front appears at each side of the box-plait, and the fulness in collected in gathers at the lower edge, which is tacked to the lining fronts; and the fronts are separated from the seamless back by under-arm gores. At the neck is a rolling collar that is mounted on a band and closed at the throat with a button-hole and button.

Shadow silk, changeable Surah, plaid, striped or plain silk, plain Surah and China silk are appropriate for vests of this kind, and *crêpe de Chine* is often used. Serge, flannel, cashmere and many other woollens are also adaptable to the mode, and feather-stitching may be applied if a more fanciful finish be desired. The closing may be made with gold studs, if liked. The back and under-arm gores will usually be of some suitable lining material.

We have pattern No. 4969 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the vest for a lady of medium size, requires a yard and a half of material twenty-two inches wide, or three-fourths of a yard forty-four inches wide. Price of pattern, 10d. or 20 cents.

LADIES' BASQUE.

(For Illustrations see Page 121.)

No. 4974.—A pretty combination of India silk and two shades of serge is pictured in this basque at figure No. 314 B in this *DELINEATOR*, and oriental bands provide the decoration.

The basque is here shown made up in navy-blue dress goods, velvet of a deeper shade and emerald-green silk. The loose fronts are reversed to the lower edge in long, tapering lapels by a rolling collar, with which they form notches, and reveal effectively a short, full vest of silk. The vest is arranged upon dart-fitted fronts of lining, which close invisibly at the center, and displays rows of shirrings at the neck, the shirrings being tacked to a fitted stay. The lower edge of the vest is gathered and tacked to the right lining-front, beyond which it is finished with a stay. A doubled frill of the material forms a pretty neck-finish for the vest, which is sewed permanently to the right lining-front and secured with hooks and loops to the left lining-front. The adjustment of the basque is completed by under-arm and side-back gores, and a well curved center seam which terminates below the waist-line above stylish coat-laps. The bodice girde is deeply pointed at the top and bottom of the closing, which is made at the center with a silk lace drawn through eyelets.

It extends into the under-arm seams and is fitted by side seams, canvas and whale-bones supplying the necessary stiffness. The coat sleeves are gathered at the top to arch stylishly over the shoulders, and the wrists are finished with pointed cavalier cuffs which flare in characteristic fashion at the back of the arm.

Basques of this description may be worn appropriately with any style of skirt now in vogue, and will make up stylishly in velvet, brocade, faille, Bengaline, cloth, *velours Russe*, matelassé, glacé cheviot and similar materials of silken or woollen texture. The vest will usually be of a widely

contrasting fabric, *chiffon*, lace, *crêpe de Chine* and changeable silk being particularly favored. Handsome garnitures consist of passementerie, fancy braid, gimp, galloon or lace. When a plain basque is desired, rows of machine-stitching will form a neat and stylish finish.

We have pattern No. 4974 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the basque for a lady of medium size, will require two yards and an eighth of dress goods forty inches wide, with three-fourths of a yard of silk and half a yard

of velvet each twenty inches wide. Of one material, it needs five yards and a fourth twenty-two inches wide, or two yards and five-eighths forty-four inches wide, or two yards and a-fourth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' EVENING WAIST.

(For Illustrations see Page 122.)

No. 4993.—This pretty waist is shown made up with a V neck and elbow sleeves at figure No. 311 B in this *DELINEATOR*, the material pictured being red faille and the trimming ribbon and *point de Bruxelles* lace.

The basque is fanciful and becoming and is here portrayed made of lace net. It is made up on a high-necked lining, which is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam; and under-arm gores appear between the full fronts and full back to give a becoming smooth effect at the sides. The full fronts are disposed in soft folds over the bust by gathers at the shoulder edges, and the fulness at the lower edge is plaited to a point at the center, the plaits flaring

gradually upward and being stayed by tackings to the linings. The top of the seamless back is slashed for some distance at the center; the shoulder edges are gathered, and the fulness at the lower edge is plaited to correspond with the fronts, the plaits being stayed by tackings. The linings are cut away to shape a becoming V neck both front and back; and the lower edge of the basque shapes a decided point at the center of the front and back and is short upon the hips. Upon coat-shaped linings, which extend to the wrists, are arranged full puffs that reach to the elbows; they are gathered at the top and bottom at the inside seam and again some distance above the lower edge to form double Empire puffs, which are separated by an encircling band of ribbon; and a rosette of similar ribbon is placed on each band at the upper side of the arm. The pattern is arranged for elbow sleeves with double puffs, for short puff sleeves and for long sleeves showing double puffs and a close cuff effect, as illustrated. The lower edge of the basque is followed by a band of ribbon, and rosettes of ribbon are placed upon the band at the center of the front and back. Sections of similar ribbon start from the front below the bust and are arranged to outline a pointed bodice at the front and back, and another section of ribbon is arranged higher up to follow the same outline, the ribbons being decorated at the center of the front and back with ribbon rosettes. A standing collar is included in the pattern to finish the basque when it is made with a high neck.

The mode will make up exquisitely for full-dress occasions in lace or crape over satin, silk or Surah. *Peau de cygne, peau de soie, Bengaline, ondine* and similar rich fabrics are adaptable to the mode, and so are softly clinging crépons and inexpensive woollens. Velvet ribbon, lace, passementerie, gimp, Persian bands, etc., may contribute handsome garniture.

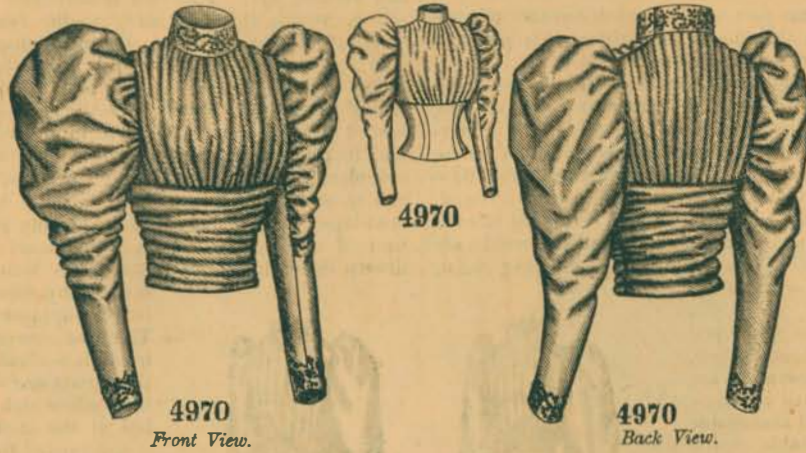
We have pattern No. 4993 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the waist for a lady of medium size, will require four yards of lace net twenty-seven inches wide, with three yards and a half of silk twenty inches wide. Of one material, it calls for four yards and three-fourths twenty-two inches wide, or two yards and three eighths forty-four inches wide, or two yards and a fourth fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' ROUND WAIST. (WITH FITTED LINING.)

(For Illustrations see Page 122.)

No. 4998.—At figure No. 317 B in this issue this stylish waist is shown made of green Surah and embroidered black nainsook.

The waist is here represented made of plaid gingham. It is made up on a lining that is closely adjusted by double bust darts, arm and side-back gores and a curving center seam and invisibly at the center of the front. The front is bias and included in the right shoulder and under-arm seams and invisibly at the corresponding seams at the left side; it is with pretty fulness at the center by gathers at the top and rows of shirrings at the waist-line, the shirrings being tacked lining at the right side of the center and to a stay at the left side.



LADIES' EMPIRE WAIST. (COPYRIGHT.)

(For Description see Page 125.)

made with inside seams only. They are mounted upon linings and are gathered at the top to rise in a picturesque fashion over the shoulders. At the neck is a becomingly high close-fitting collar which is bias and closes at the left shoulder seam.

All sorts of pretty cottons and seasonable woollens will develop satisfactorily by the mode, and it is quite as appropriate for striped and figured goods as for those of striped and plaid designs. India or China silk and novelty woollens will make up in this with specially stylish results, and, if desired, velvet may form the



LADIES' BREAKFAST OR TEA JACKET. (COPYRIGHT.)

(For Description see Page 125.)

Another variation of the ever popular blouse is here shown made of magenta silk. The blouse is simply shaped by shoulder and under-arm seams and is turned under at the top and stitched to form a double casing, in which cord or elastic is inserted to regulate the fulness about the throat, a pretty standing frill being formed at the top. The blouse is slipped on over the head and may be worn outside or beneath the skirt, as illustrated. At the waist-line a casing is formed to hold cord or elastic that draws the fulness well

LADIES' BLOUSE. (KNOWN AS THE VAS-SAR BLOUSE.)

(For Illustrations see Page 123.)

No. 4983.—This blouse may be seen made of plaid silk, with a velvet belt, at figure No. 310 B in this DELINEATOR.

We have pattern No. 4998 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the waist needs four yards and five-eighths twenty-two inches wide, or two yards and a-half left side forty-four inches wide, or two yards and a-fourth fifty inches wide. Price of pattern, 1s. or 25 cents.

It is made in to the figure. The full sleeve has but one seam, which is at the inside of the arm, and is gathered at the top; it is turned under deeply at the wrist, where it may be drawn in by elastic or cord or by rows of shirrings, as preferred, and forms dainty frills about the hands. The waist is encircled by a belt having a pointed, overlapping end.

These blouses may appropriately be worn with the popular corselet and blazer costumes, and will be very acceptable to the home dressmaker, owing to the simplicity of their construction. They will develop prettily in plaid, striped or changeable silk, pongee, crêpon, vailing and light-weight flannel.

We have pattern No. 4983 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the blouse for a lady of medium size, requires five yards and three-fourths of material twenty-two inches wide, or three yards and three-eighths thirty-six inches wide, or three yards and a-fourth forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' EMPIRE WAIST.

(For Illustrations see Page 124.)

No. 4970.—This stylish waist forms part of the toilette shown at figure No. 301 B in this DELINEATOR, where it is pictured made of plaid Surah and plain camel's-hair.

In the present instance the waist is shown made of white Lansdowne and trimmed with fancy white gimp. It has a body lining, that extends to a little below the waist-line, and is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam and closed invisibly along the left shoulder and under-arm seams. Included in the left shoulder and under-arm seams is an under-front of lining that is adjusted by double bust darts and secured at its front edge to the center of the lining. The full front extends to a little below the bust, and is disposed in pretty, soft folds by gathers at the neck, shoulder and lower edges. The short full back is gathered to correspond with the full front, and the lower edges of both the back and front are concealed by a broad wrinkled girdle formed of two sections that are gathered at both ends and joined in a seam that is tacked to the right under-arm seam of the waist, the free ends being finished with stays and closed invisibly at the left under-arm seam. The sleeves are in leg-o'-mutton style with one seam, which is at the inside of the arm; they are mounted upon smooth coat-shaped linings and are gathered at the top and for some distance at the upper side along the seam, the fulness rising in characteristic fashion above the shoulders. The wrists are trimmed with white gimp arranged in a fanciful design, and gimp in a similar design decorates the close-fitting standing collar, which closes at the left shoulder seam.

The mode will develop beautifully in crêpon, cashmere, vailing, etc., to accompany an Empire skirt of corresponding fabric. Silks of all fashionable varieties and seasonable woollens of all kinds may be developed by the mode, and combinations of materials and shades will be in order. Fancy silk or mohair braid, Russian bands, passementerie, etc., may supply the garniture.

We have pattern No. 4970 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the waist for a lady of medium size, will require four yards and three-fourths of material twenty-two inches wide, or two yards and five-eighths forty-four inches wide, or two yards and three eighths fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BREAKFAST OR TEA JACKET.

(For Illustrations see Page 124.)

No. 4982.—Figured India silk is pictured in this pretty tea-jacket at figure No. 316 B, lace and ribbon providing the decoration.

The jacket extends to the becoming three-quarter depth and is here represented made of French flannel. The fronts and back are joined in shoulder and under-arm seams, and the closing is made at the center of the front with button-holes and buttons. The fronts are disposed with pretty fulness by a short row of gathers at the top at each side of the closing, the gathers being tacked to shallow yoke-shaped stays underneath; and the back is arranged in a Watteau that is stitched along its underfolds from the top to the waist-line and widened gradually all the way down. The full sleeves are gathered at the top, and the fulness at the wrists is collected in three short rows of shirrings at the back of the arm, the shirrings being made a little above the lower edge to form frills, which are deepest at the back of the arm. The lower edge of the sleeves are decorated with feather-stitching, and a bow of ribbon is placed at the front end of the shirrings. At the neck is a rolling collar that has rounding ends and is trimmed at the edge with fancy stitching and a frill of lace. The front and lower edges of the jacket are decorated with fancy stitching, and a frill of lace droops in soft jabot-folds over the closing to a little below the waist-line. Ribbon ties start from beneath the Watteau-pleat and are bowed at the center of the front, with pretty effect.



4976

LADIES' CHEMISE, WITH SLEEVE AND YOKE BAND.

(For Description see this Page.)

A jacket of this kind developed in eider-down flannel, cashmere, plain or embroidered French flannel or Surah will make a most becoming *négligé* for morning wear. The mode is adapted to all varieties of silken and woollen goods, and lace, embroidered *chiffon*, ribbon or fancy stitching may comprise the decoration. A dainty jacket may be made of light China silk and trimmed with black lace.

We have pattern No. 4982 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the jacket for a lady of medium size, requires five yards and a-fourth of material twenty-two inches wide, or four yards and five-eighths twenty-seven inches wide, or four yards thirty-six inches wide, or two yards and three-fourths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' CHEMISE, WITH SLEEVE AND YOKE-BAND.

(For Illustration see this Page.)

No. 4976.—This well-fitting chemise is very simple of construction and is shown made of fine cambric. The front and back are joined in side seams and gathered at the top, an opening being made to a desirable depth at the center of the front. The short sleeve is quite narrow under the arm, where the ends are joined in a short seam; it is gathered on the upper side along both edges, and its lower edge is finished with a band. The top of the chemise is joined to a shallow, round yoke-band, that is closed at the center of the front with a button and button-hole. The lower edge of the garment is finished with a hem, and the yoke-band and sleeve-bands are trimmed with frills of narrow embroidered edging.

Linen, lawn, nainsook, wash silk, Surah, China silk and pongee are employed for garments of this kind, and *point de Paris*, Medici, torchon or Italian lace, embroidery, feather-stitched bands, etc., may form the decoration. Tucks, or a frill may trim the lower part.

We have pattern No. 4976 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the garment requires five yards and five-eighths twenty-two inches wide, or three yards and three-eighths thirty-six inches wide. Price of pattern, 10d. or 20 cents.



4996

Front View.



4996

Back View.

LADIES' OPEN KNICKERBOCKER DRAWERS, WITH YOKE.

(For Description see this Page.)

LADIES' OPEN KNICKERBOCKER DRAWERS, WITH YOKE.

(For Illustrations see this Page.)

No. 4996.—These comfortable drawers are pictured made of

Styles for Misses and Girls.

The blouse will make up attractively in plain or figured India silk, vailing, chambray, lawn or any other goods of similar texture. If desired, a broad Empire belt may be pleasingly worn with a blouse of this kind. Velvet, Bengaline, cloth, heavy-weight camel's-hair or poplin may be used for the jacket, which may be lined throughout with silk and trimmed with jet, embroidered bands, fancy braid, gimp, etc.
The small hat is of velvet and is trimmed with ribbons, plumes and an aigrette.



FIGURE No. 320 B.—Misses' ZOUAVE JACKET AND BLOUSE.



FIGURE No. 321 B.—Misses' ETON BASQUE.



FIGURE No. 322 B.—Misses' ZOUAVE JACKET AND BLOUSE.



FIGURE No. 323 B.—Misses' ETON BASQUE.

FIGURE No. 321 B.—MISSSES' ETON BASQUE.
(For Illustration see this Page.)

FIGURE No. 321 B.—This illustrates a Misses' Eton basque. The pattern, which is No. 4978 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in two views on page 134 of this DELINEATOR.

Navy-blue serge and India silk in a deep shade of mahogany were here effectively united in the basque, which describes a blunt point at the center of the front and a sharp point at the center of the back. A rolling collar reverses the loose jacket-fronts in long tapering lapels,

FIGURE No. 320 B.—MISSSES' ZOUAVE JACKET AND BLOUSE.
(For Illustration see this Page.)

FIGURE No. 320 B.—This illustrates a Misses' Zouave jacket and blouse. The jacket pattern, which is No. 4988 and costs 7d. or 15 cents, is in thirteen sizes from four to sixteen years of age, and may be seen differently developed on page 136 of this DELINEATOR. The blouse pattern, which is No. 4984 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown in four views on page 135.

The blouse, which is known as the Vassar, is here shown made of canary-colored India silk. It is made to slip on over the head, and is simply shaped by shoulder and under-arm seams. The top is turned under and stitched to form a double casing, in which elastics or cords are inserted to regulate the fulness at the neck and form a standing frill about the throat. A casing is also made at the waist-line, in which tapes are inserted to hold the fulness well in to the figure. The blouse is worn beneath the skirt, and a belt encircles the waist. The full sleeves are gathered at the top to droop gracefully from the shoulders, and each is turned under at the bottom and stitched to form a double casing, which contains elastics or cords that draw the fulness closely to the wrist and form a drooping frill about the hand. The fulness at the wrists may be drawn in by shirrings instead of cords, if desired.

The jaunty little jacket, which is made of golden-brown velvet, barely extends to the waist-line. It has a seamless back that joins the fronts in under-arm and shoulder seams. The fronts may meet at the throat and flare widely below or they may flare from the shoulders, as desired. The lower corners of the jacket may be square or round, as preferred, and the back may be slashed at the center or left plain. The front edges of the fronts are effectively decorated with gold braid arranged in trefoil designs, and brass buttons placed at the front ends of the designs.

which with the tend a below the jacket fronts vealed a full vest dart-fitted fronts of closed invisibly at the is permanently sewed to of lining and secured invisibly it is disposed with becoming ful- bust by means of a double row of top, and at the lower edge the ful- each side of the center in three forward-turning, overlapping plaits that flare broadly to the bust. The adjustment of the basque is completed by under-arm and side-back gores and a well curved

form notches collar and ex-short distance bust. Between is effectively re-arranged upon lining that are center. The vest the right front at the left side; ness over the shirring at the ness is laid at

center seam. The coat sleeves are sufficiently full at the top to droop gracefully from the shoulders, and on each wrist a deep cuff is simulated by a row of machine-stitching, three buttons being ornamentally placed at the back of the arm. The standing collar is tastefully overlaid at the front with a section of silk arranged in upturning folds, and the free edges of the basque are neatly finished with a single row of machine-stitching.

Pretty basques for young girls may be developed by the mode in the plaid poplins now so much admired, and also in camel's-hair, faced cloth, glacé cheviot and tweed. The vest will usually be made of Bengaline in a contrasting shade, striped Surah, glacé silk or crêpe de Chine, and the loose edges of the basque may be trimmed with gimp or braid.

The becoming felt hat is coquettishly "poked" at the front and is trimmed at the back with ribbons and aigrettes.

FIGURE No. 322 B.— MISSES' BLOUSE AND CAP.
(For Illustration see Page 127.)

FIGURE No. 322 B.—This illustrates a Misses' sailor blouse and Tam O'Shanter cap. The blouse pattern, which is No. 4980 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in two views on page 135 of this magazine. The cap pattern, which is No. 3033 and costs 5d. or 10 cents, is in seven sizes from six to six and three fourths, hat sizes, or from nineteen inches and a fourth to twenty-one inches and a half, head measures, and is differently depicted on its label.

Red and white flannel were here combined in making the comfortable blouse, with white braid in two widths and a ribbon bow for trimming. The blouse is simply shaped by under-arm and shoulder seams and is closed at the center of the front with buttonholes and buttons. The lower edge is turned under and stitched to form a casing, through which an elastic or tape is passed to draw the blouse well in to the figure, the fulness drooping in regulation fashion. A deep sailor-collar falls square at the back, and its long, tapering ends meet at the bust under a pretty bow of

ribbon, and between the ends of the collar the fronts are faced with the white flannel, producing the effect of a vest. A standing collar is at the neck, and a handkerchief pocket is applied to the left front. The full sleeves are gathered at the top and bottom, and each is finished with a wristband trimmed with a row of wide braid between two rows of narrow braid. The outer edges of the sailor collar are decorated with two rows of narrow braid inside a single row of wide braid, and the pocket is trimmed with a row of wide braid above two rows of narrow braid.

The Tam O'Shanter cap is made of red flannel.

It has a circular crown, which is interlined with canvas and joined to the side. The band is sewed to the lower edge of the side and is joined in a seam at the center of the back. A pompon is jauntily placed at the center of the crown.

Such blouses are especially adapted to outdoor sports and will develop well in French flannel, light-weight serge, camel's hair and other similar materials. They may be prettily trimmed with feather-stitching or rows of soutach braid. The cap will usually match the costume in color and material.



FIGURE No. 324 B.

FIGURE No. 325 B.

FIGURE No. 324 B.—MISSES' EMPIRE DRESS.—This illustrates Pattern No. 4964 (copyright), price 1s. 3d. or 30 cents. FIGURE No. 325 B.—MISSES' DRESS.—This illustrates Pattern No. 4967 (copyright), price 1s. 3d. or 30 cents.

(For Descriptions see Page 129.)

FIGURE No. 323 B.— MISSES' BLOUSE AND HAT.

(For Illustration see Page 127.)

FIGURE No. 323 B.—This illustrates a Misses' Vassar blouse and Alpine hat. The blouse pattern, which is No. 4984 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 135 of this publication. The hat pattern, which is No. 4940 and costs 5d. or 10 cents, is in seven sizes from six to seven and a half, hat

sizes, or from nineteen inches and a fourth to twenty-three inches and three fourths, head measures, and is differently depicted on its label.

Flame Surah was here selected for making the blouse, which is illustrated and fully described at figure No. 320 B. In this instance the sleeves are drawn in at the wrists by means of several rows of shirring tacked to stays, instead of by elastic or cords in a casing. The waist is encircled by a broad leather belt.

The hat is of red cloth and has an oblong crown, deep sides, and a moderately wide brim which is rolled becomingly all round. The hat is softly creased at the center in characteristic fashion and is finished with machine-stitching.

Washable silk, sateen, challis, dimity, gingham and fine cross-barred muslin will make pretty blouses of this description, which may be appropriately worn with Eton, blazer or mess jackets. The hat may be made of tweed, serge, flannel or cloth, and machine-stitching will form a neat finish.

FIGURE NO. 324 B.—MISSSES' EMPIRE DRESS.

(For Illustration see Page 128.)

FIGURE NO. 324 B.—This illustrates a Misses' dress. The pattern, which is No. 4964 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently depicted on page 131 of this magazine.

For the present development of the dress an effective combination of cashmere and shaded plaid Surah was chosen. The full, round skirt falls in natural folds from gathers at the top, and the lower edge is decorated with a ruffle of the Surah finished to form a self-heading. The fronts and back

of the body are disposed with becoming fulness by gathers at the neck and shoulder edges; they are arranged upon a smooth body-lining adjusted by the usual number of darts and seams and closed at the back, and the fulness at the lower edge is regulated by gathers. The broad Empire girdle, which produces the short-waisted effect characteristic of the Empire modes, may be gathered or plaited, as preferred, the pattern providing for both arrangements. It is here gathered and disposed upon a fitted lining and is closed invisibly at the left side, the overlapping end being turned under and shirred to form a frill. Empire puffs appear at the top of the shapely coat sleeves, and bias bands of the plaid goods decorate the wrists. A frill of cashmere gathered at the center forms a becoming completion for the neck.

The mode is picturesque and particularly becoming to the undeveloped figures of young misses, and will develop fashionably in all sorts of pretty, soft silks, seasonable woollens and appropriate cottons. Combinations of materials are especially well adapted to a dress of this kind, and braid, ribbon, fancy galloon, braid passementerie, etc., will provide tasteful garniture. A frill of lace would be dainty about the neck.



FIGURE NO. 326 B.

FIGURE NO. 326 B.—GIRLS' DRESS.—This illustrates Pattern No. 4990 (copyright), price 1s. or 25 cents.

FIGURE NO. 327 B.—MISSSES' COSTUME.—This illustrates Pattern No. 4991 (copyright), price 1s. 6d. or 35 cents.

(For Descriptions see Page 130.)

FIGURE NO. 325 B.—MISSSES' DRESS.

(For Illustration see Page 128.)

FIGURE NO. 325 B.—This illustrates a Misses' dress. The pattern, which is No. 4967 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and may be observed differently developed on page 132 of this publication.



FIGURE NO. 327 B.

In this instance the dress is shown made of Kursheedt's Standard black nainsook embroidered with forget-me-nots and leaves in natural colors. The skirt is full and round and is decorated above its deep hem with a band of green satin-back grosgrain ribbon; and a rosette-bow of similar ribbon ornaments the left side. The top of the skirt is gathered and joined to the body, which has a closely adjusted body-lining and is closed at the center of the back with button-holes and buttons. The front and backs are smooth at the top, and the fulness at the lower edge is collected in two forward-turning plaits at each side of the center of the front and in two backward-turning plaits at each side of the closing, the plaits flaring upward and being stayed by tackings to the linings. The full puff sleeves are arranged upon the smooth, coat-shaped sleeve-linings, and are turned under deeply at their lower edges and gathered to form deep frills at the elbows. The sleeve linings are covered below the puffs with deep facings of the material, and the wrists are trimmed with encircling bands of

ribbon. At the neck is a band of ribbon, the ends of which are tied in a pretty bow at the back. The pattern includes an independent cape-collar finished with a standing collar, which is here omitted. Sections of ribbon are artistically arranged upon the upper part of the front, being reversed to show the satin back; and a ribbon belt encircles the waist, its ends closing at the left side beneath a stylish

rosette-bow of similar ribbon.
A dainty dress may be developed by the mode in Surah, India silk, challis, cashmere, vail-



FIGURE No. 328 B.—GIRLS' DRESS.—This illustrates Pattern No. 4961 (copyright) price 1s. or 25 cents.
(For Description see Page 131.)

For the present development of the dress an effective combination of red challis and black velvet was chosen. The skirt is full and round and is decorated above its deep hem with a band of velvet ornamented at the top with loops of gold soutache, the ends of which are concealed by brass buttons. The top of the skirt is gathered and joined to the body, from which it falls in full, natural folds. The front and backs of the body are separated by under-arm gores and are arranged upon closely adjusted lining-ports. The front is gathered at the top and bottom and is disclosed with blouse effect between the flaring front edges of stylish jacket-fronts, which are cut away in a prettily curved fashion at the top. The backs are closed invisibly at the center, are gathered at the top and bottom, and are revealed in round-yoke outline above the jacket backs, the back edges of which flare slightly. The upper and lower edges of the jacket fronts are trimmed to accord with the skirt decoration, and the waist is encircled by a plaited belt, the ends of which are turned under and gathered to form frills and are closed at the center of the back. At the neck is a becomingly high standing collar, which closes at the back. Short, full puffs are arranged upon the shapely coat-sleeves, and a band of velvet ornamented with loops of soutache and brass buttons trims each wrist.

An attractive dress may be developed by the mode in plain or fancy dress goods of either woollen or cotton texture, and a combination of shades or fabrics will be especially pretty. Braid, feather-stitching, embroidery, lace or ribbon may be added for garniture, or a simple mode of completion may be adopted. A charming dress may be fashioned from a cream-white challis presenting a Dresden-China design and a narrow border combined with Russian-blue faille, which may form the jacket fronts and collar.

The large straw hat is turned up abruptly at the back and is becomingly adorned with ribbon and ostrich tips.



FIGURE No. 329 B.—GIRLS' SAILOR BLOUSE.—This illustrates Pattern No. 4981 (copyright), price 10d. or 20 cents.
(For Description see Page 131.)

ing or any pretty variety of cotton goods. Ribbon, lace, embroidery, fancy braid, etc., may be added for garniture in any way becoming to the figure.

FIGURE No. 326 B.—GIRLS' DRESS.

(For Illustration see Page 129.)

FIGURE No. 326 B.—This illustrates a Girls' dress. The pattern, which is No. 4990 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is shown in two views on page 133 of this DELINEATOR.

extended to form narrow coat-tails. The shapely coat-sleeves are sufficiently full at the top to curve fashionably above the shoulders, and the wrists are trimmed with encircling rows of oriental braid. The outside section of the standing collar extends only a little in front of the shoulder seams, and the exposed portion of the inside section is covered with soft folds of Surah.

Many charming combinations, both of colors and textures, may be effected in this costume, but, if preferred, a single material may be employed. Whipcord, velours, camel's-hair, cheviot and vigogne are adaptable to the mode, and so are the numerous bright-hued novelty woollens, clan plaids, etc. A stylish costume may be made in a combination of poplin, velvet and figured *peau de soie*.

The small hat has a conical crown and is prettily trimmed from the back with an ostrich feather pompon and an aigrette.

FIGURE No. 327 B.—MISSES' COSTUME.
(For Illustration see Page 129.)

FIGURE No. 327 B.—This illustrates a Misses' costume. The pattern, which is No. 4991 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and is pictured differently developed on page 131 of this magazine.

Serge, Surah, and velvet of a darker shade were here employed to make the costume. The skirt is fashioned at the front and sides with the smoothness peculiar to the bell modes, and the back, which joins the front in seams that come well toward the back, is disposed in softly rolling folds resulting from gathers at the top. The skirt overhangs a four-gored foundation-skirt which may be omitted, and is trimmed at the lower edge with a unique arrangement of oriental braid.

The full fronts of the fanciful basque are arranged upon dart-fitted fronts of lining that close invisibly at the center and appear with blouse effect between the flaring edges of jacket fronts, which are reversed at the top in stylishly broad velvet-faced lapels. A doubled frill of Surah that is gathered at the center falls in soft jabot-folds down the edge of the overlapping front; the lower edges of the fronts are concealed beneath a plaited belt-section of velvet, and the loose edges of the jacket fronts are trimmed below the lapels with oriental braid. The back of the basque is superbly adjusted by the customary gores, and a center seam that terminates above moderately long coat-laps; and the back is



FIGURE No. 330 B.—GIRLS' OUTDOOR TOILETTE.—This illustrates Girls' Coat No. 4977 (copyright), price 1s. 3d. or 30 cents; and Cap No. 3033, price 5d. or 10 cents.
(For Description see Page 132.)

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FIGURE No. 328 B.—GIRLS' DRESS.

(For Illustration see Page 130.)

FIGURE No. 328 B.—This illustrates a Girls' dress. The pattern, which is No. 4961 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and may be seen differently made up on page 133 of this DELINEATOR.

White challis showing dainty olive-green sprays was here associated with olive-green velvet in the construction of the pretty dress. The full skirt is gathered at the top and joined to a round waist, from which it falls in free, graceful folds; it is finished at the lower edge with a deep hem and is tastefully trimmed with two rows of velvet ribbon. The full front of the fanciful waist is arranged upon a smooth lining-front, and is cut out at the top in Pompadour outline; and the portion of the lining revealed with square-yoke effect is attractively faced with velvet. The fulness is drawn to the center and is arranged in several rows of shirring at the top and in two rows at the waist-line, the latter shirrings being placed at belt depth apart. The front joins the back in shoulder and under-arm seams, and the closing is made with button-holes and buttons at the center of the back. The bottom of the waist is finished with a belt, which is concealed by a band of velvet ribbon that is arranged in a pretty bow consisting of one short loop and two ends at the left side. Straps of velvet ribbon having pointed lower ends extend from the shoulder seams to the bust; and at the neck is a velvet standing collar. Two puffs are arranged upon the coat-shaped sleeve, the upper one extending about midway



4961

View Without Girdle.



4964

Front View.



4964

Back View.

MISSES' EMBROIDERED DRESS. (COPYRIGHT.)

(For Description see Page 133.)

embroidered crépon, vailing, cashmere, chambray, percale, lawn and fine gingham. It may be trimmed with Irish-point embroidery, *point de Gène* lace, embroidered bands, gimp, passementerie, etc.

FIGURE No. 329 B.—GIRLS' SAILOR BLOUSE.

(For Illustration see Page 130.)

FIGURE No. 329 B.—This illustrates a Girls' sailor blouse. The pattern, which is No. 4981 and costs 10d. or 20 cents, is in seven sizes for girls from three to nine years of age, and may be seen in two views on page 136 of this publication.

Blue and cream flannel are here effectively united in the jaunty blouse, which is particularly well adapted for tennis, boating and other outdoor sports. It is simply shaped by under-arm and shoulder seams, and the closing is made at the center of the front with button-holes and buttons. The full shirt-sleeves are gathered at the top and bottom and are finished with wristbands, each of which is prettily trimmed at the lower edge with a row of feather-stitching. The sailor collar is square across the shoulders, and its tapering ends meet at the bust beneath a bow of ribbon. The outer edge of the sailor collar and the upper edge of the standing collar are ornamented with a row of feather-stitching. A pointed patch-pocket is applied to the left breast and is decorated at the top to correspond with the wristbands. The lower edge of the blouse is turned under to form a casing, through which an elastic or tape is passed to hold the garment well in to the figure.

Blouses of this kind may be made of striped or plain washable Surah, flannel, serge, percale, gingham and fine lawn, and they may be trimmed with soutache braid, fancy bands, embroidered edging, etc. Nautical emblems embroidered in the corners of the sailor collar will also provide appropriate decoration. As an accompaniment to a skirt of navy-blue serge, a blouse of this kind may be made of white serge, with collars, cuffs and pocket of blue serge, decorated along their edges with fancy stitching done with white silk.



4991

Front View.



4991

Back View.

MISSES' COSTUME. (COPYRIGHT.)

(For Description see Page 132.)

to the elbow, and the lower one drooping softly below the elbow. The dress will develop prettily in figured India silk, *crêpe de Chine*,

FIGURE NO. 330B.—GIRLS' OUTDOOR TOILETTE.

(For Illustration see Page 130.)

FIGURE NO. 330B.—This illustrates a Girls' coat and cap. The coat pattern, which is No. 4977 and costs 1s. 3d. or 30 cents, is in eight sizes for girls from two to nine years of age, and is also shown on page 134 of this magazine. The cap pattern, which is No. 3033 and costs 5d. or 10 cents, is in seven sizes from six to six and three-fourths, hat sizes, or from nineteen inches and a fourth to twenty-one inches and a half, head measures, and may be seen again on its accompanying label.

Cloth in a deep shade of mahogany was here selected for the modish coat, which is wholly protective and is suitable alike for general wear and for the most dressy occasions. The loose fronts, which are closed invisibly at the center, are rendered perfectly smooth-fitting at the sides by long under-arm darts, and they join the back in shoulder and side seams. The back is admirably conformed to the figure by a well curved center seam, which terminates below the waist-line above extra fulness arranged in an underfolded double box-plait. The puff sleeves are gathered at the top and bottom and are mounted on fitted linings, which are revealed at the wrists with deep cuff effect, the exposed portions of the linings being faced with the material. Each cuff facing is tastefully finished with three equally spaced rows of machine-stitching. At the neck is a standing collar finished with machine-stitching to correspond with the cuff facings. The cape consists of three graduated capes, the lowest of which extends almost to the waist-line at the center of the front and back; it is gathered at the top and falls over the shoulders in free, graceful folds. The waist is encircled by a broad leather belt instead of the belt provided by the pattern, and the coat is lined throughout with changeable silk.

The cap is of cloth matching the coat. It has a circular crown, which is interlined with canvas and joined to the side. The band is sewed to the loose edge of the side and is joined in a seam at the center of the back.

The coat will develop attractively in Bengaline, velvet, serge, melton, heavy-weight camel's-hair or striped, plaid or checked cloaking. It will seldom be trimmed, save with bindings of fur, Persian lamb and beaver being especially appropriate. The cap may match the costume or may be made of velvet in a prettily contrasting hue.

MISSES' COSTUME.

(For Illustrations see Page 131.)

No. 4991.—Serge, Surah and velvet are shown united in this costume at figure No. 327 B in this magazine, and oriental braid provides the garniture.

Dress goods and plaid silk are here prettily associated in the costume which introduces the stylish Eton and blouse fronts, and a folded girdle with pleasing effect. The skirt has a four-gored foundation-skirt, and consists of a front and seamless back, which

are gored at the side edges. The top of the skirt is gathered at the front and sides to secure an easy adjustment over the hips, the fulness, however, being so slight as in no wise to detract from smoothness which is a feature of the mode. The back is coarsely gathered and falls to the lower edge in free, graceful folds, a placket being made at the center of the skirt and at the left side back seam of the foundation skirt. Several inches from the lower edge the skirt is tastefully finished with three rows of machine-stitching. The skirt may be made up with or without the foundation skirt.

The Eton fronts barely extend to the waist-line and are reversed at the top in broad Directoire revers to below the bust, the revers being faced with the material; they open all the way down and prettily reveal a full vest of silk that is arranged upon dart-fitted fronts of lining closed at the center. The front edges of the revers are hemmed, and the fulness is drawn well to the center by means of gathers at the upper and lower edges. A doubled frill of silk prettily shirred at the center is arranged upon the closing, with a dainty effect. The sides and back of the basque are closely adjusted by under-arm and side-back gores, and a well curved center seam, which terminates at the top of stylish coat-laps, the basque forming moderately long coat-tails. A folded girdle, that is inserted



4967
Front View.



4967
View Without
Cape-Collar.



4967
Back View.

MISSES' DRESS. (COPYRIGHT.)

(For Description see Page 133.)

back of the collar, as well as the remaining loose edges of the basque are tastefully finished with a double row of machine-stitching.

These dresses will develop prettily in a combination of faced cloth and velvet, camel's-hair and Bengaline, serge and changeable silk, as well as in matelassé, plaid and plain striped suitings. Pre-trimmings consist of soutache or Russian braids, embroidered bands, gimp, passementerie or moss trimming. An extremely attractive dress for a young girl is made of navy-blue serge, the skirt is trimmed with several rows of black soutache braid with gold tinsel at the edges, the folded girdle and facings being of black velvet matching the serge, while the vest is made of a prettily bright plaid in which red predominates.

We have pattern No. 4991 in seven sizes for misses from ten to sixteen years of age. To make the costume for a miss of twelve years, will require three yards and five-eighths of plain dress goods forty inches wide, with two yards and an-eighth of plaid silk twenty inches wide. Of one material, it will require eight yards and a half twenty-two inches wide, or four yards and three-eighths forty-four inches wide, or four yards fifty inches wide. Price pattern, 1s. 6d. or 35 cents.

No. Surah zine.

The is full the top distan The fr ness r and low arrang justed and u back g ing is the ce Accom are tw girdles may be in the righ der-arm see is arrat and fastened i plaits, back v is softl in the l ends be overlap to form dle is a ing sl fronts, center- under- gores, left si the gi ted, as illustr puffs a top o sleeves high a A gat materi The charm serge, vigogr and all of sea combi will b prefer braid, semen orate gown by th India dainti bon. We

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MISSES' EMPIRE DRESS.

(For Illustrations see Page 131.)

No. 4964.—A pretty combination of cashmere and shaded plaid Surah is pictured in this dress at figure No. 324 B in this magazine.

The dress is here represented made of nun's-veiling. The skirt is full and round and finished at the bottom with a deep hem, and the top is gathered and joined to the body, excepting for a short distance at the left side, where the top is finished with a band. The fronts and back of the body are disposed with pretty fullness resulting from gathers at the top and along the shoulder and lower edges; they are arranged upon linings adjusted by single bust darts and under-arm and side-back gores, and the closing is made invisibly at the center of the front. Accompanying the dress are two styles of Empire girdles, either of which may be worn. One girdle is arranged in well pressed plaits, as shown in the back view, while the other is softly wrinkled, as shown in the large front view, the ends being shirred and the overlapping end finished to form a frill. Each girdle is arranged upon a lining shaped by center-fronts, side-fronts and center-back seams and under-arm and side-back gores, and is closed at the left side. If undesirable, the girdle may be omitted, as shown in the small illustration. Full Empire puffs are arranged at the top of the coat-shaped sleeves and rise full and high above the shoulders. A gathered ruche of the material is at neck.

The mode will make up charmingly in cashmere, serge, camel's-hair, Surah, vigogne, vicuna, challis and all sorts of dress goods of seasonable texture. A combination of materials will be effective, and any preferred arrangement of braid, gimp, galloon, passementerie, etc., may decorate the skirt. A party gown may be made up by this mode, in flowered India silk, and trimmed daintily with lace or ribbon.

We have pattern No. 4964 in seven sizes for misses from ten to sixteen years of age. To make the dress for a miss of twelve years, will require seven yards and seven-eighths of goods twenty-two inches wide, or five yards and five-eighths thirty-six inches wide, or four yards and a fourth forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

MISSES' DRESS.

(For Illustrations see Page 132.)

No. 4967.—Another illustration of this dress, showing it made of silk-embroidered black nainsook and trimmed with ribbon, is given at figure No. 325 B in this DELINEATOR.

In the present instance plain and plaid goods are effectively

united in the dress. The full, round skirt is bias and finished at the bottom with a deep hem, and the top is gathered and joined to the body, which is arranged upon a lining adjusted by single bust darts and under-arm and side-back gores. The front is bias and is smooth above the bust and full below; the fullness is collected in two forward-turning plaits at each side of the center, the plaits flaring slightly and being stayed by tackings to the lining. The backs, also, are bias and are plain at the top and full below, the fullness being arranged in two backward-turning plaits at each side of the closing to correspond with the front. The closing is made at the center of the back with button-holes and buttons. Deep puffs, which extend to the elbows, are arranged upon coat-shaped linings

that are covered below the puffs with bias facings of plaid goods. The puffs are gathered at the top and turned under deeply at the lower edges and gathered to form puff-frills that are deepest at the back of the arm. At the neck is an independent collar, which consists of a standing collar and two capes of graduated depth. The capes are arranged with pretty fullness resulting from gathers at the top, and all the free edges of the collar are trimmed with black velvet ribbon. The collar may be omitted and the neck of the dress finished with a standing frill of lace as shown in the small illustration.

The mode will develop charmingly in a combination of changeable Surah and plain camel's-hair, Bengaline and serge or velvet and cheviot. Plaid Surah will unite artistically with poplin, diagonal, foulé, vicuna and other seasonable woollens, and narrow soutache braid or feather-stitching may contribute the decoration.

We have pattern No. 4967 in seven sizes for misses from ten to sixteen years of age. To make the dress for a miss of twelve years, requires eight yards and an eighth of goods twenty-two inches wide, or four yards and three-eighths forty-four inches wide, or three yards and three-fourths fifty inches wide. The cape-collar calls for one yard of material twenty-two inches wide, or half a yard either forty-four or fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



4961
Front View.



4961
Back View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)



4990
Front View.



4990
Back View.

GIRLS' DRESS. (CLOSED AT THE BACK.) (COPYRIGHT.)

(For Description see Page 134.)

GIRLS' DRESS.

(For Illustrations see this Page.)

No. 4961.—Dark velvet and light challis are shown combined in this pretty dress at figure No. 328 B in this magazine, with dark velvet ribbon for trimming.

The little gown is here pictured made of plain and dotted dress goods, and attractively trimmed with black velvet ribbon. The full skirt is gathered at the top and joined to the round body, from which it falls in free, graceful folds; it is finished at the bottom with a deep hem, the top of which is prettily outlined with a single row of black ribbon. The body has smooth backs, which are closed at the center with button-holes and buttons and joined to the front by under-arm and shoulder seams. The full front is arranged upon a smooth lining and is cut out in Pompadour shape at the top

to reveal the lining front with square-yoke effect, the visible part of the lining being faced with the plain material; the fulness is prettily disposed in several rows of shirrings at the top and in two rows at the bottom, the lower shirring being placed at belt depth apart. The bottom of the waist is finished with an applied belt that is outlined at the top and bottom with a row of velvet ribbon. The fanciful sleeves consist of two puffs mounted upon coat-shaped linings, which are revealed at the wrists with deep cuff effect. The upper puff extends but midway to the elbow and the lower one a little distance below the elbow, and the exposed portion of the lining is faced with the plain material encircled at the wrist edge with a row of velvet ribbon. Similar ribbon outlines the top of the full front, and at the neck is a standing collar.



4977

Front View.

GIRLS' COAT. (COPYRIGHT.)

(For Description see this Page.)

These dresses will develop stylishly in plain and figured India silk, *crêpe de Chine*, embroidered *crêpon*, camel's-hair, serge, cashmere and challis, and may be trimmed with rows of soutache or fancy braid, ribbon, Russian or embroidered bands, gimp and feather-stitching. The exposed portion of the front and sleeves may be overlaid with heavy lace or Irish point embroidery, with effective results.

We have pattern No. 4990 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of eight years, needs two yards and a-half of spotted and three-fourths of a yard of plain dress goods each forty inches wide. Of one material, it will require five yards and an eighth twenty-two inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

We have pattern No. 4961 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of eight years, needs two yards and a-half of spotted and three-fourths of a yard of plain dress goods each forty inches wide. Of one material, it will require five yards and an eighth twenty-two inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' DRESS. (CLOSED AT THE BACK.)

(For Illustrations see Page 133.)

No. 4990.—Plain challis and velvet are shown united in this pretty dress at figure No. 326B in this DELINEATOR, gold soutache and brass buttons contributing the decoration.

Mode cashmere, and light plaid silk which introduces the pretty brown shades are here associated in the development of the charming gown. The full skirt, which is finished at the bottom with a deep hem, is gathered at the top and depends from the round, fanciful body in free, graceful folds. The body has a smooth lining-front, over which is tastefully arranged a full, bias front of silk that is shirred at the throat and at the lower edge, the fulness being drawn toward the center. Full, bias backs of silk are mounted upon backs of lining which are fitted by side-back gores, and the closing is made invisibly at the center. The full backs are arranged to correspond with the front. Under-arm gores secure a smooth adjustment at the sides. The fanciful jacket barely extends to the waist-line and is simply shaped by under-arm and short shoulder seams. The jacket has low-necked backs which meet at the top and flare slightly to the lower edge, and low fronts

that reveal the full front effectively above and between them. The free edges of the jacket are tastefully trimmed with two rows of braid, the inner row being coiled at the corners. Bias balloon puffs are arranged over the coat-shaped sleeves, and each wrist is trimmed with two rows of braid, the upper row being coiled on the upper side. The neck is a standing collar which is decorated at the top with one row of braid, and along the seam with two rows, the second row being coiled at the center of the front. The waist is encircled by a belt, which is softly laid in plaits; the ends are turned under and shirred to form frills, and the belt is closed at the back.

These dresses will make up prettily in camel's-hair, striped or checked suiting, serge, gingham, challis and percale; they may be trimmed with embroidered edging, embroidered bands, *point de Gène* lace and fancy braids in any preferred way.

We have pattern No. 4990 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of eight years, will require two yards and three-eighths of plain cashmere forty inches wide, with three yards and three-eighths of plaid silk twenty inches wide. Of one material, it will call for seven yards twenty-two inches wide, or three yards and a half forty-four inches wide. Price of pattern, 1s. or 25 cents.



4977

Back View.

GIRLS' COAT. (COPYRIGHT.)

(For Description see this Page.)

GIRLS' COAT.

(For Illustrations see this Page.)

No. 4977.—Another view of this coat, showing it made of plain cloth and finished with machine-stitching, is given at figure No. 330B. The coat is quaint and becoming and is here shown made of cloth. The back is fitted by a curving center seam that terminates at the waist-line above extra fulness underfolded in a broad double box-plait, the outer folds of which are held in place by two buttons placed at each side of the center. The fronts are adjusted smoothly at the side by long under-arm dart and join the back in shoulder and side seams. The front and lower edges of the coat are hemmed, and the closing is made invisibly at the center of the front. A belt having square ends encircles the waist and is fastened at the center of the front with a buckle. The full puff sleeves are gathered at the top and bottom and arranged upon smooth coat-shaped linings, which are covered below the puffs with round cuff-facings of the material trimmed at the lower edge with fancy braid. A stylish accessory of the coat is



4978

Front View.



4978

Back View.

MISSES' ETON BASQUE. (COPYRIGHT.)

(For Description see Page 135.)

triple cape reaching almost to the waist-line. The cape falls with stylish fulness all round from gathers at the top, and the lower edges of its sections are trimmed with fancy braid. At the neck is a moderately high standing collar decorated at the top with fancy braid. The coat will make up fashionably in cloth, melton, kersey, heaver striped and checked coating, etc. Bindings of fur may trim the edge of the cape, or a plain finish of machine-stitching will be appropriate

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Miss

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No

We have pattern No. 4977 in eight sizes for girls from two to nine years of age. To make the coat for a girl of eight years, will require seven yards and three-eighths of material twenty-two inches wide, or four yards and a fourth forty-four inches wide, or three yards and five-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

MISSES' ETON BASQUE.

(For Illustrations see Page 134.)

No. 4978.—Serge and India silk are combined in this basque at figure No. 321 B in this DELINEATOR, machine-stitching and buttons providing the decoration.

The basque is here pictured developed in navy-blue dress goods and emerald-green silk. It introduces with pleasing effect the jaunty Eton jacket-fronts which are so attractive a feature of the season's modes. The jacket fronts are prettily reversed at the top by a rolling collar, with which they form notches, and open all the way down to reveal a vest of silk between them. The full vest is arranged upon under-fronts of lining that are smoothly fitted by single bust darts and closed at the center; it is sewed permanently to the under-front at the right side and secured with hooks and loops at the left; and its pretty fulness is collected in two rows of shirrings at the throat and drawn well to the center at the lower edge by three forward-turning, overlapping plaits at each side of the center, the plaits flaring prettily upward. The basque presents a slightly pointed outline at the front and describes a sharp point at the center of the back, and the back and sides are gracefully conformed to the figure by under-arm and side-back gores and a well curved center seam. Gathers at the top cause the coat sleeves to arch stylishly over the shoulders, and below the elbows a smooth effect is produced. A high close finish is given the neck by a standing collar.

Basques of this description will develop charmingly in cloth, cheviot, poplin, camel's-hair and tweed, the vest being either of plaid, striped or figured silk, velvet or of the basque material in a prettily contrasting shade. Passementerie, gimp, leather bands and plain or fancy braids will form attractive garnitures, and a finish of machine-stitching is always stylish. To carry out the effect of the Directoire modes given by the jacket fronts and revers, large fancy buttons may be placed below the bust, with very ornamental effect.

We have pattern No. 4978 in seven sizes for misses from ten to sixteen years of age. To make the basque for a miss of twelve years, calls for a yard and three-fourths of dress goods forty inches wide, and five-eighths of a yard of silk twenty inches wide. Of one material, it will require three yards and five-eighths twenty-two inches wide, or a yard and three-fourths forty-four inches wide, or a yard and five-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.



Front View.

MISSES' SAILOR BLOUSE. (COPYRIGHT.)
(For Description see this Page.)

MISSES' BLOUSE. (KNOWN AS THE VASSAR BLOUSE.)

(For Illustrations see this Page.)

No. 4984.—This blouse may be observed differently developed

by referring to figures Nos. 320 B and 323 B in this DELINEATOR.

The blouse is here pictured made of heliotrope silk. It is shaped by shoulder and under-arm seams and extends some distance below the waist-line. The top is turned under and stitched to form a double casing, in which cord or elastic is inserted to draw the fulness up closely and form a pretty frill about the neck. The blouse is slipped on over the head, and the fulness at the waist-line is drawn to the figure by tapes inserted in a casing. The blouse may be worn outside or beneath the skirt, as preferred, and the waist is encircled by a plain belt, the overlapping end of which is pointed. The full sleeves are gathered at the top; they are turned under deeply at the lower edges and may be stitched to form a double casing, through which cord or elastic may be run to draw the fulness closely about the wrists and form dainty frills about the hands, or they may be shirred several times around a little above the edge and the shirrings tacked to a stay, as preferred, both effects being illustrated in the engravings.



Back View.



4984

Front View, Showing Sleeves Drawn in by Cords at the Wrists.



4984

Back View, Showing Sleeves Drawn in by Shirrings at the Wrists.

MISSES' BLOUSE. (KNOWN AS THE VASSAR BLOUSE.) (COPYRIGHT.)

(For Description see this Page.)

Striped, plaid or changeable silks especially pretty for a blouse of this kind, and there are many woollens that will be equally stylish and becoming. Cashmere, merino, etc., in either plain, spotted or fancy varieties are adaptable to the mode.

We have pattern No. 4984 in seven sizes for misses from ten to sixteen years of age. To make the blouse for a miss of twelve years, needs four yards and a half of material twenty-two inches wide, or three yards thirty-six inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' SAILOR BLOUSE.

(For Illustrations see this Page.)

No. 4980.—Red and white flannel are combined in this blouse at figure No. 322 B in this magazine, braid and a ribbon bow providing the decoration.

The comfortable blouse is here shown made of navy-blue flannel and trimmed with white braid and a blue ribbon bow. It is made with only under-arm and shoulder seams, and the closing is made at the center of the front with button-holes and buttons. The lower edge of the blouse is turned under to form a casing, in which an elastic or tape is inserted to draw the fulness about the waist and allow the blouse to droop in the regular way. At the neck is a standing collar, which is tastefully trimmed with encircling rows of white braid. Below the standing collar is arranged a deep sailor-collar which presents a square effect across the back and has long, tapering ends that meet at the bust under a pretty bow of ribbon, the fronts being disclosed with chemisette effect between the ends. The loose edges of the sailor collar are trimmed with several rows of braid. The full shirt sleeves are gathered at the top and bottom and are finished with wristbands, which are trimmed with rows of braid. Three rows of similar braid decorate the top of a pointed patch-pocket jauntily placed upon the left front.

To the maiden who is fond of gymnastic exercises this blouse will prove indispensable, allowing as it does the free use of all her



Back View.

MISSES' SAILOR BLOUSE. (COPYRIGHT.)
(For Description see this Page.)

muscles. It will develop attractively in plaid or striped washable silk, French flannel, serge, cashmere and flannelette, plain and fancy braids, gimp, embroidered bands and feather-stitching forming appropriate garnitures.

We have pattern No. 4980 in seven sizes for misses from ten to sixteen years of age. To make the blouse for a miss of twelve years, will require three yards and three-fourths of material twenty-two inches wide, or a yard and seven-eighths forty-four inches wide, or a yard and a half fifty inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' SAILOR BLOUSE.

(For Illustrations see this Page.)

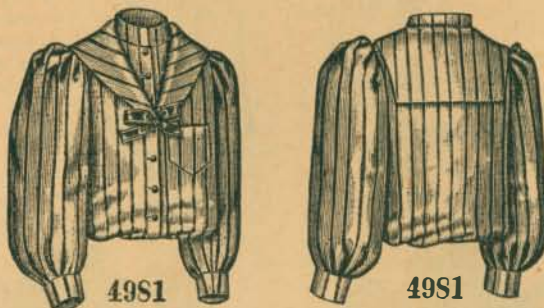
No. 4981.—By referring to figure No. 329 B in this DELINEATOR, this blouse may be seen made of blue and cream flannel and trimmed with a ribbon bow and fancy stitching.

A pretty variety of striped flannel was used for the blouse in the present instance. The fronts and back are joined in shoulder and under-arm seams, and the closing is made at the center of the front with button-holes and buttons. The lower edge of the blouse is turned under and stitched to form a casing, in which a tape or elastic is run to draw the blouse closely to the figure, the fulness drooping in regulation fashion. The full shirt sleeves are gathered at the top and bottom and finished with wristbands. At the neck is a close-fitting standing collar, below which at the back a sailor collar falls deep and square. The long, tapering ends of the sailor collar are sewed to the fronts and meet at the bust, and from beneath them sections of ribbon are carried to the closing and arranged in a pretty bow. A pointed patch-pocket is applied to the left front.

All varieties of flannel, serge, wash silk, Oxford cloth and all suitable cottons may be employed for a blouse of this kind. Braid,

feather-stitching or machine-stitching may decorate the edges of the wristbands and collars or a plain finish may be chosen.

We have pattern No. 4981 in seven sizes for girls from three to nine years of age. To make the blouse for a girl of eight years, calls for three yards and a fourth of material twenty-two inches wide, or a yard and three-eighths forty-four inches wide, or a yard and a fourth fifty inches wide. Price of pattern, 10d. or 20 cents.



4981 Front View. 4981 Back View.
GIRLS' SAILOR BLOUSE. (COPYRIGHT.)

(For Description see this Page.)

MISSES' AND GIRLS' ZOUAVE JACKET.

(For Illustrations see this Page.)

No. 4988.—This stylish jacket is shown made of velvet and trimmed with gold cord and brass buttons at figure No. 320 B in this magazine.

The jacket is natty in appearance and is here pictured made of black velvet. It extends nearly to the waist-line and is adjusted by shoulder and under-arm seams. The fronts may close

at the throat or flare to the shoulders and have rounding or square lower front corners, and the back may be slashed or not at the center, as preferred, the pattern providing for the different styles. All the edges of the jacket are decorated with passementerie.

A jacket of this kind will lend an air of elegance to an otherwise plain costume, and will be especially desirable for remodelling a partly worn gown. Bengaline, faille and plain and fancy silks are pretty for these jackets and they may be made as fanciful as desired by applying Escorial embroidery, braiding, passementerie, gimp, galloon or Persian bands in any becoming manner desired.

We have pattern No. 4988 in thirteen sizes from four to sixteen years of age. To make the jacket for a girl of eight years, requires three-fourths of a yard of material twenty inches wide, or half a yard either forty-four or fifty inches wide. Price of pattern, 7d. or 15 cents.

Styles for Little Folks.

FIGURE NO. 331 B.—CHILD'S COAT.

(For Illustration see Page 137.)

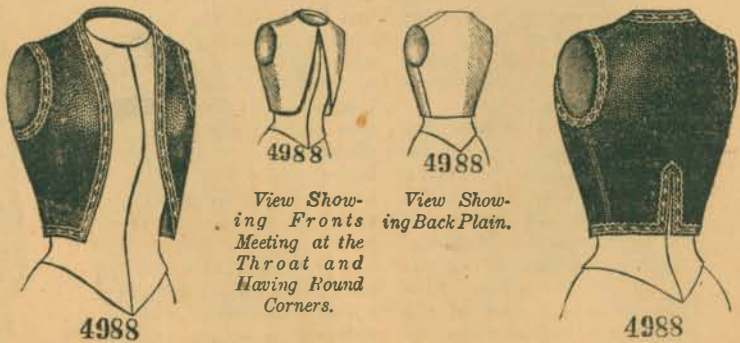
FIGURE NO. 331 B.—This illustrates a Child's coat, The pattern, which is No. 4986 and costs 10d. or 20 cents, is in six sizes for children from one to six years of age, and is differently represented on page 139 of this DELINEATOR.

Sultan-red cloth was here selected for the attractive little coat, with ribbon and Kursheedt's Standard president braid gimp for decoration. The full skirt is hemmed at its front and lower edges and is gathered at the top, where it is joined to the short-waisted body from which it falls in full, graceful folds. The body is simply shaped by under-arm and shoulder seams, and the closing is made at the center of the front with button-holes and buttons. The full puff sleeves are mounted on coat-shaped linings, which are revealed at the wrist with deep cuff effect and faced with the material. Each wrist is prettily decorated with an encircling row of braid. A double box-plaited ruching of ribbon encircles the neck, entirely concealing the standing collar; and at the throat is a bow of ribbon, the long ends of which fall below the waist-line. The triple

cape consists of three graduated capes, the upper one of which extends to the waist-line, the lower one some distance below, and the middle one midway between the lower edges of the other two. The cape is tastefully lined throughout with changeable silk, and all its edges are outlined with rows of president braid.

Velvet, Bengaline, poplin, melton, broadcloth and heavy-weight camel's-hair will develop charmingly by the mode, and bands of fur or of moss or feather trimming may be applied for decoration. A very pretty coat of forest-green cloth is lined throughout with salmon-pink Surah and trimmed with bands of Persian lamb. A dainty little coat may be fashioned from pearl-gray wool Bengaline and trimmed with moss bands to match. Another equally stylish coat may be fashioned from Russian blue cloth.

The large felt hat is profusely trimmed with plumes and ribbon.



4988 Front View, Showing Fronts Flaring to Shoulders and Having Square Corners. 4988 View Showing Fronts Meeting at the Throat and Having Round Corners. 4988 View Showing Back Plain. 4988 Back View, Showing Back Slashed.

MISSES' AND GIRLS' ZOUAVE JACKET. (COPYRIGHT.)
(For Description see this Page.)

FIGURE NO. 332 B.—LITTLE GIRLS' COAT.

(For Illustration see Page 137.)

FIGURE NO. 332 B.—This illustrates a Little Girls' coat. The pat-



FIGURE No. 331 B.



FIGURE No. 332 B.

FIGURE No. 331 B.—CHILD'S COAT.—This illustrates Pattern No. 4986 (copyright), price 10d. or 20 cents. FIGURE No. 332 B.—LITTLE GIRLS' COAT.—This illustrates Pattern No. 4975 (copyright), price 10d. or 20 cents.

(For Descriptions see Page 136.)

tern, which is No. 4975 and costs 10d. or 20 cents, is in seven sizes for little girls from one-half to six years of age, and may be seen in two views on page 139 of this publication.

The picturesque little coat is here shown made of vieux-rose cashmere and daintily trimmed with lace and velvet ribbon. It has a full skirt, which extends to the ground and is hemmed at its lower and side edges. A box-plait is formed at each side of the center of the front and back. The skirt is gathered at the sides between the plaits, and its upper edge is joined to a round waist, from which the skirt falls in natural folds. The waist is simply shaped by under-arm and shoulder seams, and the closing is made at the center of the front with button-hole and buttons. At the neck is a rolling collar that flares broadly at the throat; it is mounted on a band and prettily trimmed with lace. The full puff sleeves are arranged on coat-shaped linings, which are revealed at the wrists with deep cuff effect, the exposed portions being faced with the material. Each wrist is prettily decorated with an upturning row of lace. Ends of velvet ribbon start from the arms' eyes at the bust and are brought slantingly to the waist-line at each side of the closing. A band of similar ribbon encircles the waist, and the ends are concealed at the front by rosette-bows of ribbon.

Coats of this style will make up prettily in Bengaline, Surah, cloth, serge, camel's-hair or merino. They may be decorated in any tasteful manner with fancy braid, gimp, passementerie or bands of fur or moss trimming.

The large felt hat is bent to suit the face and is trimmed with plumes.

FIGURE No. 333 B.—LITTLE GIRLS' EMPIRE DRESS.

(For Illustration see this Page.)

FIGURE No. 333 B.—This illustrates a Little Girls' dress. The pattern, which is No. 4963 and costs 10d. or 20 cents, is in eight sizes for little girls from two to

nine years of age, and is differently represented on page 138 of this publication.

In the present instance the quaint little dress is pictured made of white embroidered flouncing and white silk. The skirt is full and round and falls in graceful folds from gathers at the top, where it is joined to the body. The front and backs of the body are disposed with pretty fulness over their plain lining-portions by gathers at the neck and shoulder edges, the fulness at the lower edges being also regulated by gathers; and the closing is made invisibly at the center of the back. About the waist is a broad Empire girdle, the ends of which are turned under, shirred to form pretty frills and closed at the center of the back. Short, full Empire puffs are arranged upon the shapely coat-sleeves, and the wrists are finished with fanciful cuff-facings of embroidery. A standing frill of the material is at the neck.

All sorts of pretty woollens and cottons will develop charmingly in this way, and combinations of colors or fabrics will be effective, the contrasting material being used for the Empire puffs and girdle. Feather-stitching, lace, ribbon, fancy braid, etc., may be added for a foot trimming.

FIGURE No. 334 B.—CHILD'S DRESS.

(For Illustration see this Page.)

FIGURE No. 334 B.—This illustrates a Child's dress. The pattern, which is No. 4985 and cost 10d. or 20 cents, is in six sizes for children from one-half to five years of age, and is shown in two views on page 138 of this DELINEATOR.

Fancy tucking and a sheer variety of white lawn are here represented in the dress, with embroidered edging and baby ribbon for



FIGURE No. 333 B.



FIGURE No. 334 B.

FIGURE No. 333 B.—LITTLE GIRLS' EMPIRE DRESS.—This illustrates Pattern No. 4963 (copyright), price 10d. or 20 cents. FIGURE No. 334 B.—CHILD'S DRESS.—This illustrates Pattern No. 4985 (copyright), price 10d. or 20 cents.

(For Descriptions see this Page.)

garniture. The full, round skirt is deeply hemmed at the bottom, and the top is gathered and joined to the short, fanciful body, which is shaped by shoulder and under-arm seams and closed at the center of the back with button-holes and buttons. The upper part of the body is a rather deep, square yoke, to the lower edge of which full lower-portions are joined. The lower portions are gathered at the top and bottom and are decorated with two rows of baby ribbon, each pair of rows being lapped at the center of the front beneath a rosette-bow of similar ribbon. The standing collar of the pattern is here omitted in favor of a double frill of embroidered edging; frills of similar edging droop prettily from the lower edge of the short, full puff arranged upon the coat sleeve, and an upturning frill of edging decorates each wrist. A band of fancy tucking trims the skirt just above the lower edge.

Batiste, nainsook, gingham, percale and seasonable woollens will develop daintily by the mode, and a combination of plain and striped, checked or figured goods will be both pretty and becoming. Tucks, lace, Hamburg embroidery, ribbon, feather-stitching, etc., may be chosen for decoration or a simple completion may be adopted.

LITTLE GIRLS' EMPIRE DRESS.

(For Illustrations see this Page.)

No. 4963.—By referring to figure No. 333 B in this DELINEATOR, this quaint little dress may be seen made of white embroidered flouncing and silk.

One of the most picturesque gowns for a little maid is here shown made of white linen lawn, the Empire girdle and balloon puffs being introduced with quite as pleasing effect as on the gowns worn by her young lady sister. The full skirt is gathered at the top and depends from the round, fanciful body in free, graceful folds, the bottom being finished with a deep hem. The full front and full backs of the body are arranged upon smooth linings and joined by under-arm and short shoulder seams; they are gathered at the neck, lower and shoulder edges, and the closing is effected invisibly at the center of the back. About the waist is a softly wrinkled Empire girdle, the ends of which are turned under and shirred to form dainty frills and closed at the center of the back. The girdle extends almost to the arms' eyes and is tacked at intervals to the body at its upper and lower edges. Balloon puffs are jauntily arranged over the coat-shaped sleeves, which may be cut off below the puffs if short sleeves be desired. At the neck is a pretty high-standing frill of the material.

Charming little dresses may be developed by this mode in plain and figured India silks, embroidered crépon, vailing, camel's-hair, serge or merino and may be trimmed with feather-stitching, rows of ribbon, fancy braids, embroidered bands, etc. A dainty gown is made of white challis figured with tiny rose-buds in a delicate shade of pink, the full yoke-portions and balloon puffs being of pink Surah.

We have pattern No. 4963 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 five yards and three-fourths of material twenty-two inches wide, or four yards and a half thirty inches wide, or three yards and an eighth forty-four inches wide. Price of pattern, 10d. or 20 cents.



4963

Front View.

4963

View with Short Sleeves and without Girdle.

4963

Back View.

LITTLE GIRLS' EMPIRE DRESS. (COPYRIGHT.)

(For Description see this Page.)



4985

Front View.

4985

Back View.

CHILD'S DRESS. (COPYRIGHT.)

(For Description see this Page.)

CHILD'S DRESS.

(For Illustrations see this Page.)

No. 4985.—This dress is shown made of white lawn and fancy tucking at figure No. 334 B in this magazine, baby ribbon and embroidered edging providing the decoration.

One of the daintiest little gowns imaginable is here pictured made of white nainsook and tucking. The full, round skirt is finished at the bottom with a deep hem below a cluster of fine tucks, and the top is gathered and joined to the short, round body, which closes the back with buttons and button-holes. The body has a deep square yoke, to which full, shallow lower-portions are joined. The body is shaped by shoulder and short under-arm seams, and the lower portions are gathered at the top and bottom nearly to the seams. The neck is finished with a standing collar, over which falls a frill of embroidered edging. The joining of the yoke to the lower portions, as well as the joining of the skirt to the body, is concealed beneath narrow feather-stitched bands. Balloon puffs are arranged over the upper part of the coat sleeves, which may be prettily trimmed near their lower edge with clusters of tucks and frills of embroidered edging or cut off at the lower edge of the puffs, if elbow sleeves be desired, a frill of deep edging forming a pretty decoration for the elbow sleeves. If tucks be desired in the sleeves and skirt, allowance must be made for them when cutting out, as they are not considered in the pattern.

Charming little dresses may be developed by this mode by using plain or figured India or China silk, nainsook, lawn, dimity and all-over embroidery, and lace, insertion, fancy bands and embroidery will furnish attractive trimming.

We have pattern No. 4985 in six sizes for children from one-half to five years of age. To make the dress for a child of five years, requires three yards and a half of nainsook thirty-six inches wide, and three-eighths of a yard of nainsook tucking twenty-seven inches wide. Of one material, it needs five yards and a fourth twenty-two inches wide, or four yards thirty inches wide, or two yards and three-fourths forty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' COAT.

(For Illustrations see Page 139.)

No. 4975.—At figure No. 332 B in this DELINEATOR this coat is represented

made of cashmere and trimmed with lace and velvet ribbon.

This coat is here pictured developed in Havane cloth. It has a round body adjusted by shoulder and under-arm seams and closed at the center of the front with button-holes and buttons, and a full, round skirt which extends to the approved depth. The skirt is deeply hemmed at its lower edge, and its front edges are finished with narrow hems, which are each overlapped by a broad box-plait. A similar box-plait is arranged at each side of the center of the back, and the skirt falls with pretty fullness at the sides from gathers at the top. The full puff sleeves are gathered at the top and bottom and are arranged upon smooth, coat-shaped linings, which are exposed at round cuff depth at the wrists and finished with cuff facings of the material. At the neck is a pretty rolling

collar mounted on a band. A large ribbon rosette decorates the top of each box-plait.

The coat will make up attractively in blue serge, cloth, Bedford cord, Surah, Bengaline and various other fabrics used for little girls' top-garments. A combination of fabrics will be especially desirable, velvet uniting beautifully with either of the above mentioned materials. Fur, fancy braid, machine-stitching, etc., may contribute effective garniture.

We have pattern No. 4975 in seven sizes for little girls from one half to six years of age. To make the coat for a girl of five years, will require four yards and three-fourths of material twenty-two inches wide, or two yards and three-eighths forty-four inches wide, or two yards fifty-four inches wide. Price of pattern, 10d. or 20 cents.

INFANTS' BOOT AND SLIPPER.

(For Illustrations see this Page.)

No. 4965.—White kid was chosen for making the pretty little boot and slipper here illustrated, and pale-blue fancy stitching and ribbon trim them daintily. The boot consists of two sections; one of these sections is shaped to form the sole, the high sides and the upper; its back edges are joined in a seam at the center of the back, and at the end of this seam a short cross-seam, which terminates in dart style at each end, shapes the heel. It is gathered at the toe and joined with button-hole stitches to the front section, and its front edges are closed with blue silk cord laced through eyelets and tied in a bow at the top. The top of the boot is button-hole stitched, and feather-stitching done with blue silk decorates the boot along the front and upper edges and along the edges of the front section.

The slipper resembles a moccasin.

The sole is extended at the back and sides to form the upper, the back edges being joined in a center seam; and the heel is shaped by a short cross-seam which terminates in dart style at each end. The sole is gathered at the toe and joined to a front section, which shapes a scollop at the top. The upper is prettily rounded at each upper front corner and is deeply underfaced with blue silk. The slipper is adjusted as closely as desired about the ankles by narrow ribbon drawn through eyelets made at intervals in the upper, the ends of the ribbon being tied in a pretty bow just

above a similar bow tacked to the front. A quilling of narrow ribbon trims the top of the slipper, and the seam joining the upper and front sections is decorated with feather-stitching.

Chamois and kid are favored fabrics for making dainty boots and slippers, although cloth may be employed, if preferred. Pink, mauve or red embroidery silk may be used for the button-holing, and feather-stitching and baby ribbon in a corresponding color may be added for bindings, rosettes, bows, etc.

Pattern No. 4965 is in one size. To make a pair of boots, will require a piece of kid measuring nine inches and a half by twelve inches and a half, or a fourth of a yard of material twenty inches or more in width. A pair of slippers needs a piece of kid measuring six inches and three-fourths by thirteen inches and a half, or a fourth of a yard of material twenty inches or more in width. Price of pattern, 5d. or 10 cents.



4975

Front View.

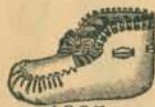


4975

Back View.

LITTLE GIRLS' COAT. (COPYRIGHT.)

(For Description see Page 133.)



4965

INFANTS' BOOT AND SLIPPER. (COPYRIGHT.)

(For Description see this Page.)



4965

CHILD'S COAT.

(For Illustrations see this Page.)

No. 4986.—This coat is shown made of cloth and trimmed with ribbon and gimp at figure No. 331 B in this magazine

The coat is here pictured made of mahogany cloth and trimmed with black velvet ribbon. The skirt, which is hemmed at the front and lower edges, is gathered at the top and depends in soft, graceful folds from a short, round body, that is simply shaped by under-arm and shoulder seams. The body is closed at the center of the front with button-holes and buttons. The full puff sleeves are mounted upon coat-shaped linings which are revealed at the wrists with deep cuff effect, the exposed portions of the lining being faced with the material. The attractive cape consists of three graduated capes, the lowest of which extends well below the waist-line, and at the neck is a moderately high standing collar, which is concealed by a full, double box-plaited ruffling of velvet, which, however, is only trimming. At the throat is a pretty bow of velvet ribbon, the long ends of which extend below the bottom of the cape.

These coats are very stylish and will develop attractively in cloth, serge, camel's-hair, plaid, striped or checked suitings and in rough-surfaced goods of a seasonable texture; they may be attractively lined throughout with pretty plaid silk, and the edges of the capes may be outlined with passementerie, gimp or bands of fur.

We have pattern No. 4986 in six sizes for children from one to six years of age. To make the coat for a child of five years, will need seven yards



4986

Front View.



4986



4986

Back View.

CHILD'S COAT. (COPYRIGHT.)

(For Description see this Page.)

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

OF INTEREST TO YOUNG MOTHERS.—We have just published a new edition of the valuable pamphlet entitled "Mother and Babe: Their Comfort and Care." This work is by a well known authority on such matters and contains instructions for the

inexperienced regarding the proper clothing and nourishment of expectant mothers and of infants, and how to treat small children in health and sickness, together with full information regarding layettes and their making. Price, 6d. or 15 cents.

Styles for Men and Boys.

FIGURES NOS 335 B AND 336 B.--LITTLE BOYS' APRONS.

(For Illustrations see this Page.)

FIGURE No. 335 B.—This illustrates a Little Boys' apron. The pattern, which is No 6001 and costs 10d. or 20 cents, is in six sizes for little boys from one to six years of age, and is pictured made of different material on page 141 of this DELINEATOR.

In the present instance a pretty variety of checked gingham was chosen for the apron, which is sufficiently long to be wholly protective to the dress over which it is worn. The backs extend only a short distance below the waist-line and are lengthened by a back-skirt that falls with pretty fullness from gathers at the top. The fronts and backs are joined in shoulder and under-arm seams, and the closing is made at the center of the back with button-holes and buttons. Straps having pointed ends start from the under-arm seams and are fastened at the center of the back with a button-hole and button. The fanciful collar, which is in two sections that flare slightly at the front and back, is trimmed along its free edges with a row of white braid; and similar braid decorates the lower edge



FIGURE No. 335 B.

FIGURE No. 336 B.

FIGURE No. 335 B.—LITTLE BOYS' APRON.—This illustrates Pattern No. 6001 (copyright), price 10d. or 20 cents. **FIGURE No. 336 B.—LITTLE BOYS' SACK APRON.**—This illustrates Pattern No. 6000 (copyright), price 10d. or 20 cents.

(For Descriptions see this Page.)

sizes for little boys from one to six years of age, and may be seen in two views on page 141 of this magazine.

The apron is desirably long and is here shown made of plain gingham. The simple adjustment is performed by shoulder and under-arm seams, and the closing is made at the center of the back with button-holes and buttons. The fullness at the back is drawn closely at the waist-line by straps, which pass into the under-arm seams, their pointed free ends being lapped at the center and secured with a button-hole and button. The turn-over collar is in two sections that flare widely at the front and back. The free edges of the collar are trimmed with serpentine braid, and the wrists of the coat sleeves are trimmed to correspond. Patch pockets that are pointed at the bottom are applied upon the front, and their upper edges are neatly decorated with serpentine braid, as is also the lower edge of the apron.

All sorts of materials devoted to little boys' aprons will develop satisfactorily by the mode, and plain, checked, striped and figured cotton fabrics are equally appropriate. Little decoration is needed upon garments of this kind, but a pretty arrangement of washable braid is always in order. A pretty apron may be made of blue



4999

Front View.

MEN'S AND BOYS' COTTA OR SURPLICE.

(For Description see this Page.)

of the apron and the upper edges of the patch pockets, which are rounding at their lower corners. The full shirt sleeves are gathered to wristbands, which are ornamented with braid.

Striped, plain and checked gingham are generally used for aprons of this kind, although chambray, percale and cross-barred muslin are also perfectly suited to the purpose. Sou-tache, cotton or serpentine braid or fancy stitch-

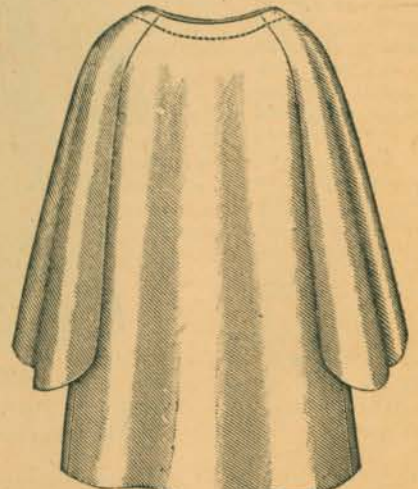
linen trimmed with red braid.

MEN'S AND BOYS' COTTA OR SURPLICE.

(For Illustrations see this Page.)

No. 4999.—White linen was chosen for the construction of this cotta, which is fashioned in the usual style adopted for choristers. The cotta is always worn over a Cassock, which may be cut after pattern No. 1278, price 1s. 8d. or 40 cents, when desired for men, and by pattern No. 1279, price 1s. 3d. or 30 cents, when desired for boys.

The garment has a seamless front and a seamless back, and is in moderately low, round outline at the top. The sleeves extend to the neck, their side edges joining those of the front and back;



4999

Back View.

MEN'S AND BOYS' COTTA OR SURPLICE.

(For Description see this Page.)

ing may be added for decoration or a plain finish may be adopted.

FIGURE No. 336 B.—This illustrates a Little Boys' sack apron. The pattern, which is No. 6000 and costs 10d. or 20 cents, is in six

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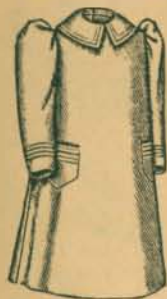
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they are each in two sections, which are joined in a seam extending to the neck, and a short seam under the arm. The front and back join in under-arm seams below a square gusset, which strengthens the garment at the seams. The sleeves are finished at the bottom with a hem about three-quarters of an inch in depth, and a hem of similar depth finishes the lower edge of the garment.

The neck is finished with a facing, in which a cord is inserted at the top for additional strength, a row of machine-stitching being made directly below the cord and at the lower edge of the facing. The garment is slipped on over the head.

The cotta may also be developed in linen lawn, mull and Swiss, and may be trimmed with the finest torchon, Valenciennes or Mechlin lace, and for high ceremonials it may be embroidered at the front with any preferred ecclesiastical emblem.

We have pattern No. 4999 in six sizes from twenty-four to forty-four inches, breast measure. For a man of thirty-six inches, breast measure, the garment needs four yards and five-eighths of material thirty-six inches wide. Price of pattern, 1s. or 25 cents.



6000

Front View.

LITTLE BOYS' SACK APRON. (COPYRIGHT.)

(For Description see this Page.)

LITTLE BOYS' SACK APRON.

(For Illustrations see this Page.)

No. 6000.—Another view of this apron may be obtained by referring to figure No. 336 B in this magazine, where it is pictured made of plain gingham and trimmed with serpentine braid.

The apron is wholly protective and is here represented made of gingham and neatly trimmed with washable braid. It is simply shaped with shoulder and under-arm seams and closed at the back to a little below the waist-line with button-holes and small pearl buttons. The bottom of the apron is finished with a deep hem-facing. The sleeves are shaped with only inside seams, and are gathered at the top to arch slightly over the shoulders; they are finished at the lower edges with hems, and prettily decorated above the hems with three encircling rows of braid. At the neck is a rolling collar in two sections that flare at the center of the front and back, their free edges being outlined with two rows of braid. Straps having pointed ends are inserted in the under-arm seams at the waist-line; they are crossed at the center of the back and closed with a button-hole and button, and their free edges are hemmed to correspond with the collar. A pointed patch-pocket arranged upon each side of the front is hemmed at the top and trimmed with three rows of braid.

These aprons are very easy to make and to launder and will recommend themselves strongly to the amateur dressmaker. They may be developed in lawn, nainsook, cambric, percale or cross-barred muslin, and may be trimmed with feather-stitched bands, embroidered edging, lace or frills of the material. For a wee man a dainty apron may be made of white dimity. Swiss embroidery may form the collar and trim the wrists and pockets.

We have pattern No. 6000 in six sizes for little boys from one to six years of age. To make the apron for a boy of five years, calls for two yards and five-eighths of material twenty-seven inches wide, or two yards and an eighth thirty-six inches wide. Price of pattern, 10d. or 20 cents.

LITTLE BOYS' APRON.

(For Illustrations see this Page.)

No. 6001.—Checked gingham is shown in this apron at figure No. 335 B in this *DELINEATOR*, and white braid provides the trimming.

The protective little garment is here represented made of gingham and trimmed with washable braid. The backs extend to but little below the waist-line and are lengthened by a back skirt, which falls with pretty fulness from gathers at the top. The backs

join the sack front in shoulder and under-arm seams, and the closing is made at the center of the back with button-holes and pearl buttons. Straps with bluntly pointed ends are included in the under-arm seams; they conceal the joining of the backs and back skirt and are closed at the center of the back and fastened with a button-hole and button. The full shirt sleeves are gathered at the top and bottom and are finished with wrist-bands that are neatly trimmed with two rows of braid applied close to the edge. At the neck is a fanciful collar, which is in two sections that are deep and square at the front and back and prettily curved on the shoulders. The collar sections flare slightly at the front and back, and their loose edges are trimmed with two rows of braid; and the straps are trimmed with a single row of braid. A patch-pocket trimmed at the top with braid is applied to each front.

A serviceable apron of this kind may be developed in plain, striped or checked gingham, seersucker, chambray, cambric, percale or printed muslin. Crocheted or knitted lace, feather-stitching, embroidered edging, machine-stitching, washable braid, etc., may contribute pretty garniture, or a simple completion may be chosen. White dimity, barred muslin and the like will make dressy aprons.

We have pattern No. 6001 in six sizes for little boys from one to six years of age. To make the apron of one material for a boy of five years, will require two yards and three-eighths twenty-seven inches wide or two yards thirty-six inches wide. Price of pattern, 10d. or 20 cents.



6000

Back View.

LITTLE BOYS' SACK APRON. (COPYRIGHT.)

(For Description see this Page.)

MIDWINTER NOTES.

Full waists and globe sleeves grow more and more voluminous in answer to the demands of capricious femininity.

An attempt is being made to increase the width of skirts at the bottom. Extra breadth is now provided at the top for slender figures, the fulness being deftly disposed in plaits or gathers.

Fashionable authorities have shown much caution in altering the shapes of skirts that have given uncommon satisfaction. A decided departure would have met with general disapproval, but the recent addition of graceful front-draperies is an insinuating change that has been cordially welcomed by many women.

Night-gowns of cotton crépon are new and very elegant. They are trimmed with linen lace, and also with ribbon ties at the throat, and sometimes ribbon bows at the wrists. The ribbon decorations are made up and sewed to safety-pins, so they can be readily applied and removed.

Crépon night-ropes are more popular for *trousseaux* than those of silk and nun's-veiling. Cotton crépon, which is especially favored by those who dislike starched *lingerie*, may now be procured in a very fine, durable and handsome quality.

An exquisite morning or *négligé* gown for a bride is made of pale-violet cashmere and has a zouave jacket of unbleached lace, and a loose girdle formed of broad lace edging matching the jackets, the inner sides of the edging being

sewed together. A knot of violet satin ribbon is pinned to the fastening of the girdle, which may be in front or at the left side-front. Lace pockets are applied in front of the hips, or only one is set at the side-back.

Three contrasting materials are associated in one of the most charming of the new capes, to say nothing of the lining, which may be unlike the balance of the garment, and which is certain to be more or less visible when the cape is worn. One fabric is used for the cape proper, one for a tippet at the neck, and one for a shorter cape that falls over the shoulders. Such motley color unions are likely to become more popular during the ensuing season.

Dahlia, petunia, violet and magnolia are conspicuous tints in the dress goods already displayed for early Spring wear.



6001

Front View.

LITTLE BOYS' APRON. (COPYRIGHT.)

(For Description see this Page.)



6001

Back View.

Illustrated Miscellany.

HATS AND BONNETS.

(For Illustrations see Pages 142 and 143).

So much depends upon the bonnet! Often the entire success of one's gown rests upon the becomingness of the *chapeau*, and my lady, after due deliberation, concludes that although the broad flaring hats look bewitching upon her Juno-like sister, they cause her own *petite* figure to seem more diminutive than ever, and that her small features will appear to far better advantage beneath a close-fitting hat or turban.

Rhinestones figure prominently in midwinter millinery; they are used not only in buckles and ornaments, but are bountifully applied upon the brims and crowns of the latest *chapeaux*. They may be obtained from the Kursheedt Manufacturing Co., in the following colors: amethyst, emerald, ruby, crystal, sapphire, topaz, rose, light-green, light-blue and black. The black stones may be obtained set either in gold, silver or black, whereas the remaining stones are set only in gold and silver.

Many a maiden whose deft fingers have fashioned just "the very daintiest of hats," will yet be surprised to learn that with but little difficulty she may make her own buckles; it is done by cutting out of stiff cardboard just the shape buckle desired, and then covering it very neatly with black velvet. When this is accomplished the Rhinestones in any preferred color are secured upon it in two or more rows, according to the width of the buckle, as the stones should entirely cover the foundation. A very good plan is to sew fine wire to the edges of the buckle, and this wire may be bent in any shape desired.

FIGURE NO. 1.—YOUNG LADIES' HAT.—A notably stylish hat is here shown in *vieux-rose* felt. It has a broad flaring brim which is bent becomingly to the face, and a low crown that is banded with *ombré* velvet overlaid with white lace in a rich pattern. Two large loops of velvet are arranged at the left side of the hat; they are drawn through a crystal buckle and brought well to the front, the lower loop leaning against the crown, while the upper one stands erect and forms a support for a handsome plume, which is wired almost to the top, at which point it droops prettily forward.

FIGURE NO. 2.—LADIES' HAT.—This hat, with its broad brim, which is turned up at the back and displays a coquettish peak at



FIGURE NO. 1.—YOUNG LADIES' HAT.



FIGURE NO. 2.—LADIES' HAT.



FIGURE NO. 3.—LADIES' TURBAN.

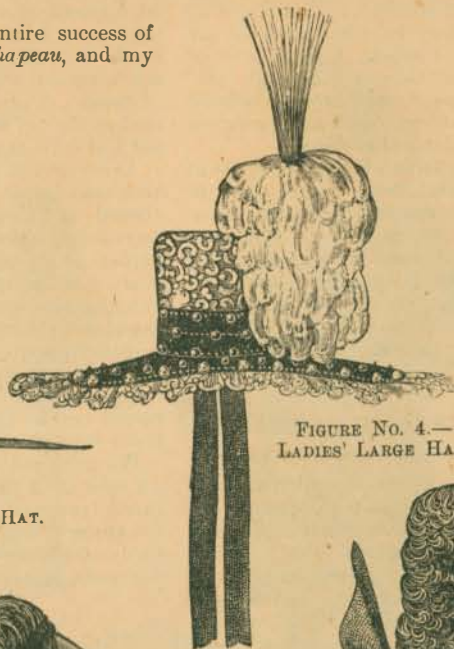
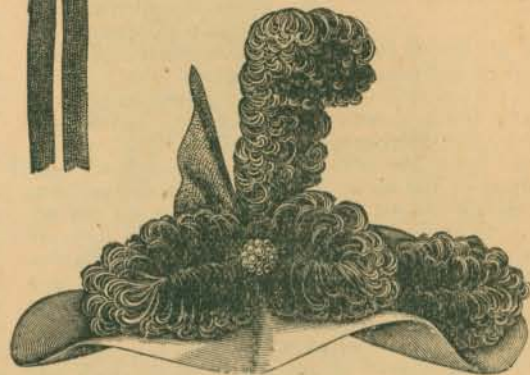
FIGURE NO. 4.—
LADIES' LARGE HAT.

FIGURE NO. 5.—YOUNG LADIES' LARGE HAT.

FIGURE NO. 6.—
LADIES' DRESS
HAT.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5 and 6, see "Hats and Bonnets" on this Page.)

the front, is wonderfully becoming to youthful faces. It is made of *sang du bœuf* felt, and the front of the crown is concealed beneath a puffed band of black velvet, the upper and lower edges of which are richly bordered with rubies. Hand-some black tips start from the back of the hat, rest about the sides and droop gracefully over the crown.

FIGURE NO. 3.—LADIES' TURBAN.—A most attractive turban for a blonde is here illustrated made of mazarine-blue velvet. It is slightly oblong in shape and fits the head closely, the brim being prettily covered with soft folds. The velvet is drawn smoothly over the frame at the top and softly wrinkled at the sides. At the front arise two wings of velvet drawn through a sapphire buckle; one of the wings leans partially against the crown, while the other stands upright. Nestled

between the wings of velvet and upon the crown are clusters of dainty Spring blossoms.

FIGURE NO. 4.—LADIES' LARGE HAT.—This hat lends a picturesque and stylish air to the wearer when it can be becomingly assumed. It has

a broad brim of heliotrope velvet which arches slightly over the face, and from its edge falls a drooping frill of white lace. The edge of the brim is decorated with amethysts connected by small beads of the same shade, and above this row the stones by themselves are set at intervals. The hat has a very high crown, which is handsomely covered with Persian trimming. A narrow band of velvet is passed around the lower part of the crown and ornamented at the top and bottom and also at the center with a row of beads and amethysts similar to those which decorate the brim. A very full fluffy pompon is arranged at the left side of the hat and extends above the crown, while emerging from the top of the pompon is a stiff aigrette. Long streamers of velvet ribbon may hang at the back or be brought forward and fastened with jeweled pins.

FIGURE NO. 5.—YOUNG LADIES' LARGE HAT.—A truly picturesque hat and one that cannot fail to be becoming to a fresh young face, is here illustrated in fine *écru* felt. It has a broad brim that is uniquely bent and caught up at the back, and the low crown is smothered under numerous soft black tips that assume all sorts of careless positions. The tips spread at angles at the front, and at the center rise a single long plume and a wing of green velvet. A handsome crystal buckle is placed at the point where the plumes separate, with very effective results.

FIGURE NO. 6.—LADIES' DRESS HAT.—This hat has a broad brim of seal-brown velvet which is bent to suit the face of the wearer. The brim is handsomely edged with topazes and is almost concealed beneath rows of box-plaited frills of salmon ribbon. The soft crown resembles somewhat the Tam O'Shanter in shape, and at the left side towards the front rise two Prince of Wales' tips; the stems are concealed by a but-

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terfly bow of velvet ribbon, through which is thrust a dagger, the fancy head being of opals. Velvet ribbon ties fall from the back, but may be brought forward and fastened with pins.

FIGURE No. 7.—LADIES' THEATRE BONNET.—This stylish bonnet



FIGURE No. 7.—LADIES' THEATRE BONNET.

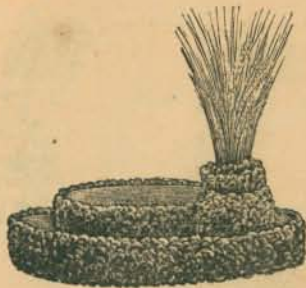


FIGURE No. 8.—YOUNG LADIES' BOX TURBAN.



FIGURE No. 9.—LADIES' HAT.

(For Descriptions of Figures Nos. 7, 8 and 9, see "Hats and Bonnets," on this Page.)

is made of jet and rests flatly on the head. Jet wings are prettily adjusted at the front, and at the back stands a bunch of quills, from which rise handsome jet aigrettes. Ties of velvet ribbon extend from the back, are crossed under the chin, and fastened at the back with fancy pins.

FIGURE No. 8.—YOUNG LADIES' BOX TURBAN.—The jaunty box turban is very generally becoming and forms a stylish completion to a promenade toilette. The one here shown is made of dark-blue serge, the brim being faced with Astrakhan. A band of similar fur encircles the crown and forms a pompon at the left side near the front; from the center of the pompon rises a stiff aigrette.

FIGURE No. 9.—LADIES' HAT.—An exceptionally stylish hat is here shown in mauve felt. The brim is broad and flaring, showing two decided indentures at the front, and is tastefully edged with

STYLISH LINGERIE.

(For Illustrations see Pages 143 to 145.)

It would seem that the fashionable woman of to-day has set her mind upon having as costly raiment as her purse will afford. Not only are her gowns made of the richest and most elegant of textures and trimmed with the most elaborate garnitures, but a large share of attention is paid to those little accessories of the toilette which are so dear to the feminine heart. These accessories by themselves really seem of little import, but when deftly combined with the costume they produce that stamp of quiet elegance which is the ideal of dress.

FIGURES Nos. 1 AND 2.—LADIES' JACKET.—A front and a back view of

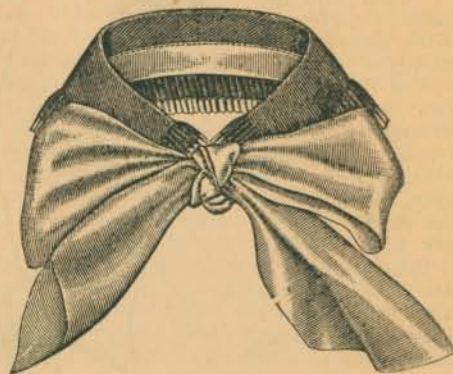


FIGURE No. 3.



FIGURE No. 4.

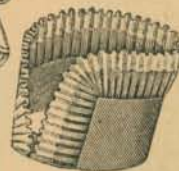


FIGURE No. 5.

FIGURES NOS. 3, 4 AND 5.—PURITAN COLLARS AND CUFFS.

this elegant jacket are shown at these figures. The garment is made of jet and has boléro fronts, and a jacket back which displays a deep V at the top. The front edges of the fronts and the lower edge of the back are trimmed with Vandyke points of jet.

FIGURES Nos. 3, 4 AND 5.—PURITAN COLLARS AND CUFFS.—The Puritan collars and cuffs shown in these figures are very picturesque adjuncts to a costume. At figure No. 4 is shown a collar made of mauve chambray

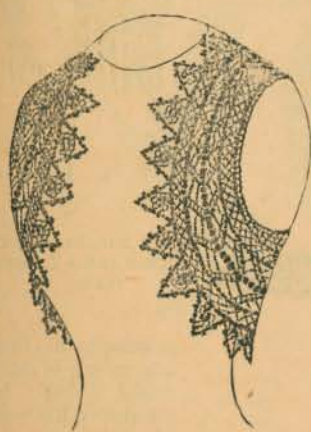


FIGURE No. 1.

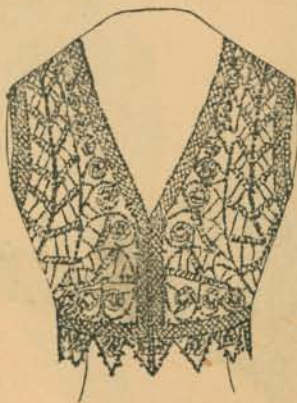


FIGURE No. 2.

FIGURES NOS. 1 AND 2.—LADIES' JACKET.



FIGURE No. 6.

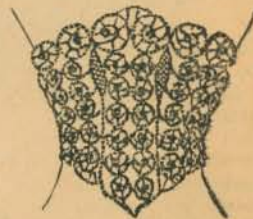


FIGURE No. 7.

FIGURES NOS. 6 AND 7.—RICH DECORATION FOR A BASQUE.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5, 6 and 7, see "Stylish Lingerie," on Pages 143 and 144.)

an upturning row of black lace. At the front lies a loop of emerald-purple velvet, and above it rises a standing loop of the same. Twisted softly among the loops and resting about the brim are two handsome black plumes. The hat is furnished with a bandeau.

neatly trimmed with a fluted ruffle of the material, the ruffle showing a moderately wide white border. The ends of the collar flare widely, and between them is worn a jabot of embroidered chiffon, which extends almost to the waist-line and is arranged to fall in soft, easy folds.

A deep cuff to match the collar is shown at figure No. 5. The band of the cuff is slipped beneath the sleeve of the dress, the back ends flaring widely. At figure No. 3 is pictured a collar made of blue chambray, also but instead of the jabot at the throat, a large pale-blue silk bow is substituted. The cuffs to be worn with this collar are identical with those shown at figure No. 15.

The Puritan collars and cuffs just described may be obtained in mauve, blue, black and gray, with either the *chiffon* jabot or silk bow attached.

FIGURES NOS. 6 AND 7.—RICH DECORATION FOR A BASQUE.—A front and a back view of a very elaborate decoration for a din-

nasturtiums arranged upon each shoulder, the flowers shading from the deepest red to the palest yellow, and at the waist is placed corsage bouquet of similar blossoms.

Figure No. 12 presents a back view of the garniture, the flowers being shown drooping from the shoulders almost to the waist-line. Bows consisting of stiff loops of ribbon are tacked among the blossoms just above the ends of the sprays, and the ends of the ribbon are carried to the waist-line at the center where the joining is concealed beneath a fanciful bow, the long ends of which fall to the edge of the skirt.

A pretty decoration for the hair is shown at figure No. 10. From a full rosette of canary-colored ribbon rises a tall spray of nastur-



FIGURE No. 9.



FIGURE No. 10.



FIGURE No. 12.



FIGURE No. 11.



FIGURE No. 13.—LADIES' PLASTRON.

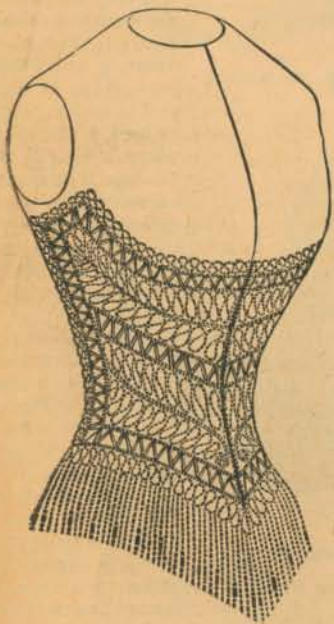


FIGURE No. 8.—LADIES' CORSELET.

FIGURES NOS. 9, 10, 11 AND 12.—FLORAL GARNITURES FOR A BALL TOILETTE.

ner gown is illustrated in these engravings. It consists of boléro fronts and a corselet back made of fine jet beads. The fronts broaden gradually under the arms, and the corselet is very deep at the back, describing a

tium that are wired to stand gracefully but not stiffly, the flowers, like those on the waist, shading from the deepest red to the palest yellow.

Another stylish decoration for the hair is shown at figure No. 11. It consists of a filet wound round with ribbon and dis-



FIGURE No. 14.—DECORATION FOR A LADIES' WAIST.

blunt point at the top and bottom.

FIGURE No. 8.—LADIES' CORSELET.—This handsome corselet is shown made of jet in a strictly conventional design. It extends almost to the arms' eyes, curves prettily at the top, and describes a decided point at the bottom. The lower edge is finished with a short jet fringe.

FIGURES NOS. 9, 10, 11 AND 12.—FLORAL GARNITURES FOR A BALL TOILETTE.—Floral decorations on evening toilettes of any material are admired, though they are especially adapted to tulle, lace and similar soft, filmy textures. At figure No. 9 is represented a front view of the garnitures, which show a graceful drooping spray of

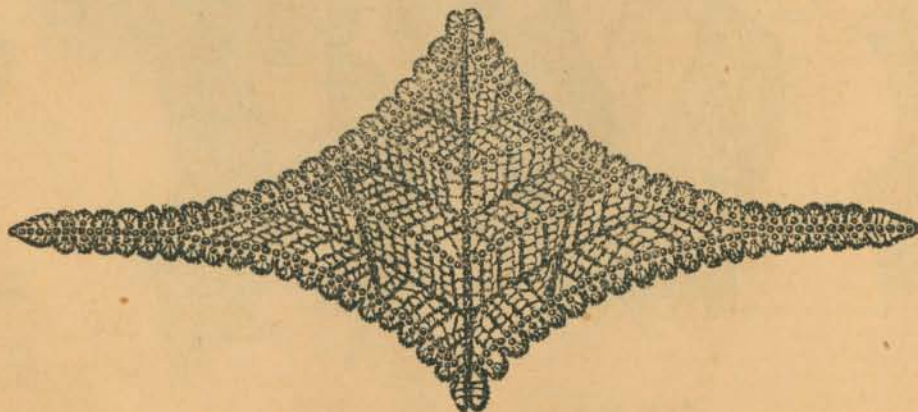


FIGURE No. 15.—LADIES' GIRDLE.

(For Descriptions of Figures Nos. 8, 9, 10, 11, 12, 13, 14 and 15, see "Stylish Lingerie," on Pages 144 and 145.)

desired shape. A very becoming effect is produced at the left side by the introduction of a comb-head, which appears just above a drooping spray of the heather.

FIGURE No. 13.—LADIES' PLASTRON.—This plastron makes a very

playing at the front a large bow of satin-edged ribbon; lying among the loops of ribbon, and rising above them at the top and at one side, are sprays of heather, which are wired to retain the

attractive addition to a plain gown and is here shown developed in plaid silk. The high standing collar is overlaid with three upturning folds of silk, and the plastron extends in a point to the waist-line and is very shallow upon the shoulders. The plastron is arranged in forward-turning plaits at each side of the center, and in a

here illustrated made of three upright rows of canary-colored *chiffon*, which fall in soft *jabot*-folds and are separated by rows of *point de Gène* insertion. It extends to below the waist-line and broadens slightly from the throat to the lower edge, almost concealing the front of the bodice. These plastrons are usually made up on a foundation of lace net.

FIGURES NOS. 17 AND 18.—HANDSOME DECORATIONS FOR A LADIES' EVENING WAIST.—A front and a back view of a tasteful garniture for an evening waist are here pictured made of handsome white silk lace and artistically decorated with plaid ribbon. The lace is adjusted round the arms' eyes in *boléro* fashion. The *boléros* meet at the center of the back under a bow of plaid ribbon, which suggests the *suivez-moi*, and is formed of two stiff loops and long ends of ribbon. The *boléros* are open all the way down at the front and are connected at the bust by a pointed strap of ribbon. The short sleeves are formed of two graduated frills of lace, ribbon being carried about each arm's-eye and arranged in a butterfly bow on the shoulder.

The Puritan collars and cuffs and the jet articles above described were selected from the stock of the Kursheedt Manufacturing Co.



FIGURE No. 16.—LADIES' PLASTRON.



FIGURE No. 17.

FIGURE No. 18.

FIGURES NOS. 17 AND 18.—HANDSOME DECORATION FOR A LADIES' EVENING WAIST.

(For Descriptions of Figures Nos. 16, 17 and 18, see "Stylish Lingerie," on this Page.)

DRESSMAKING AT HOME.

(For Illustrations see Pages 145 to 148.)

The revival of the old-time modes has proved

box-plait on each shoulder.

FIGURE No. 14.—DECORATION FOR A LADIES' WAIST.—A very quiet gown may be made to appear very elaborate by the addition of the handsome *zouave* fronts here illustrated. They are made of jet wrought in a rich design, the lower edge being decorated with a handsome pendant fringe.

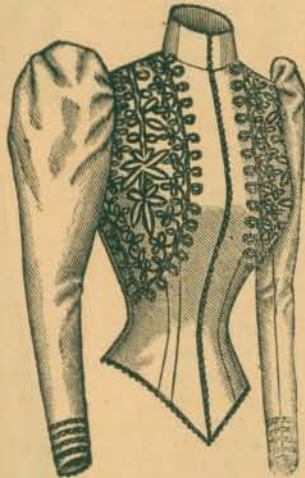


FIGURE No. 1.—DECORATION FOR A LADIES' BASQUE.—(Cut by Pattern No. 4502; 14 sizes; 28 to 48 inches, bust measure; price 1s. 3d. or 30 cents.)



FIGURE No. 4.



FIGURE No. 5.

FIGURES NOS. 4 AND 5.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 4992; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

(For Descriptions of Figures Nos. 1, 2, 3, 4 and 5, see "Dressmaking at Home," on Pages 145 and 146.)

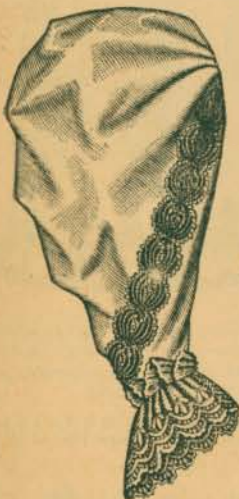


FIGURE No. 3.

FIGURES NOS. 2 AND 3.—DECORATION FOR A LADIES' SLEEVE.—(Cut by Pattern No. 4949; 7 sizes; 9 to 15 inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye; price 5d. or 10 cents.)



FIGURE No. 2.

FIGURE No. 15.—LADIES' GIRDLE.—These modish girdles form a very effective adjunct to a plain bodice. The one here represented is made of jet and is deeply pointed at the center of the upper and lower edges; it

a prominent feature of the present season. The combination of the Tudor cape, Empire gown and Continental hat is far from grotesque, as would at first appear, but is strikingly harmonious, for the woman of to-day knows well how to modify these styles and to impart to them a tasteful modern air.

FIGURE No. 1.—DECORATION FOR A LADIES' BASQUE.—Russian-blue cloth was selected for

narrows gradually at the sides, and the ends meet at the back.

FIGURE No. 16.—LADIES' PLASTRON.—A very dainty plastron is

making this basque, which is perfectly smooth-fitting and describes a decided point at the center of the front. A very dressy appearance is imparted by the addition of boléro fronts of black braid wrought in an elaborate design. A row of narrow braid corresponding in style with the boléro is passed around the upper edge of the collar, down the front edge of the overlapping front and outlines the bottom of the basque. The sleeves arch stylishly over the shoulders and each wrist is decorated with five encircling rows of the braid. The pattern of the basque is No. 4502, price 1s. 3d. or 30 cents.

FIGURES NOS. 2 AND 3.—DECORATION FOR A LADIES' SLEEVE.—At figure No. 2 the sleeve is portrayed made of Veronese-green velvet. It has but one seam, which is at the inside of the arm, and is close-fitting at the wrist, while above, it spreads in balloon fashion and falls in soft,

that flare from the shoulders to the bust and reveal a chemisette of white cloth, which is attractively outlined with narrow gimp. The dress back is cut away in a deep V at the top and presents plaits at the waist-line. Bertha frills of the plaid goods, which are very wide on the shoulders and narrowed to points at the ends, droop from the upper edges of the fronts and back. A standing collar of white cloth is at the neck, and the lower edge is trimmed with a row of narrow gimp. Balloon puffs are arranged upon the coat-shaped sleeves, and each wrist is trimmed with a band of white cloth headed by a row of narrow gimp; both the puffs and sleeves are made of the plaid goods cut bias. About the waist is a wrinkled girdle with oblique ends which is arranged in a fanciful bow at the left side; the girdle is also cut from the plaid goods. Figure No. 4 represents a back view of the



FIGURE NO. 7.—COMBINATION AND DECORATION FOR A LADIES' WAIST.—(Cut by Pattern No. 4861; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)



FIGURE NO. 6.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 4905; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

graceful folds. The wrist is finished with a fluted Puritan cuff of white lawn.

Figure No. 3 represents the sleeve made of *ciel vrillé*; it is cut off below the elbow and finished with a drooping frill of lace, the frill being headed by a shell of narrower lace. A band of black *point de Gène* insertion passes diagonally across the sleeve.

costume developed in heliotrope velvet and faille. The exposed portion of the lining is effectively faced with velvet and the balloon puffs, collar and girdle are made of similar material. The Bertha frills are omitted and the neck edge of the back is trimmed with a downward-turning row of Irish-point embroidery; a row of the same being carried up the outside seam of each sleeve. The cos-



FIGURE NO. 8.—COMBINATION AND DECORATION FOR A LADIES' BASQUE.—(Cut by Pattern No. 4919; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)



FIGURE NO. 9.—DECORATION FOR A LADIES' EMPIRE COSTUME.—(Cut by Pattern No. 4971; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

(For Descriptions of Figures Nos. 6, 7, 8 and 9, see "Dressmaking at Home," on Pages 146 and 147.)

These sleeves are cut by pattern No. 4949, price 5d. or 10 cents.

FIGURES NOS. 4 AND 5.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—A front and a back view of a stylish costume are shown in these illustrations. At figure No. 5 is given a front view of the gown, the materials pictured being plain and plaid dress goods and white cloth. The shapely skirt consists of a front and back which are gored to present the clinging effects of the prevailing modes, and displays fan-plaits at the back which may be lengthened to form a slight train. The bottom of the skirt is smartly trimmed with a band of white cloth, which is decorated at the lower edge with a row of narrow gimp. The basque has surplice fronts

line; they are richly decorated with bonnaz trimming in a floral design, the colors of which, harmonize with the dress. The standing collar and coat sleeves are of velvet; and each wrist is decorated

tume was cut by pattern No. 4992, price 1s. 8d. or 40 cents.

FIGURE NO. 6.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—Havane serge and black velvet are richly combined in this costume, which was cut by pattern No. 4905, price 1s. 8d. or 40 cents. The fronts of the over-dress lap in double-breasted style below the bust, and are cut away above to reveal a chemisette of black velvet. The revers are broad upon the shoulders and taper to points at the waist-

with a doubled fold of serge. The full skirt portions are richly bordered with fur headed by bonnaz trimming, and at the back is a Watteau, which extends from the neck to the edge of the skirt portions. The circular bell-skirt is edged with fur and embroidery to correspond with the remainder of the costume.

FIGURE No. 7.—COMBINATION AND DECORATION FOR A LADIES' WAIST.—



FIGURE No. 10.—COMBINATION AND DECORATION FOR A LADIES' BASQUE.—(Cut by Pattern No. 4802; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)



FIGURE No. 12.—DECORATION FOR A LADIES' BALLOON SLEEVE.—(Cut by Pattern No. 4931; 7 sizes: 9 to 15 inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye; price 5d. or 10 cents.)

the broad Directoire lapels are faced with white cloth handsomely outlined with black *point de Gène* insertion. The coat sleeves arch stylishly over the shoulders, and each wrist is decorated with a deep band of white cloth trimmed with two encircling rows of insertion. The standing collar and belt are also made of the cloth, which is tastefully overlaid with insertion. The waist was cut by pattern No. 4861, price 1s. or 25 cents.

FIGURE No. 8.—COMBINATION AND DECORATION FOR A LADIES' WAIST.—

BASQUE.—Vieux-rose camel's-hair and velvet of a darker shade are combined in this basque, which was cut by pattern No. 4919, price 1s. 3d. or 30 cents. The fronts are widened by gores to lap in double-breasted style, and a little above the waist-line are turned back in broad Directoire revers, which are effectively decorated with two rows of painted and embroidered velvet bands; a similar band passes round the curate collar and outlines the lower edge of the overlapping front. A Leicester collar passes across the back and meets the tops of the revers. Disclosed between the revers is a chemisette of velvet, which displays shirrings at the top. The balloon sleeves are of velvet and fit the arms smoothly below the elbow. The back of the basque is closely adjusted and is extended to form moderately long coat-tails presenting coat-laps and coat-plaits below the waist-line.

FIGURE No. 9.—DECORATION FOR A LADIES' EMPIRE COSTUME.—A handsome shade of heliotrope Henrietta cloth was selected for this costume, which was cut by pattern No. 4971, price 1s. 8d. or 40 cents. The short-waisted body is cut in Pompadour outline at the top, and the neck edges are richly trimmed with a downward-turning row of jet passementerie. An upturning row of similar trimming conceals the joining of the waist to the skirt, a short fringe falling from the trimming over the skirt. The



FIGURE No. 11.—COMBINATION AND DECORATION FOR A LADIES' CAPE.—(Cut by Pattern No. 4994; 10 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

White cloth and fawn cheviot are charmingly associated in this waist. The fronts lap and close in double-breasted style with button-holes and large fanciful buttons. The fronts are cut away to disclose a chemisette, and

puff sleeves are very full and extend but midway to the elbow; they are handsomely trimmed with jet passementerie and fringe. The skirt consists of a front, side-fronts, side-backs and two back-gores; it fits smoothly at the front and sides and is arranged in fan-plaits at the back. The edge of the skirt is decorated with a ruffle of the material headed by an upturning row of jet passementerie.

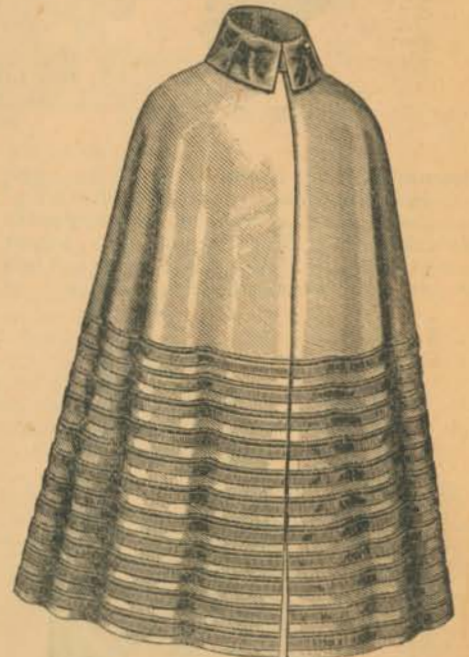


FIGURE No. 14.—COMBINATION AND DECORATION FOR A LADIES' MILITARY CAPE.—(Cut by Pattern No. 4989; 10 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)



FIGURE No. 13.—DECORATION FOR A LADIES' MESS JACKET.—(Cut by Pattern No. 4962; 13 sizes; 28 to 46 inches, bust measure; price 10d. or 20 cents.)

FIGURE No. 10.—COMBINATION AND DECORATION FOR A LADIES' BASQUE.—A very becoming basque is here portrayed made of elephant-green cheviot and velvet of a deeper shade. The front edges are turned under from the shoulder seams to the bust and gathered to form frills; and between the flaring edges of the full fronts the smooth fronts, which are faced with velvet, are disclosed in a long, slender V. Below the bust jet frog-

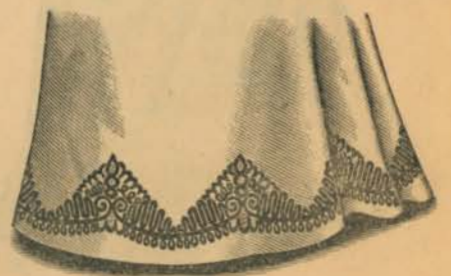


FIGURE No. 15.—DECORATION FOR A LADIES' SKIRT.

(For Descriptions of Figures Nos. 10, 11, 12, 13, 14 and 15, see "Dressmaking at Home," on Pages 147 to 149.)

ornaments are placed on each front. A standing collar of velvet at the neck, and the full puff sleeves droop in characteristic fashion over deep cuff-facings applied to the smooth, coat-shaped linings. Each wrist is decorated with three jet ornaments placed one above the other; and the seamless back is smooth across the shoulders and displays shirrings below the waist-line. The basque was cut by pattern No. 4802, price 1s. 3d. or 30 cents.

FIGURE No. 11.—COMBINATION AND



FIGURE No. 16.



FIGURE No. 17.

FIGURES NOS. 16 AND 17.—DECORATION FOR A LADIES' EVENING WAIST.—(Cut by Pattern No. 4993; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

DECORATION FOR A LADIES' CAPE.—A handsome combination of mahogany cloth and velvet is represented in this cape, which was cut by pattern No. 4994, price 1s. 3d. or 30 cents. The garment extends almost to three-quarter length and falls in soft, pretty folds at the front and sides. At

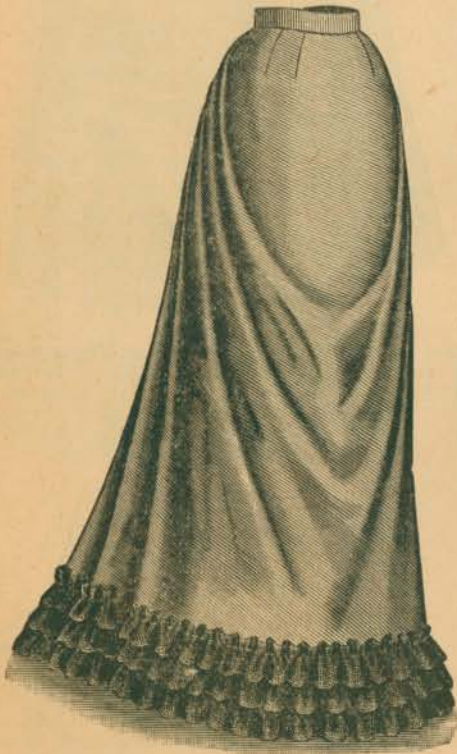


FIGURE No. 18.—DECORATION FOR A LADIES' SKIRT.—(Cut by Pattern No. 4927; 9 sizes; 20 to 36 inches, waist measure; price 1s. 6d. or 35 cents.)



FIGURE No. 19.—DECORATION FOR A LADIES' BREAKFAST OR TEA JACKET.—(Cut by Pattern No. 4982; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)



FIGURE No. 20.



FIGURE No. 21.

FIGURES NOS. 20 AND 21.—LADIES' EMPIRE BELTS.—(Cut by Pattern No. 4923; 9 sizes; 20 to 36 inches, waist measure; price 5d. or 10 cents.)

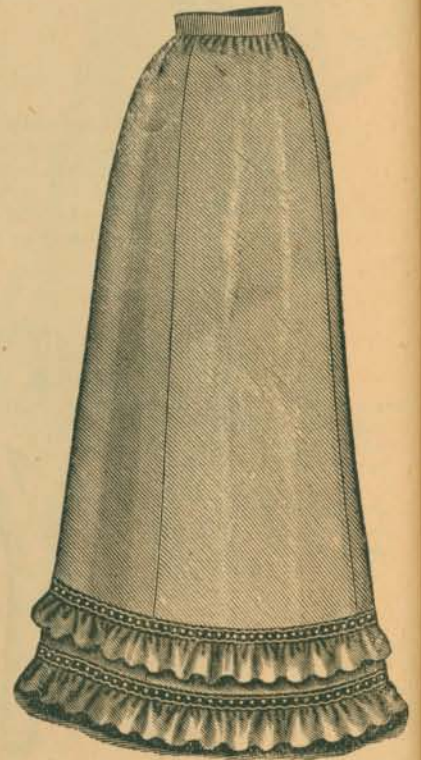


FIGURE No. 23.—DECORATION FOR A LADIES' SKIRT.—(Cut by Pattern No. 4938; 9 sizes; 20 to 36 inches, waist measure; price 1s. 6d. or 35 cents.)

(For Descriptions of Figures Nos. 16, 17, 18, 19, 20, 21, 22 and 23, see "Dressmaking at Home," on Pages 149 and 150.)

the neck is a standing collar, which is concealed by a short, full cape. The cape is drawn by three rows of shirring made some distance from the top to produce a very full standing frill at the

that flare from the shoulders to the bust and reveal a chemisette of white cloth, which is attractively outlined with narrow gimp. The seamless back is cut away for a ladies' mess jacket. The top and presents plaits at the very stylish at present. The plaid goods are here made of rose India silk, and has but one seam, which is at the inside of the arm. The sleeve spreads in balloon fashion above the elbow, below which it follows the outline of the arm; and the wrist is attractively finished with a fluted Puritan cuff of pink-and-white striped lawn.

FIGURE No. 13.—DECORATION FOR A LADIES' MESS JACKET.—Golden-brown cloth was used in the development of this jacket, which extends nearly to the waist-line. The fronts meet at the throat and flare broadly to the lower edge, and are overlaid

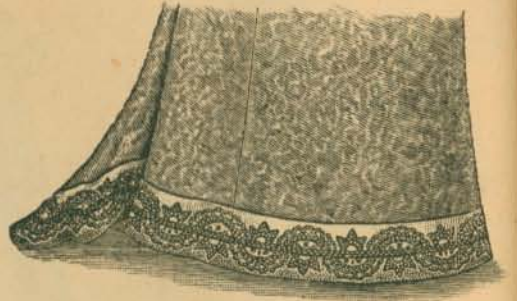


FIGURE No. 22.—DECORATION FOR A LADIES' SKIRT.

with jacket fronts of jet wrought in a very elaborate design. The back is seamless, and at the neck is a standing collar. The coat sleeves rise with fashionable curves over the shoulders, and

each wrist is tastefully decorated with a row of buttons placed along the outside seam. The jacket was cut by pattern No. 4962, price 10d. or 20 cents.

with a doubled fold of serge. The full skirt portions are richly bordered with fur headed by bonnaz trimming, and at the back is a Watteau, which extends to the edge of the skirt.

30 cents. It extends to the approved three-quarter length, and its peculiar shaping renders it smooth at the top and causes it to fall in free, graceful folds over the shoulders. At the neck is a turn-over collar of black satin, and the cape, from the lower edge midway to the shoulders, is uniquely decorated with black satin milliner's folds.

FIGURE No. 15.—DECORATION FOR A LADIES' SKIRT.—Any of the fashionable skirts may be trimmed in this way. The skirt portrayed at this figure is made of tan serge, and is decorated near the lower edge with a broad row of black pointed ornamental braid.

FIGURES NOS. 16 AND 17.—DECORATION FOR A LADIES' EVENING WAIST.—Figure No. 16 portrays the waist made of primrose crape. The full fronts are disposed in soft folds over the bust by means of gathers on the shoulders, and the fulness at the lower edge is plaited to a point at the center. The top of the seamless back is slashed for some distance at the center; it is gathered at the



FIGURE No. 1.



FIGURE No. 2.



FIGURE No. 3.

FIGURES NOS. 1, 2 AND 3.—JAPANESE-DOLL PEN-WIPER, AND SHAPING SECTION.

(For Descriptions of Figures Nos. 1, 2 and 3, see "The Work-Table," on Page 150.)

at figure No. 16 is passed around the waist; the ends outline the lower edge of the waist and meet in a point at the center. The waist was cut by pattern No. 4993, price 1s. or 25 cents.

FIGURE No. 18.—DECORATION FOR A LADIES' SKIRT.—Fine French serge is represented in this skirt, which was cut by pattern No. 4927, price 1s. 6d. or 35 cents. It is softly wrinkled at the front and sides, and trumpet-folds at the back flare to the edge of a slight train. The skirt is modishly trimmed with three small

lined with feather trimming, which is carried down the front edge of the overlapping front. The short puff sleeves extend to the elbow, and the waist is encircled by a jet girdle, which describes a decided

point at the upper and lower edges of the front and is narrowed gradually at the sides.

Figure No. 17 shows a back view of the waist developed in black India silk. The linings extend to the neck and are faced with the silk and prettily overlaid with jet ornaments; the standing collar is also trimmed with jet. The sleeves extend to the wrist and display double Empire puffs, the lowest one extending to just below the elbow; each wrist is decorated with a row of jet passementerie. A girdle similar to the one mentioned

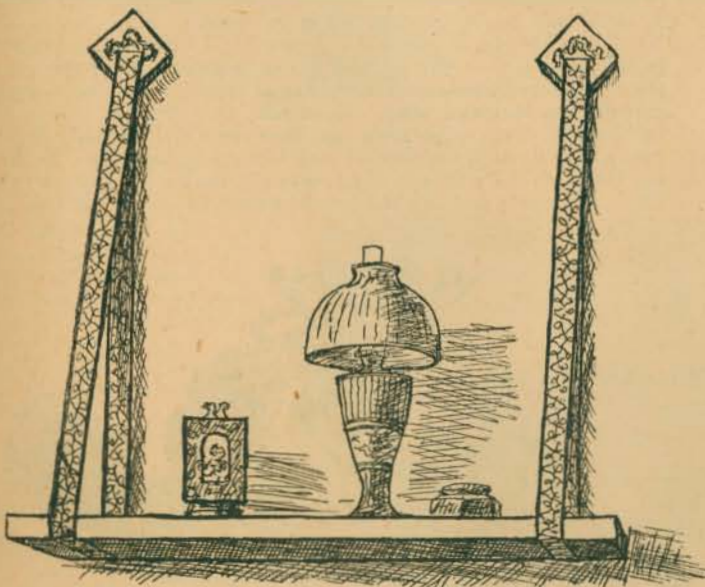


FIGURE No. 4.

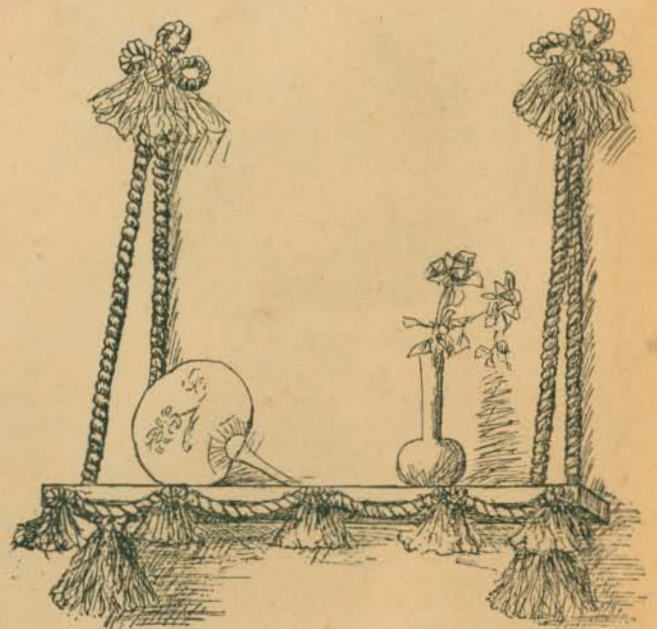


FIGURE No. 5.

FIGURES NOS. 4 AND 5.—HANGING SHELVES.

(For Descriptions of Figures Nos. 4 and 5, see "The Work-Table," on Page 150.)

shoulders and arranged in plaits at the waist-line to correspond with the fronts. The linings are cut away to shape a becoming V-neck both back and front, and the neck edges are prettily out-

velvet ruffles, the upper one being finished with a self-heading.

FIGURE No. 19.—DECORATION FOR A LADIES' BREAKFAST OR TEA JACKET.—Red Surah was used for making this charming jacket,

fringed at the bottom. To a doubled cord that is attached at the top is fastened a small pencil, and two narrow ribbon book-

ture of the case. When elaborate, the recep- dressing-table and proves an artistic ornament to the boudoir. The mouchoir-case here pictured belongs to the latter type, and is made of dark-red plush, which furnishes a tasteful background for an embroidered decoration of pale-pink roses that are worked in long- and -short stitch with silk. The embroidery is wrought at the center and is framed by double rows of Chinese gold cord couched on, the cords crossing each other at the four corners and extending to the edges. Heavy pink-and-red silk cord finishes all the edges and is coiled in trefoils at the corners of the upper side. A quilted lining of pink satin is added, and between it and the outside are several layers of cotton sprinkled with sachet powder, which is lasting and delicately perfumes the contents.

FIGURE NO. 4.—FANCY BASKET.—Odd boxes and baskets are dear to the feminine heart, and all sorts of uses are found for them. The present engraving portrays an oblong basket that may hold fancy work in process of construction, or the weekly mending. At the bottom it is lined with red silk, and narrow red



FIGURE NO. 5.—MOUCHOIR-CASE.

(For Description see "Artistic Needlework," on this Page.)



FIGURE NO. 1.—EYE.



FIGURE NO. 2.—OWL.

ribbon is wound about the upper and lower edges and also about the handles. Just below the upper edge are adjusted a series of round scollops cut from black velvet and decorated with fancy stitches done with red silk, red silk tassels being fastened between the scollops, which are sewed flatly to the basket. Above the lower edge are applied smaller pointed, upturning scollops of velvet that are also decorated with fancy stitching in red silk. The decoration, while elaborate in effect, is really simple in execution. FIGURE NO. 5.—MOUCHOIR-CASE.—The practical mouchoir-case has by no means lost prestige. When plainly made it is concealed among the linen in the bureau drawer, and all its surroundings give evidence of its presence and emit the same delicate perfume, which

(CHILDREN'S CORNER.)
(For Illustrations see this Page.)
We are going to have a party, and a very merry one, too. But which shall it be, an Owl Party or a John Chinaman Party? I shall tell you about both, and then you may take your choice, though there is no reason why you should not have and enjoy both. These parties are not unlike the donkey parties that you used to have some time ago, and you know how much you laughed when



FIGURE NO. 4.—QUEUE.

FIGURE NO. 3.—JOHN CHINAMAN.

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "Children's Corner," on Page 153.)

your eyes were unbound and you saw how very far from the mark you had pinned the tail, and what a very odd donkey he looked all bristling with tails. Don't you remember?

We birds, Trace then c tracing sire, at or water ers. to a l and b No. paper from i have or tw the i place where long, stuck the c cou n playe blind turne round many make more find rectly As m pairs made are when is ov dign will ludic inde Jo man at fi is a w i t que tail at t and wh lars ent pap Chi wh wh 368 paj and tha Fa wh a s the ur sho q wh k n J pr a s qu re pe er in co n C q w in

We will first discuss the owl, that wiseacre among birds, who blinks all day and sees so much at night. Trace an owl like that pictured at figure No. 2, then cut it from heavy paper, either as large as tracing made from the picture, or larger, if you desire, and fill out the bird shape with pen and ink or water-color strokes to produce the effect of feathers. Fasten the bird, when completed, by its claws to a long branch of a tree, and secure both branch and bird to a sheet pinned on the wall. At figure No. 1 is shown an eye, which is cut from a disc of paper. The center is painted black and heavy, and from it diverge straight lines like rays. You may have either one or two eyes, and the idea is to place them just where they belong, a pin being stuck through the center. Of course, each player will be blindfolded and turned round and round ever so many times to make it all the more difficult to find the way directly to the owl. As many eyes or pairs of eyes are made as there are players, and when the game is over the proud bird will present a ludicrous sight indeed.

John Chinaman, as pictured at figure No. 3, is a sorry sight without his queue, or pig-tail, as you sometimes call it. But every little boy and girl at the party may try to pin the queue where it belongs and make John Chinaman look as natural as he does when he stands at his laundry table ironing collars and cuffs for "Mellican man." Trace the entire figure as it is, and cut it from stiff paper, or else purchase or cut out a paper Chinaman and dress him in pajamas, which may be made of colored or white tissue paper by pattern No. 3686, price 1s. or 25 cents. The pajamas are very easily made and will be more effective than the other method. Fasten John Chinaman, when completed, to a sheet as you did the owl. At figure No. 4 is shown the queue, which, you know, is John's pride. Make as many queues as you require of paper painted or blackened with ink, and each player, with queue in hand and eyes blindfolded, will take his turn at pinning the queue under the Chinaman's hat. When all the queues have been disposed of, you will wonder what a real John Chinaman would say were he to come in and see himself thus pictured, almost lost in a wilderness of queues.

But I

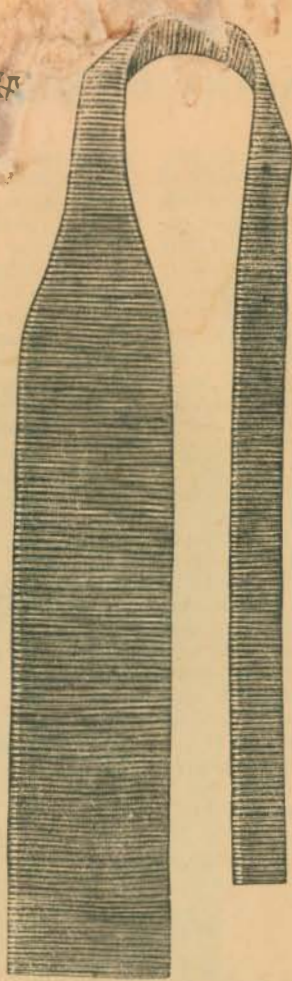


FIGURE NO. 2.—GENTLEMEN'S IMPROVED FOUR-IN-HAND.

The successful one—that is, the one who pins the queue nearest where it belongs secures the first prize, while the one who pins it farthest away must be satisfied with the booby prize. Of course, this rule is followed with the owl as well. I hope, my little friends, that you will enjoy these parties quite as much if not more than you did the donkey parties.

STYLES FOR GENTLEMEN.

(For Illustrations see this Page.)

The names of the best known among the fashionable scarfs are Riverton (a puff), Plymouth (a puff Teck), Dorchester (a puff Teck of extra size), Fernwood (a Teck), Tremont and St. George (puffs), and Columbus, Savoy and Genoa (four-in-hands of improved shape).



FIGURE NO. 3.—GENTLEMEN'S SACK SHIRT.—(Cut by Pattern No. 9953; 16 sizes; 32 to 50 inches, breast measure; price 1s. or 25 cents.)

The illustrations in this department for the current month include a four-in-hand and a puff scarf, three styles of mufflers, and a sack shirt.

9953

This scarf is pictured made of white crepe figured with mauve in a floral pattern. Black, blue and other quiet tones will also be chosen for this shape, which, on account of the puff being so low down, is perfectly adaptable to turn-down collars.

FIGURE NO. 2.—GENTLEMEN'S IMPROVED FOUR-IN-HAND.—The scarf here shown is an improvement on the favored four-in-hand. The material chosen for its manufacture is heavy Ottoman silk, and the feature of the shape is the long, narrow end. Figured and plain silks of all fashionable varieties may be made up in this way.

FIGURE NO. 3.—GENTLEMEN'S SACK SHIRT.—This shirt is cut in the prevailing style and is a favored design. It is pictured made of white percale plaided with blue.

We have the pattern of this shirt in sixteen sizes for gentlemen from thirty-two to fifty inches, breast measure. It is No. 9953, and costs 1s. or 25 cents.

FIGURES NOS. 4, 5 AND 6.—GENTLEMEN'S MUFFLERS.—The mufflers shown in this group give one a good general idea of the diversity of taste now prevailing in the fancy makes.



FIGURE NO. 4.

FIGURE NO. 5.

FIGURE NO. 6.

FIGURES NOS. 4, 5 AND 6.—GENTLEMEN'S MUFFLERS.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5 and 6, see "Styles for Gentlemen," on this Page.)

FANCY STITCHES AND EMBROIDERIES.—No. 14.

Light feathery and tracery effects in embroidery are so delightfully graceful and artistic that they are receiving great favor for all sorts of fancy articles. The work is so simple and fascinating, the result so gratifying in its beauty, and the amount of labor expended so comparatively small that one need scarcely wonder why there could be so much rivalry between these effects and the more heavy, rich-looking solid embroidery. Delicate-looking *crêpes* and tissues receive this embroidery much more harmoniously than the heavier work, and as these fabrics are largely used in a decorative way, the demand for something suitable for their elaboration has been very satisfactorily met.

The monogram illustrated at figure No. 1 is introduced for its special adaptability as a decoration for the cotta or surplice shown elsewhere in this magazine. It may also be used to embroider a book-mark or a cover for a bible or any other religious work. The design is wrought in

to this point and then out far enough in front of this point to make a chain-link of the desired size, throwing the thread *under* the needle; then pass the needle down over this link and out again in front of the link, as illustrated at figure No. 2, always throwing the thread *under* the needle. When the required number of links is made, make a loop stitch in the same way for a stem. The side stitches, which give the feathery effect, are illustrated in detail at figure No. 3, and a completed "feather" is shown at figure No. 4. These stitches are made over the chain-links, an even number being worked on each side of each link. The number of stitches in the various chain links may differ, but on each side the stitches should be even. Pass the needle down a desirable distance from one side of a chain link and out just inside the link, slanting it suitably; then down and out in the same way again as shown at figure No. 3, making the stitches of even length and very close together. Table-

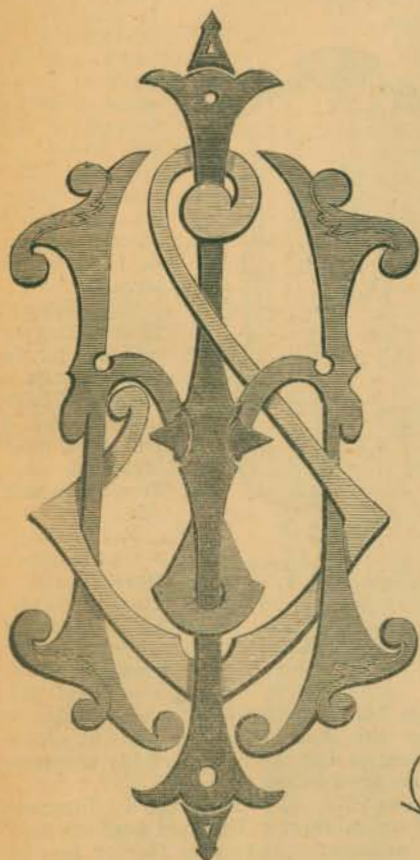


FIGURE NO. 1.—MONOGRAM.

the well known satin stitch. If a flat effect is desired, the design is worked over without the padding or filling used for raised effects.

A most graceful design containing two very simple varieties of stitches is illustrated at figure No. 5, and will be particularly effective on thin silks, *crêpes*, bolting-cloth, etc., though it may also be used with satisfaction on thick corded silks, velvets and various other rich-looking textures. The design is intended for a border. The scalloped edge may be followed by a band of velvet or some texture contrasting with the ground material, the band being cut to follow the shape of the edge and outlined at its inner edge with a fancy outline of Japanese tinsel couched on. The scrolls in the design are done with similar tinsel couched on, and the feathery part of the design is worked with the stitches illustrated in detail at figures Nos. 2, 3 and 4. The foundation for the feathery part of the design consists of one or several chain-links wrought as follows: bring the needle up at a desired point, pass it down again quite close



FIGURE NO. 2.

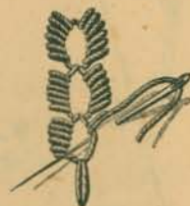


FIGURE NO. 3.



FIGURE NO. 4.



FIGURE NO. 5.

FIGURES NOS. 2, 3, 4 AND 5.—EMBROIDERY DESIGN AND DETAIL OF STITCHES.

covers, scarfs, lambrequins, *mouchoir*-cases, sachets, etc., may be elaborated with this design. The tinsel may be of any color, and rope silk, filo floss or any of the embroidery silks may be used for the rest of the design. One or several colors may be introduced.

(COSY CORNERS) AND ARTISTIC NOOKS.—No. 14.

A cosy corner in the bed room, in which the young woman of leisure spends much of her time, is the delight of the feminine heart, and the one charmed spot whose privacy may only be invaded by a favored few of her girl friends. Here the thousand and one dainty trifles for which all women evince a fondness, are arranged in a manner calculated to present a most pleasing effect and add much to the cosy air of the apartment. But the furnishing even of this retreat is not entirely unpractical, for besides the fancy bits, there are the almost indispensable dressing-table and the

arranged on top of the desk, and above it is hung a mirror framed in dark wood and ornamented to correspond with the desk.

The wall is draped at the left of the desk to agree with the drapery in the doorway, and below it is set a dainty French dressing-table covered with the yellow silk plaited at the bottom and hung in festoons at the top, fringe trimming all the free edges. A shell-plaiting of platt Valenciennes lace edges the top prettily. An oval Louis XVI. dressing mirror with sconces is adjusted at the back of the table and reflects the numerous bottles, puff-boxes, bonbonnières and other articles of the toilet. An easy chair stands before the table. A rocker and a Moorish coffee-table with service may be introduced, with gratifying results.

FIGURE No. 2 portrays one corner of a boudoir which opens into a bed-room. The floor is covered with carpet filling, the solid color in this floor covering being well adapted to the hangings and upholstery.

A couch with a pillow, and an Indian stool constitute the furniture and suggest comfort.

In the doorway is hung an artistic drapery of dark flax

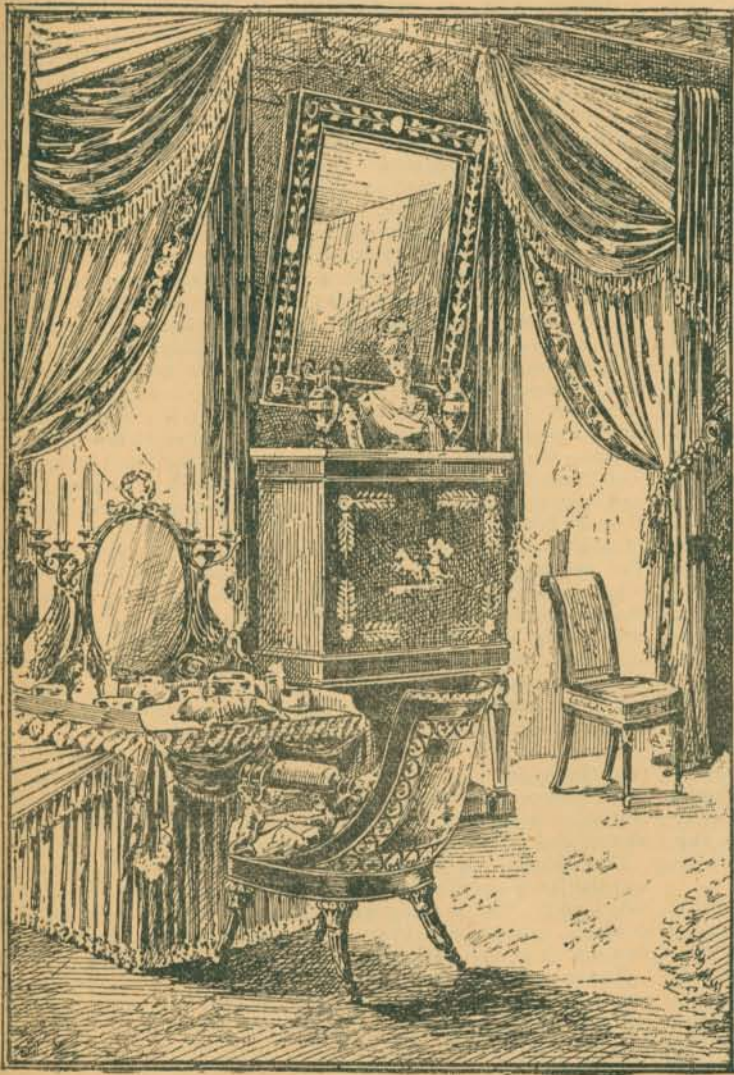


FIGURE No. 1.

eminently useful *escritoire*. The latter proves its serviceableness at once as a *chiffonier* for the arrangement of bric-à-brac and the like, and as a desk at which to dispose of correspondence and other writing that is preferably done in the seclusion of one's own room.

The engraving seen at figure No. 1 portrays a corner of a bedroom arranged as a boudoir, the idea being a thoroughly practical one when a separate apartment cannot be devoted to the purpose. The floor is covered with a blue velvet filling, which harmonizes admirably with the furnishings.

In the doorway is hung a drapery of yellow Shikii silk, an inexpensive variety showing irregularly woven flat cords. The drapery is hung over a pole, the top falling in artistic folds and being edged with silk fringe. The side edge of the drapery is trimmed with a band of Persian galloon, which produces a very rich effect; and a silk cord and tassel catch the drapery back at the center.

An upholstered chair stands in the doorway. At the left of the doorway the wall is covered with plain gray cartridge paper, and against it stands an Empire desk of dark wood with the regulation gilt ornaments. A bust of Parian marble and graceful vases are



FIGURE No. 2.

velours trimmed with fringe. The drapery is festooned at the top and hung from gilt ornaments, which are substitutes for a pole, and falls at the left side in handsome jabot-folds. A silk drapery lighter in color is disposed at the other side of the doorway and forms a fine contrast with the heavier material. Fringe also trims the edge, and a silk cord and tassels hold the drapery near the center at the right side.

Just a glimpse of the room beyond is caught through the open door. In a small apartment light hangings are preferable to dark, heavy ones; the latter apparently diminish the size of the room, while the former have a contrary effect.

MIDWINTER DRESS FABRICS.

In striking contrast with the excess of coloring which has distinguished most of the season's materials are the handsome, sombre fabrics from which the "black gown," that essential of every fashionable woman's wardrobe, is evolved. The eye seeks relief from the warm, rich colors which have prevailed throughout the Winter, and finds it in sobriety of hue, preparatory to the arrival of the dainty tints of Spring. The gown may show a combination of some black stuff with a colored material, the former usually predominating; or it may be all-black, and yet not suggestive of the garb of sorrow.

There is a plentiful variety of black goods, and all will develop attractive costumes, provided the styles are perfectly adaptable to the figures for which they are selected. For general wear there are cheviot and the serviceable and stylish-looking storm serge. A gown made up in either fabric according to a simple mode, and finished in tailor fashion, will be smart in effect and appropriate for many purposes. Diagonals in both wide and narrow wales are exceptionally fashionable and are often selected for church gowns. If there is a prejudice against an all-black costume, a waistcoat, corselet or other accessory of chamois-colored, forest-green, Russian-blue or red cloth, velvet or Bengaline may be added to illumine the black fabric.

Camel's-hair is presented in such numerous guises that in many cases only a person possessed of expert knowledge is able to recognize the weave; but whether the material is plain, with short glistening fibres marking the surface, or whether it is figured with dots, stripes or conventional devices in silk or in wool with a silky gloss, it is invariably soft and clinging. Bourretted camel's-hair is a great favorite. In some varieties the lustrous little knots and loops are woven in single, double or grouped stripes, and in others they are strewn all over the surface. The latter sort are frequently used for both costumes and top garments.

Wool Bengalines or poplins are quite as well liked in black as in colors and make very stylish visiting and afternoon gowns. A fabric that unites most pleasingly with poplin when a combination is desired has a poplin ground strewn with silk dots or figures, and recalls the handsome vestings once used for men's dress waistcoats. This material is shown in all-black, the silk figures, however, redeeming it from gloominess; and black and colored grounds are marked with figures of contrasting hue. The latter varieties are sometimes preferred to the former for association with black.

Crépon survives only in black, but there is no richer material offered, save silk and its numerous kindred. One class of crépons have a simple crinkle and are either without patterns or else are brightened with silk-embroidered dots and figures; and there are various weaves in which the crinkles and puckers assume almost indescribable forms. These goods invariably make up effectively. Of course, black crépon is more suggestive of mourning than any other fabric, but a slight touch of color is sufficient to entirely change its appearance.

Pleasing effects are produced by uniting tinted *Ondine* with a black material. Such a combination is displayed in a dressy Empire visiting costume made of coarse-crinkled crépon in conjunction with black velvet, robin's-egg blue *Ondine* and black silk *point de Gène* lace. The skirt is gored at the front and sides, and the fulness is massed at the back in gathers at the belt that result in flowing folds. The skirt is adjusted over the fanciful waist, which is fitted at the back and pulled in front over a lining, the front being smooth above the bust and shirred at the waist-line. The front is made of *Ondine* covered with lace, and is revealed between the flaring fronts of a jaunty jacket. At the back the jacket is seamless, and its fronts are turned back at the top in broad revers, which are faced with *Ondine* and overspread with lace. A deep velvet girdle encircles the waist and is one of the most conspicuous and attractive features of the mode. The high standing collar is cut from velvet, and so are the balloon puffs adjusted over the tops of the close-fitting sleeves of crépon. An effective foot-garniture is contributed by a deep bias band of velvet applied between two very minute shell-plaitings of *Ondine*. With this gown are worn a seal cape, and a black *pluteau* of felt lined with blue velvet and trimmed with black tips supported by a jet-and-turquoise buckle. The gloves are black *Suède*.

The fashion just described could be pleasingly developed in black poplin or any other of the black fabrics referred to; the jacket could be omitted, and an appearance of mourning could be avoided by wearing a prim fluted Puritan collar and cuffs of colored cambric or linen. These simple accessories exert a most pleasing influence on black gowns.

Black silken fabrics are devoted exclusively to ceremonious wear, and are combined with glacé or solid-colored velvets as often as

they are made up alone. *Satin duchesse*, *poult de soie* and the various brocades are next in elegance to the stately velvets, and after these come the bourretted, crinkled and simple corded Bengalines. The last-named fabric is preferable to faille, although the latter has a considerable following.

While it would be unsafe to choose any but a Winter-weight texture for a gown made up at this time, a lighter color may be selected, thus rendering the costume appropriate for use during the early Spring. Among the most stylish fabrics that may now be purchased with a view to wear in mild weather are faced cloth, matelassé, and rough-surfaced camel's-hair in the various shades of beige, tan and gray.

Cloth is as widely favored as ever for street costumes, and its popularity for theatre, concert and dressy evening toilettes has suffered no diminution since the fabric was first devoted to such uses. All evening tints are shown in cloth, which, as now manufactured, possesses the additional charm of a high lustre. It adapts itself with equally pleasing results to severe and to elaborate modes, and though in reality a heavy material, it drapes with perfect flexibility under skilful manipulation. Glacé and plain velvets and Bengalines are very friendly to cloth, and such combinations may be arranged in the development of any but tailor-made gowns.

The union of tan and hunter's-green is as artistic as it is popular, and is pleasingly illustrated in a gown lately made up for wear at a formal luncheon, the materials being tan cloth and green velvet. The skirt is scanty and smooth in front and falls full behind, where it barely touches the floor; and the bottom is encircled by a fold of velvet between two folds of cloth. The basque has the appearance of a short waist, the skirt being adjusted over it. The back has a fitted lining and is laid in plaits at the center of the lower edge, and the top is cut out in a V, the lining being faced with velvet. The fronts are plaited at the ends and crossed in surplice fashion, and between their flaring edges is disclosed a plastron of velvet. Bretelle flounces of cloth with unfinished lower edges cross the shoulders in the approved style, prettily framing the velvet V's. The standing collar is cut from velvet, and so are large puffs that ornament the tops of the snug-fitting sleeves of cloth. Round the waist is a crush girdle of velvet formed in a loop and two pointed ends at the left side. Accompanying this costume are tan gloves, and a tan cloth Tam O'Shanter trimmed with green velvet, with bronze and tan quills thrust through it at the left side. The matelassés and camel's-hairs mentioned could be made up in this way with shot silks, with very gratifying results.

Suits of cheviot or ladies' tweed in light mixtures are stylish and remarkably durable. These goods are really exaggerated copies of cassimeres or trouserings, and their colors are fadeless. A notable feature of these Scotch mixtures is the black thread, which is rarely absent, and which often reconciles antagonistic colors.

The silks most favored for street wear are plaid *moiré antique*, and the fancy varieties of Bengaline, which practically belong to the silk family. For evening wear the same goods in light tones are available, as are also a host of other weaves, such as *peau de soie*, brocade, satin, and satin-striped silks with Dresden-china patterns.

To those who dwell in southern climates, where the Spring flower are in full bloom before even the crocuses and snowdrops have pushed their delicate heads through the snow in the North, and to those provident women who deem it advisable to prepare gowns in advance of the season, some facts concerning challis will doubtless prove welcome. Attractive novelties have already appeared in this most popular fabric. The texture is *crépe*-like in some instances, and smooth and fine in others, and the designs are varied. One sample in *crépe* challis presents a ground thickly strewn with stemless pansies in shaded old-rose stripes, in another the same flowers are seen in shaded green stripes, and in a third the stripes are in shades of blue. The idea suggested by this design is that of a wood carpeted with petals that have fallen from their stems. Another exquisite specimen has a light ground showing reflections of green and pink lilacs, and upon it are printed great clusters of lilacs in deeper tones. A very unique challis presents a neutral ground thickly strewn with tiny shaded crosses, among which are numerous heraldic designs. Polka-dots are replaced on both light and dark grounds by soap-bubble dots that contrast with the grounds, upon which they seem to float with characteristic airiness.

Then there are light-tinted challies showing a perfect shower of minute blossoms, such as moss-rosebuds, daisies and forget-me-nots, some with foliage and some without. Clusters of shaded purple pansies are printed on light and dark grounds, and isolated carnations in light colors are seen on darker surfaces.

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resembles Scotch cheviot and will be serviceable for travelling and general wear in extremely hot weather. The material is distinguished by fine diagonal lines and pencil stripes about three-quarters of an inch apart. One sample presents light and dark heliotrope diagonal stripes and dark-heliotrope pencil stripes; and the same idea is brought out with two shades of green, two shades of old-rose, brown and tan, red and black, and other unions

of fashionable colors, the pencil stripes being in most instances dark.

For misses' wear Dresden-china patterns prevail, whether the grounds be light or dark. Many of these challies have narrow floral borders, which are used for trimming. These daintily patterned fabrics will frequently be chosen for gowns intended for young women, although the designers created them especially for very youthful wearers.

FASHIONABLE TRIMMINGS.

The applied garnitures and the so-called made trimmings are rivals, but there can be no doubt as to which class receives the larger share of fashionable approval. The applied varieties, among which are the elegant jets, the harmonious Persian galloons, the rich silk passementeries and other decorations of a similar nature and equal artistic merit, are used extensively, of course; but the made trimmings, embracing the beautiful shot velvets and silks, the lustrous satins and hosts of other ornamental fabrics, are somewhat better suited to many of the current fashions. Varied and unique methods are followed in the disposal of these garnitures, which lend the garment upon which they are applied the distinctive character which is just now deemed so essential.

So general and emphatic is the admiration for striking color combinations that even when very plain solid-color fabrics are made up the trimmings are selected with a view to produce an effective contrast. Daintily flowered and plaided silks are cut in very narrow strips and formed into ruffles for skirts. The ruffles are fashioned with self-headings and are applied one above the other or else their width apart. When a narrow foot-trimming is preferred, as it always should be for a short figure, the silk is twisted round a strip of the dress goods, and the resulting coil is arranged above the edge of the skirt. Velvet is employed in this way quite as successfully as silk.

Satin, especially in rich, glossy black, is well liked for milliner's folds for trimming undraped skirts. The folds are applied once or twice their width apart and extend almost to the knees, which is, by-the-bye, a very stylish depth for decorations. Many of the new shades in dress fabrics, such as eminence-purple, forest-green and old-red, are considerably softened and improved by association with black, for which reason black satin trimmings and accessories are frequently chosen when such goods are made up. Ruffles are used on skirts, if preferred to folds; and bows or bands are favored for waists.

The truly charming effect of colored velvet as a trimming for cloth is illustrated in a visiting gown fashioned after one of the latest designs. Cloth in a medium shade of tan and hunter's-green velvet are united in the construction, and the velvet provides an artistic decoration. The skirt sweeps out with slight fullness at the back, and just touches the ground; and its lower edge is followed by a twist of the cloth and velvet, which assists in holding the skirt out stylishly at the bottom. The basque presents the appearance of a short-waisted body, the skirt being adjusted over instead of beneath it, to produce the much admired effect. The back is made without a seam, but is rendered close-fitting by a carefully adjusted lining; the fullness is plaited at the center, and the top is cut out in a deep V. The fronts are surplices disposed over fitted linings; they are plaited at the bottom back of the front edge, and are crossed in the usual way below the bust. A plastron of cloth appears between the flaring edges of the surplices, and the exposed portion of the back linings is faced with cloth. Shoulder frills of velvet are gathered to the upper edges of the back and fronts and are a most attractive feature of the gown. A wrinkled girdle of velvet encircles the waist and is formed at the left side of the front in a loop and two pointed, ear-like ends. The standing collar is cut from velvet. The sleeves, which are made of cloth, have full puffs at the top and are very smooth and close-fitting below the puffs; and a twist like that on the skirt is applied at each wrist edge. The hat is a large tan felt trimmed with green velvet bows and a large jet buckle, and the gloves are tan glacé.

Plaid moiré antique or silk could be used satisfactorily on a dress of black diagonal developed by the fashion just described. Three ruffles of the plaid fabric would furnish a brilliant foot-trimming, and the plaid could be chosen for the shoulder frills and girdle and for the sleeves below the puffs.

Glacé and plain velvets are as largely used for trimming evening gowns of delicate *crêpe* as they are for the enlivening of street costumes. Pert bows for bodices are successfully fashioned from piece velvet, the heavy fabric being capable of more severe and precise

arrangement than ribbon, which must be wired to attain an erect position.

But if ribbons are less frequently used than piece goods for bows, they are much admired in other disposals and are applied upon very handsome fabrics. To make a shell or rose plaiting for an evening gown, nothing is so dainty as ribbon. Encircling rows of ribbon in graduated widths are stylish for skirts, and ribbons are arranged upon bodices in almost every conceivable fashion. Even top coats are pleasingly garnitured with ribbon. Full ribbon ruches are arranged about the necks of capes and suggest the Elizabethan starched ruff, than which, however, the ribbon ruche is infinitely softer and more becoming.

There are certain fashions and fabrics for which braid and similar garnitures are more appropriate than trimmings of piece goods. The severity of the tailor-made fashions is as strongly expressed by the rigid style of their trimming as by the manner of its application. Among the most desirable decorations for these formal modes are mohair braids in graduated widths, which present a much more attractive appearance than several rows of the same width. A stylish skirt-trimming may be arranged with three straight rows of Hercules braid in as many widths, and a coiled row of soutache above the uppermost straight row, which is the narrowest. If the rows of Hercules braid are sufficiently far apart, soutache may be coiled between them, with excellent results.

Soutache is still used for braiding patterns on both skirts and bodices, and the black and colored soutaches with tinsel edges are chosen to embellish other than tailor-made garments. Eton and Empire jackets, yokes and other accessories are often outlined with these braids, and skirts show numerous encircling rows. A stylish double effect may be produced in a shoulder frill by applying a line of braid at the extreme edge and a second one some distance above.

For trimming a late Winter toilette of cheviot or rough camel's-hair there is offered a mohair braid woven in serpentine lines; and not infrequently three widths of this stylish garniture are seen on the same gown. A street toilette of navy-blue and black glacé cheviot is rendered very dressy by the application of serpentine braid in three widths, the broadest being about three inches and a-half wide, the medium two inches and a quarter wide, and the narrowest one inch wide. The skirt is a new and graceful shape known as the marquise. At the bottom it flares like a bell skirt, and the front is scanty and *fourreau*, while the back is plaited. The novel feature of the mode is an added lower-portion, which is trimmed at the top and bottom with the three widths of braid, the decoration at the top concealing the seam joining the lower and upper portions and giving the idea of a deep band. The basque, which is very closely fitted, falls in a postilion at the back, is bluntly pointed in front, and arches pleasingly over the hips. The right front is lapped over the left to the shoulder, and the closing is made diagonally with button-holes and buttons. A round yoke is simulated with three rows of braid, and the medium and narrow widths are applied along the lower edge of the basque, and also along the free edges of the postilion. The collar stands close and high about the neck and is untrimmed. Drooping puffs fall to the elbows over the smooth sleeve-linings, which are faced with the material below the puffs and trimmed to correspond with the skirt. A black felt Alpine hat garnitured with navy-blue quills and black satin ribbon, and brown piqué glacé gloves complete the outfit.

An equally stylish decoration for the admired marquise skirt is contributed by fluffy moss trimming used in conjunction with a coiled gimp scarcely wider than the outline gimps in vogue a season or two ago. The beauty of moss trimmings has been frequently commented upon in these columns, but their undiminished popularity warrants another reference to their many good qualities. They are shown in all fashionable colors, both light and dark, and they may be chosen either to match or contrast with the materials they are intended to adorn. The uncut varieties are offered in plaids, and in black with loops of colored satin ribbon through the

center; and they closely resemble feathers. The cut moss garnitures are plain-colored and look very much like fur. They are more durable than the uncut trimmings and are just now more seasonable than fur, especially if the gown is intended to be worn during the early Spring. When capes are made of the costume fabric they are often trimmed with moss bands in preference to fur or other more elaborate garniture.

Persian bands gleaming with gold threads, which charmingly illuminate the somewhat subdued color combinations, are edged with moss trimming in black or dark hues, and are handsome for decorating both gowns and wraps. Jet and moss trimmings are used together when a very elaborate result is desired.

Exquisite devices are shown in jets. Graceful arabesques, scrolls, leaves, flowers and other designs are wrought with beads only, nail-heads being no longer fashionable. The patterns are invariably open and lace-like, inviting the use of a color beneath when the dress fabric will permit. Thus, in a gown of black velours or Bengaline the skirt may be banded with one or more rows of old-blue or emerald-purple velvet or silk overlaid with jet bands, through which the color shows with subdued elegance; and the basque may be ornamented with a yoke or corselet and deep cuffs of the colored material, also covered with jet.

Jet embroidery is applied upon velvet, though it would seem the decoration were needless on so rich a fabric. Black and colored velvet bands in narrow and broad widths are shown with graceful

vines in jet embroidery at the center and narrow solid or open work jet bands or narrow jet fringes at the edges. Less elaborate bands of the same kind are edged with minute beads and have embroidery at the center. A deep velvet appliqué trimming heavily wrought with jet and is suitable for gowns of ceremony. Girdles, yokes and cuffs are formed of this appliqué; and when skirt opens in front over a petticoat, the latter may be covered with the garniture, which will appear with very rich effect between the flaring edges of the skirt.

Crochet trimmings are presented in oriental color combinations, the tiny rings and stars peculiar to their designs being very handsome when woven in colors. They are favored for outlining, zoroave and other short, jaunty jackets.

Rich oriental trimmings are made of colored bullion and beads, and others consist of felt or velvet bands embroidered in Eastern color combinations. Neutral-tinted cloths and other woollens are greatly improved by decorations of this class.

In trimming a bodice, everything above the bust should be so disposed as to apparently increase the width of the shoulders, while toward the waist-line a tapering effect should be aimed at in all save the Empire modes. When encircling rows of galloon are selected for ornamenting a skirt, they can be widely spaced only when the wearer is tall. Ribbon bands are sewed to position at their upper edges only, the lower edges being permitted to fall freely and lightly upon the goods.

SEASONABLE MILLINERY.

Gorgeous roses and dainty violets blossom forth on hats as abundantly as if Spring had indeed arrived, and often the presence of fur in the form of wee heads that are all but lost in the shadow of a great cluster of flowers alone convinces the admiring beholder that Fashion has not forgotten Nature's regulation of the seasons. On some hats the flowers are disposed in front to throw a pretty reflection on the face; on others they are upreared at the back to tower prominently above the other trimming; and in most instances they are clustered beneath the brim at the back to rest upon the hair.

The pliability of the *plateau* renders it a decided and abiding favorite. The skilful *modiste* can twist and pinch it into any desired shape—to flare saucily from the face or to set closely to the head, as the individual type requires. Height, when needful, is attained by the mode of arranging the trimming, which is usually distinguished by great simplicity.

In the decoration of a *plateau* of brown velvet faced with black felt a pleasing effect is attained by the introduction of American beauty roses. The shape is bent in decided crinkles at the back and in less prominent ones in front, and is set on a twisted *bandeau* of brown velvet. Two black tips cross the left side of the crown flatly, and in front stands a bunch of roses. At the back rises a trio of tips, and nestling between two falling tips are three roses, the feathers and flowers associating most harmoniously.

An odd but exceedingly stylish color scheme is developed on a more simply adorned *plateau*. The hat is of very light-blue velvet faced with olive-green felt. An Alsatian bow of olive-green velvet ribbon crosses the front, and over the crown from the back falls a bunch of light-blue tips. The hat is an ideally simple one.

Another *plateau* shows blue felt on the outside and black velvet within and is shaped in a very jaunty manner. Three black velvet-covered wires are applied above the edge of the hat, the back is caught up under a Psyche knot of black velvet ribbon, and two blue ostrich tips are held in place at the back by a Rhinestone buckle, one of the tips standing erect, and the other falling over the crown in a very graceful manner. The Psyche knot is a unique feature of the hat and closely resembles the classic coiffure.

A brilliant air is imparted to a *plateau* of Nile-green felt and black velvet by a large Rhinestone-and-emerald buckle. The velvet also acts as a facing in this instance, and the hat is bent up at the left side under a rosette of black satin ribbon having graceful ends. At the back another bend is made in the hat, the tacking being concealed by a satin rosette, which supports two standing black tips; and three more tips are secured to the center of the crown by the brilliant buckle, the plumage falling in all directions in a fascinating manner.

That olive-green and black form a most pleasing combination is emphatically proven by the *ensemble* of a large black felt hat, the brim of which is caught up at each side of the center behind, and bent becomingly over the face. Round the top of the crown is a

twist of olive-green velvet, which is formed in front into a huge Alsatian bow of double loops, a twist of velvet crossing the center of the bow in lieu of the conventional knot. Three black tips are arranged at the back and complete the trimming of an uncommonly dressy hat that will form a bewitching head-covering for a tall woman possessing a full, oval face.

A very jaunty turban that would be handsome with a church or visiting gown of heliotrope wool goods has a soft crown of velvet and a brim of Persian lamb, the brim being a little higher at the back than in front. At the left side stand two ears of heliotrope velvet lined with black velvet, and at their base nestles a bunch of violets with stems. A second bunch of violets is arranged at the back to fall over the hair, some of the flowers straggling below the others as if they had accidentally become loosened from the bunch. A purple veil, if becoming, or a black jet-studded Columbian veil will add to the good style of this hat.

As an acceptable companion for a brown costume is offered a Tam O' Shanter of brown-and-yellow shot velvet. The shape is, of course, only suited to a youthful face. The brim is shirred to within an inch of the edge, which falls in a frill and is gracefully bent here and there; and the crown droops over the brim and is shirred on top. At the left side a stiff yellow aigrette rises from a pompon of brown-and-yellow feathers. No other trimming is added, and none is needed to make the hat a complete success.

Another brown hat is a felt shape set on a twisted *bandeau* of brown velvet. In front the Alsatian effect is produced with brown velvet arranged in a knot at the center and in two spreading ears. The brim is jauntily turned up at the back under two brown-and-yellow ostrich tips that curl over at the top, one backward and the other forward.

A cloth hat is counted very stylish for wear with a cloth gown, the same material being used for both. A modish example of this class is a shape of medium size covered with Russian-blue cloth and faced with velvet in a darker shade of blue. About the crown are arranged milliner's folds of velvet that stand somewhat higher than the crown, a bow of velvet being disposed at the back. At the left side is placed the breast of an impeyan bird, above which rise two stiff yellow aigrettes.

Draped crowns of velvet are truly artistic and very soft in effect. For one of the most charming of the new hats a rather small shape was used; it is covered with *café-au-lait* velvet, which is drawn smoothly over the brim and draped over the crown; and two loops are ingeniously arranged in front, a Rhinestone buckle being placed between them. On the crown are adjusted two tiny sable heads with glistening eyes, and at the back a black satin rosette sustains a bunch of black tips and an aigrette. A black silk wire is at the edge of the brim and forms a neat finish.

No hats are considered too gorgeous for evening wear. A *chapeau* that is dainty enough to be the work of fairy fingers is made of silver lace of a most filmy variety. The crown is encircled

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by a closely arranged wreath of pink roses, the ends of the wreath being apparently tied in front with a bow of black velvet ribbon, which is secured to the hat with a Rhinestone buckle. The brim is turned up at the left side under a bunch of roses and a black aigrette, and more roses are adjusted on a band beneath the brim to fall upon the hair. Black velvet strings are added.

An equally charming evening hat consists of a brim of gold lace and a draped crown of white velvet. In front a full white tip curls over the crown, and at each side of the tip is adjusted a bunch of dark-purple violets. The brim is turned up at the back in the conventional way under a bunch of violets, which droop prettily over the coiffure. The hat is sufficiently dressy for wear in a box at the opera or theatre, and it may accompany a light or a fancifully made dark silk gown.

Tan felt is very fashionable and is especially becoming to an olive complexion. A new shape of medium size attracts particular attention in tan felt. In front of the hat is disposed a shell-like arrangement of fawn-colored velvet edged with a very narrow gold galloon, and pink roses are clustered in the center of the shell, as though growing out of its heart. At each side of the shell are adjusted two stiff black wings that point backward. About the crown is a band of fawn velvet edged with gold galloon, and at the back the brim is tacked to the crown beneath a bunch of pink roses, which complete a most artistically arranged decoration.

A rich toilette noted at a recent drawing-room reception included a gown unting olive-green Bengaline and velvet, a jet-trimmed black velvet cape, and a hat of olive-green velvet. The hat had a brim of velvet with jet insertions, and a crown of jet and emeralds. All about the crown at short intervals were secured small clusters of purple violets, and directly in front were placed two black tips that stood back to back, with the ends curling in opposite directions,

a jet-and-emerald buckle securing the stems of the tips. At the back the violets fell over the brim upon the hair in a most charming fashion. The color contrasts in this hat were unusually tasteful and the general effect remarkably good. A dainty little muff of black velvet trimmed with black feathers and jet, and white Suède gloves completed the handsome outfit.

An odd toque that can only be worn with success above an oval face having regular features is made of black velvet and jet. The brim is formed of velvet drawn smoothly over the frame, and the severity of this arrangement is softened by a frill of black lace that falls lightly over the hair. In front rises a white aigrette, and at each side of it are adjusted two jet goat's-horns. The effect is very unique and will undoubtedly please women whose taste in dress inclines to the ultra.

Two very pretty bonnets worn by guests at a late noon church wedding are worthy of description. One was of the crownless variety and was covered with yellow glacé velvet. In front stood a black aigrette in the midst of a bunch of small purple pansies, some of the flowers falling over the hair at the top of the head. At the back a small bunch of pansies concealed the upper ends of black velvet strings, which were carried forward and then back, and crossed over the hair, the ends being secured to the hair with small jewelled pins.

The other bonnet had a *tasse* crown of gold braid, and a brim of black velvet edged with gold braid, the shape being suggestive of the hats worn in the days of the Third Empire. In front was a bow of old-rose velvet ribbon that was carried along the sides of the crown to the back, where it fell in strings between the ends of the brim, which flared widely to fit the coiffure. Above the bow in front was a very full and dainty pink aigrette. The design was both quaint and picturesque.

FORMING A LIBRARY.

FIFTH PAPER.—METAPHYSICS, FICTION AND POETRY.

It is well to know something of metaphysics, even if one does not care to cultivate the philosophies of others. As treated by our deepest and most generous thinkers, the subject is always interesting, although omnivorous readers do not, as a rule, care very much for the philosophy of first principles. For a small library the most satisfactory works on mental science are, without doubt, Leslie Stephen's "English Thought in the Eighteenth Century," in two volumes, and "The Physiology and Pathology of the Mind" by Maudsley.

These two authors cover a broad range, and probably furnish all that the average reader will care for, but if a wider selection is desired, there are the books of more than seventy learned writers to choose from. After carefully reading the two works mentioned, one is able to arrive at a clear comprehension of his own mental qualities and possibilities. Whether the library shall include more than Stephen's and Maudsley's books, or whether the subject shall be ignored altogether, will depend wholly upon individual taste and requirement.

Histories of various religions are interesting without necessarily conflicting with or disturbing accepted faiths. Clark's "The Great Religions" is interesting and instructive. Milman's "History of Christianity," in three volumes, is comprehensive, and the writer meant to be generous. His work is as trustworthy as any one man's account of the great Christian faith can be, but no writer wholly escapes the influences and expressions of the dogmas he has inherited or learned to believe, provided he has profound convictions. Either or both of these works will doubtless supply sufficient information to satisfy ordinary needs.

Akin to the books just mentioned are those which treat of the crusades. Philosophers, historians and economists have been unable to decide whether the crusaders did most for religion, commerce, civilization, or the arts in general. It is doubtful if the sum of the advantages to each can ever be separated and appreciated, nor is there a real need for such a division. Men were heroic in the crusading days, and women were brave, patient, poetic and inspiring. "Chronicles of the Crusades," by three French writers, Joinville, Devises and de Vinsauf, is a standard work, while Sybel's "History and Literature of the Crusades" is more comprehensive, entering more fully into the details of that glorious epoch when men fought and died for their faith. James' "Chivalry and the Crusades" is a charming work full of a romance that was realistic and of lessons in self-forgetfulness that our age is prone to evade or, perhaps, to neglect. If but a single book upon

this fascinating subject is to be selected, there are many good reasons for giving the preference to Sybel's work. It would require a prodigious feat of memory to mention the epics, lyrics and legends that have been based upon these most stupendous events in the world's history. Happily, the influence of such narratives, whether their readers accept or reject their religious colorings, is beneficial to our moral and spiritual natures. They teach chivalry to men and to women, and a fine sense of duty and devotion to lovers and husbands.

It is with a tremor of timidity that one approaches the immense field of fiction. This hesitation is due partly to the overwhelming number of romances that have been produced, and partly to the fact that there are so many conscientious persons who really believe that nothing untrue should be read. Such people forget that, considered in its strictest sense, every history is but a story told by one man, who could at best obtain only a narrow outlook upon events that had long since transpired and upon men who were no longer able to speak for themselves. Without making a definite plea for novels, it is only just to many of their authors to say that in faithful and skilful hands there is no more powerful method of elaborating opinions, portraying character and the elements and conditions out of which it is moulded and solidified, depicting the good and evil of social life, both past and present, and describing race traits and what they lead to. In fact, human life cannot in any other way be so clearly displayed and discussed as by personating its types and giving to them a realistic setting by means of narrative. There are other pleas which may be advanced for good novels, by which are decidedly not meant flippant stories that deal with human passions, tiresome portrayals of inane personages, or those numerous tales which are well told, but whose influence is only bad, since they meddle with religious beliefs and have tendencies that insult or disturb that faith which to many is "as the shadow of a rock in a weary land." The last-named class of stories may be attractive from a literary standpoint—indeed, they usually are; but they stir many spirits to restlessness and achieve no good results.

There are poetic, romantic and chivalric novels that rouse souls to higher endeavor, just as the bugle call stirs the soldier to action. Then there are historic novels that are as true as history itself and appeal much more strongly to one's sympathies; and they cling to the memory when bald, cold, almost impersonal facts have long slipped out of a recollection that felt no thrill in acquiring them.

In a late series of interviews with theoretical and practical scien-

tists, philosophic workers, bankers and leaders in the world of commerce, it was learned that almost all of these men find rest and recreation in reading romance—"invented tales about invented people" who might have been real. They secure restful companionships with fictitious individuals, because they thus enjoy a society in which they are called upon for no part of the entertainment, and they may terminate these associations as abruptly as they desire without feeling that a rudeness has been committed. As a plea or, at least, an excuse for a proper amount of what is called "light reading," Herschel said: "The novel in its best form I regard as one of the most powerful engines of civilization ever invented."

It is where to begin and where to end that to the present writer, as it will be to the book collector, is perplexing when entering the domain of fiction. One or two romances from each of several approved writers are all that a small library may include, and yet there are many who would prefer complete sets of the works of a few great novelists to a more representative collection. Perhaps the best of the numerous issues of Scott's novels is the "Abbotsford Edition," in twelve volumes. Of Thackeray's works there are so many editions that one's purse must determine the selection, because binding, size of type and quality of paper make an immense difference in cost. The same is true of Dickens', George Eliot's, Bulwer's and Kingsley's novels, and also of the works of Irving, Hawthorne, Cooper, Howells, James, A. S. Hardy, Stowe, Longfellow, Lowell and other American writers.

If a single example of Scott is deemed sufficient, "Ivanhoe" will doubtless furnish the reader with the clearest idea of the author's magnificent constructive and descriptive powers. Among the best works of other European authors may be mentioned the following: Jane Austen's "Pride and Prejudice," Miss Burney's "Evelina," Smollett's "Humphrey Clinker," Cervantes' "Don Quixote," Goldsmith's "The Vicar of Wakefield," Auerbach's "On the Heights," Turgénief's "Fathers and Sons," Anthony Trollope's "Doctor Thorne," Dickens' "Martin Chuzzlewit" or "David Copperfield," Thackeray's "The Newcomes," Miss Thackeray's "Old Kensington," Charlotte Brontë's "Jane Eyre," Blackmore's "Lorna Doone," Björnson's "Love and Life in Norway," Wilkie Collins' "No Name" or "Poor Miss Finch," Madame de Staël's "Corinne," Souvestre's "Attic Philosopher," Craik's "John Halifax, Gentleman," George Eliot's "Adam Bede," Ebers' "Daughter of an Egyptian King," Edwards' "Miss Carew," Erckmann-Chatrian's "Waterloo," About's "The Nose of a Notary," Reade's "White Lies," George Sand's "Mauprat," Mrs. Oliphant's "John," Mrs. Gaskell's "Chronicles of Carlingford," Barrie's "Little Minister," Thomas Hardy's "Far From the Madding Crowd," Hughes' "Tom Brown at Rugby," and "Tom Brown at Oxford," Victor Hugo's "Les Misérables," Jean Ingelow's "Off the Skelligs," Douglas Jerrold's "Chronicles of Clovernook," Kingsley's "Hypatia," Black's "A Princess of Thule," Maarten Maartens' "An Old Maid's Love," Bulwer's "The Caxtons," Lever's "Charles O'Malley," Samuel Lover's "Handy Andy," and Linton's "Patricia Kemball."

Of course, there are many, many more that are equally worthy of respect from the scholar's and the moralist's points of view, but those mentioned are especially typical of European life, few if any of the persons or events portrayed in them being impossibilities. New writers of fiction are daily pleasing us with their charming productions, and the book gatherer has abundant opportunities for judging of them, through the book notices and reviews, which are always within reach. By subscribing for one or another of the monthlies devoted to literary news ("The Book Buyer," for example) anyone can keep himself in touch with the latest publications upon almost every subject, and that, too, at a most trifling expenditure of time and money.

For single examples of standard American fiction, choose from the following list: Irving's "Knickerbocker," Hawthorne's "Blithedale Romance" or "House of Seven Gables," Holmes' "Elsie Venner," Mrs. Stowe's "Uncle Tom's Cabin" or "The Minister's Wooing," Howells' "A Chance Acquaintance" or "Lady of the Aroostook," James' "Bundle of Letters" or "An International Episode," Harris' "Rutledge," Bret Harte's "Luck of Roaring Camp," Arthur Hardy's "But Yet a Woman" or "Passe Rose," Catherwood's "Romance of Dollard," Wilkins' "New England Nun," Jewett's "White Heron," Howard's "Guenn," Alcott's "Little Women," Aldrich's "Marjorie Daw" or "The Queen of Sheba," Austin's "Miles Standish," Tincker's "Signor Monaldini's Niece" or "San Salvador," A. D. T. Whitney's "Faith Gartney's Girlhood," Kirk's "Ciphers," Phelps' "The Master of the Magicians," Crawford's "Paul Patoff" or "Mr. Isaacs," and Henderson's "Agatha Page."

No library will be deemed complete by those who read for both pleasure and culture, unless it contains at least a few poets to lend color and ideality to facts. There are those who believe and fervently insist that only the ideal is the real, and who of us is able to disprove it? Joubert affirms that "Poetry is absolute reality"; and when we can fully agree with him we shall have lifted our-

selves above much that is sordid and have escaped many a mania that needlessly wears away the best there is in life. Those who are not devoted to metrical compositions usually satisfy their personal demand for poetry by a volume or two of collected verses gathered from numerous writers.

Many of these collections include the finest gems of poetical thought and are sufficient to attune the least melodious of souls. For example, there are Palgrave's "Golden Treasury" and Dana's "Household Book of Poetry," also Lockhart's "Spanish Ballads" and Southey's "Chronicle of the Cid," in one volume. Ralston's "Songs of the Russian People" stir one to tears, so pathetic are their keynotes. These four are at least as good as any of the numerous collections of poetry.

In considering individual poets the mind turns to the Elizabethan age with equal wonder and delight, so brilliant was the galaxy of gifted men who graced the reign of the Virgin Queen. So copious were their productions that no one person can make himself really familiar with all their treasures. Professor Child has edited one hundred and thirty volumes of verse, which begin with Chaucer and end with Wordsworth; and since the latter poet's time we have had Tennyson, the Brownings, Longfellow, Lowell, Whittier, Holmes, the Rossettis, William Morris, Buchanan Read, Bayard Taylor, Dobson, Owen Meredith, the Careys, Gilder, Herbert, Ingelow, Lockyer, Patmore, Hay, Harte, Butler, Stedman, Willis, Tuckerman, the two Proctors, Swinburne, Tynan, Keats and hundreds of others who were less prominently known, but who were nevertheless distinctly worthy of the poet's garland.

Of course, few libraries include the verses of all these writers, nor need they. Shakspeare's plays and poems alone contain an ocean of thought and melody and constitute a cyclopædia of literature. His dramatic thought, even in sonnets, is viewed with profound esteem by the most austere of enlightened minds.

If but a few books of poetry are to be selected, Longfellow's "Hanging of the Crane" or a single volume of his poems complete should be included among the number. Lowell's "Vision of Sir Launfal" is one of this author's most characteristic productions. Holmes' best book of verse is undoubtedly his "Songs of Many Seasons." Norton's translation of Dante's "Vita Nuova" is standard. Leigh Hunt's "Sonnets" have not been excelled, although Mrs. Browning's "Portuguese Sonnets" have more emotional warmth and have, perhaps, had a larger number of readers. Tennyson's "Idyls of the King" and "In Memoriam" receive the deepest admiration of poetry lovers.

In the line of narrative verse that tells of the people and touches the popular heart, may be mentioned Lang's "Ballads in Blue China," Dobson's "At the Sign of the Lyre," Bret Harte's "Echoes of the Foot-Hills," and Martin's "Little Brothers of the Rich." One edition of Sir Edwin Arnold's "Light of Asia" contains also several of the author's miscellaneous gems of verse. Perhaps no example of Oriental poetry in English excels Arnold's first translation in tender charm and spiritual exaltation. Omar Khayyám's "Rubáiyát" is published in a convenient form, and is commended as an example of tragic Oriental verse that will always retain the regard of scholarly men.

Holland's "Bitter Sweet" furnishes a sharp and to many, an agreeable contrast to the work last mentioned. It is American and by an American, and is a most fascinating metrical romance. If one is especially patriotic and desires to possess an array of American verse, abundant selections may be made from the list of writers already given. The "Household Edition" of Whittier's poems, Bayard Taylor's "Masque of the Gods," Stedman's "Poems," Stoddard's "Verses of Many Days," Saxe's "Leisure Day Rhymes," Adelaide Proctor's "Poems," John Hay's "Poems," Alice and Phoebe Cary's "Ballads and Hymns" and, notably, Higginson and Bigelow's lately published collection of American sonnets will serve as a fair beginning.

Of new books on special literary topics there is a vast collection, and still the number grows month by month. Anyone sending their name and address to the leading publishers and asking that monthly circulars containing a list of the authors and subjects of the latest books be sent, may be sure that their request will be complied with; and this is the best way to keep fully informed regarding the newest and most valuable achievements in the literary world.

It is not a wise plan to buy books that are published in numbers, unless the collector intends to amass a large library; and even then it is time enough to purchase a book when it is complete. Of course, the desire for an especial work in an advertised list may overcome objections. Single volumes in catalogues are procurable of reputable booksellers, to whom one need not hesitate to apply.

Good books—what dear friends, what helpful advisers, what silent yet social companions they are! One volume satisfies our mental hunger, another consoles, another restores fast waning courage, and all enrich us with treasures that cannot be lost, unless memory be faithless; and then we no longer need books to disturb the dead calm of an empty existence.

TOILETTES FOR SHOPPING AND GENERAL WEAR.

A certain wise person, speaking of modes that are appropriate for general wear, remarked, "to this end nothing is more carefully consulted than plainness"; and therein lies the whole truth of the matter. This very plainness, which is really good style, is an evidence of a woman's refined taste and correct judgment in matters of dress; and she who readily perceives the wisdom of the remark will know always how to adjust her attire to existing circumstances. Her church toilette will bear the stamp of quiet elegance, her house gown will be fanciful and even poetic, and her calling costume will be very dressy; but the dress which she intends for shopping and general wear will be plain in every particular.

For such a gown should be chosen a serviceable material that does not show defacement readily, and that will endure crushing

upon which only the least conspicuous trimmings will be used.

Head-gear for shopping and general wear should be as simple as the gown and wrap. The gloves should be of the glacé variety and of easy fit, and the boots of comfortable size and sufficiently stout and heavy to be protective.

A smart tailor-made gown that is a trifle less severe than usual is portrayed at figure No. 1 S G, and dark-gray diagonal flecked with minute dots of red silk is the material used in its development. The skirt flares toward the bottom and has a front-gore, in the seam with which at the right side is included a triple-pointed lap that is edged with krimmer and further decorated with three pearl buttons. Three rows of krimmer encircle the bottom of the skirt. The basque is very close-fitting. The right front is turned back at the top in a revers, below which a diagonal closing is made with button-holes and pearl buttons. A standing collar finishes the neck, its left end being lapped over the right and closed with a button-hole and pearl button. The sleeves are very high over the shoulders and very close-fitting below the elbows. A binding of krimmer trims the wrist edges, the upper and lower edges of the collar, and the remaining loose edges of the basque. Corded velours, a fabric presenting groups of round cords separated by wide flat cords, would look well in this costume, with curled-silk feather-trimming, braid or narrow, bias ruffles of plaid silk for decoration. Costume pattern No. 4903, price 1s. 8d. or 40 cents, was used in the making. The hat is a small, coquettish shape in black velvet, trimmed with an Alsatian bow of heliotrope velvet and two black wings.



FIGURE No. 3 S G.



FIGURE No. 1 S G.

FIGURE No. 2 S G.



FIGURE No. 4 S G.

with impunity, for shopping under some circumstances is apt to turn out a rather rough experience; and if trimming is applied, it should be of the simplest kind. In the mad rush for the "bargains" that render shopping so attractive to most women a simply designed toilette will pass through the crowd unscathed, while a fanciful one will present a limp and bedraggled air; indeed, when the bustling, tiresome day is ended, and will prove a sore trial to the temper of its wearer.

Scotch mixtures, among which cheviots, tweeds and homespuns occupy a conspicuous place, are enduring in both color and texture, and are exceptionally popular for costumes. Mixed cloths have as large a following as the Scotch goods, and, like them, are perfectly adapted to the plain tailor-finish which is for the most part accorded them when developed into costumes. For those who prefer solid-colored fabrics, there are serges, diagonals, camel's-hairs, cloths and kindred fabrics, all of which are fully as serviceable as the two classes just mentioned.

Silk and mohair braids and passementeries, moss bands, ruffles and folds of the material and other simple trimmings will furnish appropriate adornment for utility gowns when any is desired, and they will usually be arranged in straight lines.

Among the most sensible of fabrics for top garments are diagonal, corkscrew, cheviot, melton, kersey and other fashionable coatings,

band of the plain goods edged at the top and bottom with moss trimming. The basque of plain goods may be trimmed with the plaid material and moss trimming. The toilette was fashioned by

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FIGURE NO. 5 S G.

black velvet closed with a bow of black velvet ribbon having very long ends. Broadcloth and other fashionable coatings are adaptable to the mode, and the edges may be left unfinished if the material permits. The hat is a large shape in black felt, trimmed with an Alsatian bow of striped ribbon, a fancy, upright jet ornament and an aigrette.

At figure No. 4 S G a stylish triple combination is developed in a very charming costume suitable for morning visiting wear. Dark-green faced cloth was used for the smooth front and full back of the skirt, which flare at the left side over a panel of velvet in a darker shade of green. Black silk galloon in an open scroll pattern follows all the loose edges of the front and back, and three buttons decorate the top of the front at the left side. The basque is perfectly molded to the figure and is made of green cloth. The fronts are lapped above the bust and separate over a fitted vest of tan cloth. The collar is cut from velvet and lies close about the neck. The sleeves are long puffs of velvet that droop at the elbows over linings that are faced with green cloth and trimmed at the wrists with galloon; and similar galloon follows the loose edges of the basque. The mode will develop with equally fine effect in shaded poplin and velvet. It is represented by pattern No. 4906, which costs 1s. 8d. or 40 cents. A toque of green felt trimmed with striped green-and-tan ribbon, a gold buckle and jet aigrettes completes the costume.

The mode pictured at figure No. 5 S G is especially designed for stout figures. The fabric represented is light-brown cloth. The skirt, which was shaped by pattern No. 4833, price 1s. 6d. or 35 cents, is made with three corner-folds at the back and is bordered with a band of black velvet. The basque was cut by pattern No. 4827, price 1s. 3d. or 30 cents. It has a coat back and is decorated with buttons on the side-back seams below the waist-line. The rolling collar is made of velvet, and so are the high-shouldered sleeves. The toilette may be made up for visiting wear in fawn-colored poplin and hunter's-green velvet; and above the band on the skirt may be coiled black soutache braid edged with gold. The hat has a soft crown of brown cloth and a straight brim of black velvet, and is trimmed at the left side with three black quills.

At figure No. 6 S G is pictured a graceful toilette that is equally

appropriate for shopping and travelling. The skirt is made of black-and-gray mixed cheviot and is perfectly plain and smooth in front and full at the back. At the bottom is a wide band of mohair braid in basket pattern edged at the top and bottom with a cut-moss trimming-resembling plush. Dark-tan cloth was used for the coat, which fits the figure snugly. The fronts are widened by gores and are closed in double-breasted fashion with button-holes and large pearl buttons, an ornamental row of buttons being placed in front of the dart in the right front. The fronts are reversed at the top in lapels by a rolling collar that forms notches with the lapels, and beneath the collar is adjusted a stylish triple cape having raw edges. The sleeves are finished with deep cuffs. Just below the hip-line are small pockets having pointed laps. The toilette was fashioned by skirt pattern No. 4893, which costs 1s. 6d. or 35 cents; and coat pattern No. 4862, price 1s. 6d. or 35 cents. Dark-green diagonal may be used for the skirt. A band of black velvet about two inches deep may border the lower edge, and above it may be coiled soutache braid. The coat may be made of mode covert coating. The hat is a stylish shape in black felt, trimmed with black tips and antennæ feathers, and two pointed ends of green ribbon secured by a buckle.

A simple but effective toilette for a young matron is pictured at figure No. 7 S G. Wood-brown camel's-hair was used for the skirt, which is fashionably close in front and full at the back. A stylish foot-trimming is contributed by two narrow ruffles of black velvet, which are placed about their depth apart and are each gathered through the center and sewed to the skirt beneath a row of very narrow gold trimming. Two self-headed ruffles of the material, or milliner's folds

of the goods or of black satin ribbon could be used as trimming with equal success. The coat is fashioned from plaid-faced tan rough coating. The fronts are rolled back at the top in large triangular revers, which show the unique plaid facing; below the revers a double-breasted closing is made with button-holes and large plaid buttons, and similar buttons are applied in the regular way on the overlapping front. The handsome facing obviates the use of lining, the cloth being sufficiently heavy to dispense with it. The sleeves are high on the shoulders and wide enough to fit easily over full bodice sleeves. Very deep cuffs showing the plaid facing finish the sleeves. The collar stands high and is rolled over at the top, the ends being round. A curved pocket-opening is made in each side. Cheviot or



FIGURE NO. 6 S G.

FIGURE NO. 7 S G.



FIGURE NO. 8 S G.

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rough camel's-hair coating would make an equally stylish coat, and velvet facings could be added to all the reversed parts. Coat pattern No. 4886, price 1s. 6d. or 35 cents, and skirt pattern No. 4893, price 1s. 6d. or 35 cents, were used in shaping this toilette. The bonnet is a brown felt with a black velvet facing, and is trimmed with black velvet bows and brown tips; and black velvet strings are tied in a bow under the chin. The gloves are brown piqué glacé, with simply stitched backs.

The stylish toilette for general wear illustrated at figure No. 8 S G was cut by skirt pattern No. 4728, price 1s. 6d. or 35 cents, and basque pattern No. 4733, price 1s. 3d. or 30 cents. Light-brown tweed presenting red and dark-brown knots was combined with dark-brown velvet in its construction. The skirt is gored, the seams of the front-gore being discontinued some distance from the bottom. Dark-brown velvet is revealed between the open edges, which, as well as the lower edge, are bound with Persian lamb. The basque is long and has rounding front corners. At the top the fronts are turned back in revers that meet the rolling collar in notches, and between the open edges is displayed a velvet chemisette with a standing collar that is bound with Persian lamb. All the loose edges of the basque are similarly bound. A curved pocket-open-

the garment and also conceals the junction of the yoke and cape. Moss trimming could be used instead of the fur edging, and the cape could be made entirely of wide-wale diagonal or plain cloth. For a skirt of navy-blue serge the lower portion could be cut from Scotch plaid to simulate a deep border; or, if a single material be preferred throughout, several graduated rows of Hercules braid could be applied above the lower edge. The skirt was cut by pattern No. 4968, price 1s. 6d. or 35 cents, and the cape by pattern No. 4972, price 1s. 3d. or 30 cents. The hat is a black felt and is trimmed with black tips and a black ribbon bow.

A tailor-made costume is shown in all its trimness at figure No. 10 S G, the material being navy-blue chevron diagonal. The skirt falls without a wrinkle from belt to edge in front, and at the back it shows the usual fulness. Three rows of machine-stitching are made some distance above the edge. The waist is beyond reproach in the matter of fit, and consists of a vest buttoned down the center and finished with a choker collar, and an Eton jacket that is rolled back at the top in lapels, which form notches with a rolling collar. The sleeves rise rather fully above the shoulders. All the free edges of the waist are finished with double rows of machine-stitching, but a tailor finish of binding could be substituted, if preferred. Bouclé,



FIGURE No. 9 S G.



FIGURE No. 10 S G.



FIGURE No 11 S G.



FIGURE No. 12 S G.

ing bound with fur is made at each side. The sleeves are high at the top and are faced at the wrists with velvet edged at the top with fur. Wide-wale diagonal will make up admirably by this fashion, and gold-edged sou-tache braid may furnish the decoration, being applied in straight or coiled rows along all the edges. The hat is a turban with a brown velvet crown and a brim of light and dark brown felt braid. It is trimmed with ears and loops of velvet and two short quills.

A very stylish toilette for morning wear is pictured at figure No. 9 S G. The skirt is fashioned from mode serge and is of the marquise order. It is smooth-fitting over the hips and has an added lower portion that flares widely at the bottom; and all fulness is massed in plaits at the center of the back. The bottom of the skirt is bordered by two rows of mode braid in a lattice design, applied upon black velvet bands. The long cape is a very stylish top-garment. It is made of black diagonal and falls from a shaped yoke of black velvet, that is extended to form a very pretty high collar. A narrow roll of Persian lamb follows all the loose edges of

striped cheviot or plaid goods will make up stylishly in such a costume, and, if desired, broadcloth may be used for the vest. The pattern employed is No. 4806, price 1s. 8d. or 40 cents. The black felt hat is trimmed with navy-blue velvet ribbon and a black-and-blue tip.

A simple toilette for a youthful shopper or morning promenader is illustrated at figure No. 11 S G. It includes a skirt, cut by pattern No. 4884, price 1s. 6d. or 35 cents; a basque, shaped by pattern No. 4763, price 1s. 3d. or 30 cents; and a collar, made by pattern No. 4909, price 5d. or 10 cents. A serpentine corded wool Bengaline in a dark shade of plum was used for the skirt, which is banded at the foot with black moiré antique headed by a narrow jet trimming. The basque matches the skirt and is edged with jet, and the sleeves have round cuff-facings of moiré headed with jet. The collar is cut from the Bengaline and is in Derby fashion. It includes a high collar that rolls away from the neck and shows a moiré facing edged with jet; and from this collar falls a full, pointed cape-section, also edged with jet. The skirt and basque may be made of glacé cheviot and the collar of Bengaline

or cloth edged with narrow feather or fur trimming. The hat is a light felt and is trimmed with velvet and feathers.

The toilette pictured at figure No 12 S G is exceptionally stylish and, while designed for general utility, may be used for church wear in stormy or threatening weather. The skirt is made of black serge and is of the trumpet variety, with a slightly draped front and a plaited back. The coat is very long and is fashioned from tan cloth. A Watteau is formed at the center of the back, and at the top is a

deep, pointed yoke covered with a black silk-passementerie yoke. The collar falls and is covered with passementerie, which also trims the high-shouldered sleeves, with cuff effect. If desired, the skirt may be made of serge figured with embroidered silk dots, and the coat of rough camel's-hair. Pattern No. 4927, price 1s. 6d. or 35 cents, was used for the skirt, and pattern No. 4935, price 1s. 6d. or 35 cents, for the coat. The hat is a black felt trimmed with a band of black velvet, stiff black wings with aigrettes, and a small feather.

A CHARACTERISTIC ENTERTAINMENT.



"AGE," said Gertrude, entering the cosy sitting-room, "see what the postman has brought," and she handed her sister a large, square envelope, while she proceeded to open a similar one addressed to herself. From it she drew a heart cut from red cardboard, upon which was the following invitation neatly inscribed in gold:

Miss Camilla Robson.
At Home.
February 27th, 1893.
Cards.
"Be the players ready!"

"What an original idea," exclaimed Page as she looked over her sister's shoulder; and then she displayed her own card, which was a club of black card-board bearing, in addition to the invitation, the following line, also by the Bard of Avon:

"You are very welcome to our house!"

"Come," continued she; "let's run over and see if Carrie and Lil have received invitations also."

They found that their two friends had been as fortunate as themselves. Carrie displayed a red diamond, with this appropriate selection beneath the words of invitation: "Look to the players, see them well bestow'd"; and Lil had received a black spade, upon which was this Shakspearean line: "A hundred thousand welcomes!"

"And what are you going to wear?" asked Gertrude of Carrie, taking up the subject considered by some to be nearest the feminine heart.

"I believe that important matter has been settled beforehand, since Camilla requests the girls to wear white," replied Carrie.

"That suits me," said Lil. "Brother Fred insists that nothing is so becoming to the average girl as white," she added, with a mischievous glance at Gertrude.

The others smiled as Gertrude blushed under the insinuation that Fred's opinion was influenced by her own frequent appearance in white attire.

As the twenty-four young people invited were all fond of cards, they honored the occasion by arriving promptly, so that by half-past eight the entire company had assembled in the charmingly decorated parlor.

Upon the mantel and piano banks of smilax formed pleasing backgrounds for floral designs representing the four aces. For the cards thus imitated white narcissuses had been set closely together upon pasteboard shapes measuring twelve inches by eight, and for

the spots blossoms of suitable hue were chosen. The heart and diamond were formed of red geraniums, and the two black aces were wrought with dark-purple violets, the darkest blossoms obtainable. Jars of bright-red flowers were grouped attractively about the apartment, and trays of dainty violets filled the air with their exquisite perfume.

The first feature of the entertainment was the selecting of different cards from a pack which contained only the kings, queens, knaves, aces, deuces and treys. The cards were so arranged that the deuces and treys of hearts and spades, together with the four aces, should fall to young ladies. The young men were allowed to pin their cards to their lapels *à la boutonnière*; but for the girls unique accessories had been provided, and each returned from the dressing-room attired to represent the card she had drawn. A rectangle of red cloth hung stiffly from the shoulders at the back, imitating the back of a card; while in front was a piece of white cloth of similar shape, upon which was sewed the symbol of the card to be personated.

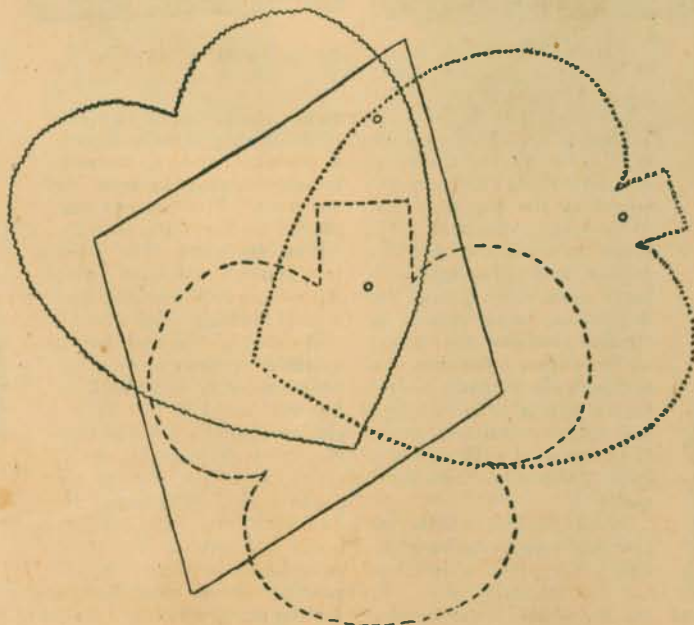
Gertrude assumed exaggerated dignity as she advanced into the room wearing insignia of the queen of hearts. A crimson heart flamed upon her gilt paper-covered crown, and four smaller hearts decorated the diagonal band of Canton flannel ermine sewed across the white cloth hanging from her shoulders. Lil smiled as she saw her brother Fred step forward pointing to the king of hearts pinned to his lapel. She would doubtless have ventured some teasing remark upon the occurrence, but that her attention was taken by her own special cavalier, Carlyle Safford, who approached showing the knave of clubs, the appointed companion for her card, the ace of clubs.

The young hostess was becomingly attired as the joker. The skirt of her gown, and the flowing sleeves open to the shoulders were formed of alternate strips of red and black material that terminated at the bottom in points, to which were attached small bells. The shoes were red and the bodice black, and the same two colors appeared in alternation in the peaked cap with an outer crown of stiffened points which completed this pretty adaptation of a mediæval jester's garb.

The bells jingled merrily as the wearer of the quaint costume went about distributing score-cards for the six-hand euchre which was to be next in order. These cards were made of white Bristol-board cut in the same shapes as the invitations, and a tiny pencil was attached to each. There were six cards of each character, three being tied with pale-rose ribbons, and three decorated with bows of delicate green.

Two hearts, two diamonds, two clubs and two spades trimmed with rose ribbons were placed upon a salver for the gentlemen, and one each of the four shapes with rose ribbons was set apart for the ladies.

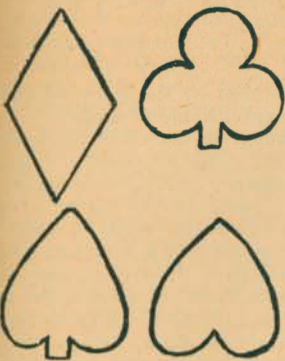
Then two hearts, two diamonds, two clubs and two spades bearing green bows were laid upon the ladies' tray, while only one of each shape decorated with green ribbon was placed among the cards for gentlemen. The players whose cards were ornamented with rose ribbons were partners against those whose cards had



●OUTLINES FOR SCORE-CARDS AND INVITATIONS.

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green bows. Thus, at the heart table two gentlemen and one lady had been previously mucilaged, one gentleman and two ladies having green-ribbed hearts. The other tables were similarly arranged.

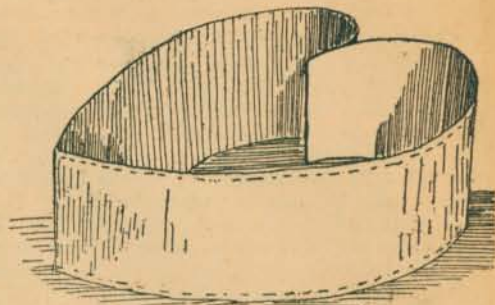


OUTLINES FOR MARKERS.

The tables deserve particular mention, since they were unique and attractive, yet of simple construction. Tops of the four appropriate forms were sawed from pine boards and then neatly covered with felt, red being used for the heart and diamond tables and black for the club and spade tables. In this way the players could tell at a glance to which tables they belonged, according to the shape of their cards.

There was no delay or confusion in making the changes after the games, since a separate set of markers had been prepared for each

The table was all aglow with the soft brilliancy of red candles shining through crimson shades. Over the center a diamond-shaped lantern of ruby glass hung from a graceful cord of smilax, and beneath it lay a large heart of red flowers surrounded by smaller figures in the four characteristic shapes. From these smaller floral groups to each guest's place was drawn a red or a black ribbon bearing in gilt letters the date of the entertainment.

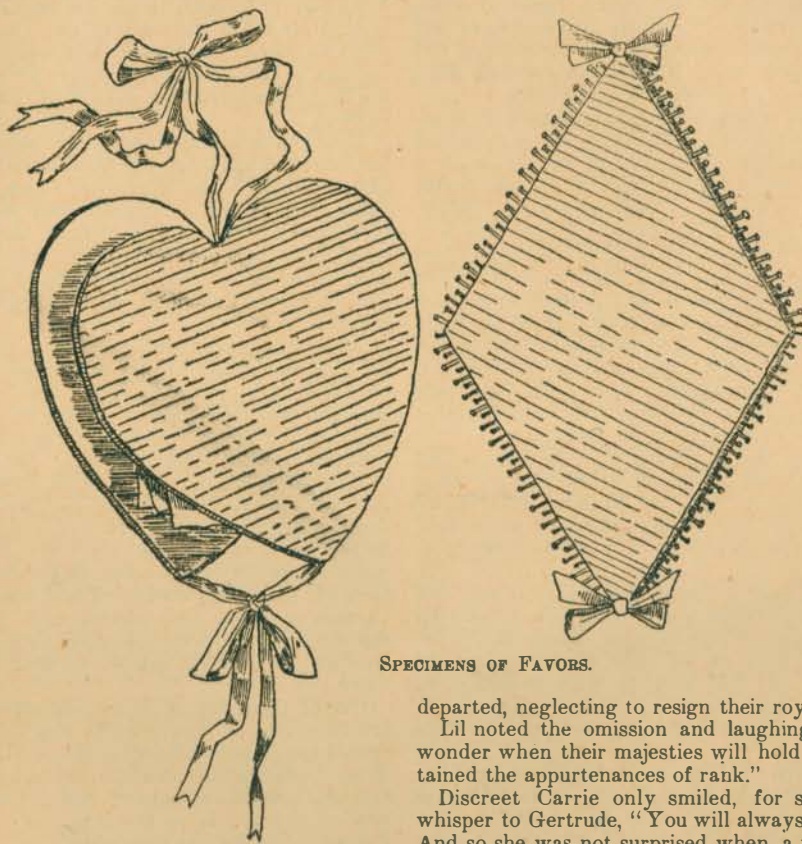


CASE FOR CHARLOTTE RUSSE.

The bread for sandwiches had been cut in diamonds and hearts, and the trim, satin-covered cases for charlotte russe were similarly designed. With the charlotte russe, which formed the last course, were served

change. The markers were cut from sheets of colored paper that had been previously mucilaged, so that the tiny figures, when moistened, would adhere to the score-cards. For the first change three of each shape were cut from red paper and three of each shape from black; and two red figures and one black one were placed in a box for the gentlemen, while one red and two black ones were similarly offered to the ladies. At the spade table, for example, two gentleman and one lady who had drawn red spades played against one gentleman and two ladies having black spades. Yellow and violet were the colors for the next change, olive and pink for the third, garnet and pale-blue for the fourth, and so on. The result of this gorgeous assortment of colors was that when the silver and gold figures for the final change filled the last space, the score-cards presented a truly kaleidoscopic effect.

At last the games were ended, and then the kings eagerly sought out their respective queens, the knaves took the aces, and the deuces and treys of diamonds and clubs found the deuces and treys of hearts and spades. Couples being thus appropriately formed, the merry party repaired to the dining-room, where a tempting display of refreshments awaited them.



SPECIMENS OF FAVORS.

little iced cakes in the four shapes; and small peppermint drops to correspond were handed round at the end of the feast.

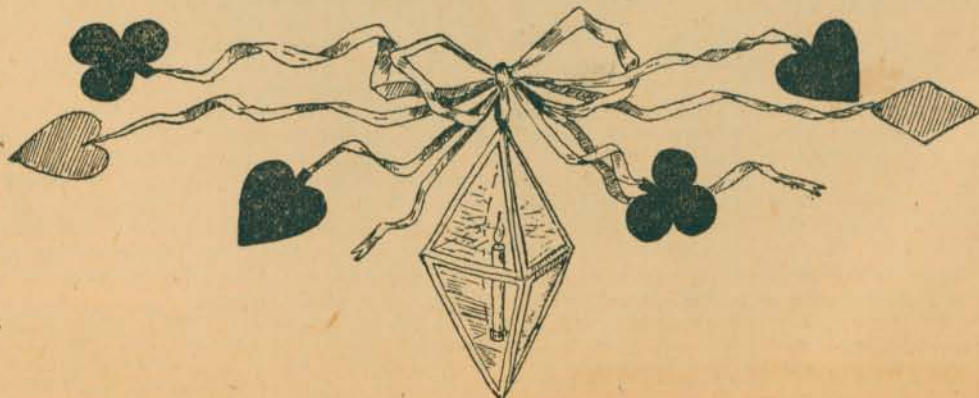
The prevailing idea was carried to a most delightful climax when the guests, following the hostess' example, drew in their ribbons and discovered appropriate favors attached to the ends which had been hidden behind the smaller flower clusters. To the red ribbons were fastened little diamond-shaped needle-books and pocket pin-holders and heart-shaped emeries and court-plaster cases. The black ribbons brought from the flowery concealment diminutive base-ball bats and other tiny clubs, and toy spades of various shapes, all decorated with dainty little bows.

"I do not remember attending a more complete and delightful entertainment," announced Fred as he and Gertrude

departed, neglecting to resign their royal-regalia of hearts. Lil noted the omission and laughingly remarked to Carrie, "I wonder when their majesties will hold court, seeing they have retained the appurtenances of rank."

Discreet Carrie only smiled, for she had heard her brother whisper to Gertrude, "You will always reign queen over my heart." And so she was not surprised when, a few days later, Gertrude appeared wearing an engagement bracelet of tawny gold, upon which glowed a ruby heart surmounted by a crown of brilliants.

D. M. B.



HOME-MAKING AND HOUSE-KEEPING IN THE FAR WEST.

FIFTH PAPER.

None but those who are in a way heroic—steadfast of purpose and hopeful of spirit, should attempt to win a home upon the new and untroubled lands of the government. He who anticipates satisfactory results in such an undertaking without tiresome efforts would do well to apply himself to some lighter task.

A desolate feeling of aloofness creeps over sociable souls who have taken up their abode too far away from their fellows, and they cannot fully comfort themselves with the certainty that their descendants will be among the oldest families. In an entirely new home there are times when a sense of incompleteness is not wholly due to present conditions, but also to an oppressive consciousness that the dwelling has no yesterdays. A want of persons and things to remember sometimes produces a vague and haunting discontent. One neighbor cannot ask another in old-time New England speech, "Don't you remember Kitty Brown, she that was?" The past of a pioneer settlement has no human element in it. No reference can be made to it except as a time when the prairies were simply vast unploughed solitudes and the forests had not yet felt the woodman's axe. Young persons do not so much miss a personal retrospect, because to them there is so much activity in the present and so much expectation for the future; but people of middle age and beyond who go to dwell upon virgin lands know too well what is meant by a home that has only to-days and to-morrows.

Curiously enough, one finds here and there among pioneer landholders a woman who has provided the inspiration, the intelligence and the supreme force for building a habitation and extorting a maintenance for her family out of crude and none too pliable materials. Of course, as the world is, in such women, as women, we are likely to miss certain desirable qualities, a list of which is needless. It was Fourier who discovered that in every hundred women there is one who has the soul of a man, with masculine ambitions, comprehensions, force, courage and protectiveness, and that in every hundred men there are two who have a feminine dependence and craving for support. This proportion leaves one man to be a social tramp and one to be supported by a woman—if statistics are to be trusted. Nature having ways of her own, perhaps we need not rebel against them, but congratulate the feminine man who is in the keeping of a super-energetic woman.

It doubtless often happens that a young wife, finding herself married to a man who throws the burden of bread-winning upon her talents, and being too proud to face her feminine companions under such unnatural but by no means uncommon circumstances, determines to do for herself what is necessary in order to gain possession of a frontier home.

"A man is such a bother," said a sturdy woman who was still toiling to fulfil the government requirements which stood between her and possession of the quarter-section upon which she lived. "Just when the work is getting on all right he is hungry and wants his dinner right away. If he'd only be woman enough to get it himself but he don't go quite so far as that—I wish he did. He isn't to blame though; the Lord didn't give him a love for work."

Evidently the woman desired to lift the sin of inefficiency from the man whom she had married and was still attached to. He was of the leisurely, contemplative variety, while she was what New England folk would call "smart." She had a surplus of energy that must find expression in one way or another. It was natural to her, and the hard work of clearing land could not exhaust it. Some time after she had thus expressed herself regarding him he was drowned by the foundering of his frail little boat, which he had been too lazy to bail out at the right time; and the loss almost broke her heart.

"My husband wasn't much at work," she exclaimed, "but he was somebody to expect at meal time, and—oh, how lonesome I am!"

She did not know how else to say that her home was empty and her heart ached with vacancy, but her eyes were more eloquent than the most graceful and impassioned language.

Three years passed, during which she cleared the most of her section with the aid of a Chinaman; and then a neighboring town, which had been steadily extending in her direction, wanted to include her land within its limits. She sold it for a thousand dollars an acre; and when friends jokingly told her she would marry again, and that, being now a rich woman, she could take her choice, she replied with a promptness and a definiteness that showed she had reflected upon the subject and had fully decided it in her mind:

"If I do marry, it won't be to a man who knows how to rule. I have had my head too long. I know how to steer a furrow, and

buy cattle, and keep a bank account, as well as the next person; but I *would* like to have somebody to expect home to supper."

One of the most attractive young women in the Western territories wanted to possess land of her own, partly because her father and brothers had severally availed themselves of the homesteader's privileges. She asked the parental consent to her taking up a claim, and being as sweet as she was resolute, she easily prevailed, as such girls are certain to do, if they but use a little tact and good judgment. Her fathers and brothers set up a little cabin for her upon a claim several miles from their home, and she went to live in it for six months, which was then the required term of residence; and after that the payment of a nominal price made the land hers. A residence of fourteen months is now required in such cases, with the same payment as formerly.

"How did you manage to survive during those six long months in the wilderness?" we asked this charming pioneer.

"Very comfortably, indeed," she replied, "with the aid of a half-breed Indian hand-maiden and a shot-gun. The maid was useful, but I had no occasion to use the gun, although the fact of its presence in my cabin was said to have had a strong moral influence upon wandering lumbermen and land-hunters, as well as upon the Indians in the vicinity, who, like the majority of their race, were too lazy to be terrifying, even when their tepees were pitched close at hand."

This young homesteader's experiences were not exactly typical, her surroundings being more comfortable than is usual in such cases. She aimed at future prosperity through the inevitable rise in the value of land; but her example will serve as a hint to complaining or despairing women who believe themselves to be hopelessly unequal to the task of self-support, to say nothing of making a fortune. There is no doubt that many women of this class do not care to gain their own livelihood, simply because they foolishly consider it unfeminine.

Two high-spirited women took up the limit of acreage in one of the new states, and had a double cabin built upon the dividing line between their claims, in order that each might sleep on her own land and thus fulfil the law's requirements. They took their meals together and shared the work of spading a garden, planting it and setting out fruit trees and vines. As they had not enough money to live upon during the allotted fourteen months, provided they reserved the small sum which the government requires as an evidence of good faith on the part of settlers on its domain, they sewed corsets for a dealer in a city over a hundred miles away. They walked together eleven miles to the nearest railway station, where they left their completed work and found a new parcel of unfinished corsets, which they carried back to their cabin, together with the sundries that were essential to a semi-comfortable living. A cow was hired by the season and found abundant pasture near their home.

One of these feminine homesteaders had been an overworked needlewoman in town, while the other was a young girl who should have been a boy, since she loved an active outdoor life. She would have made a splendid man, being brimful of intelligent ambition and practical resources; and yet when she came to live in the wilderness she was so feeble in body that her life was almost despaired of. She has now been "holding down" her claim only about ten months, but she can swing an axe, wield a spade, and take an eleven-mile tramp with a pack on her head (she refuses to become round-shouldered by carrying her burdens on her back) without experiencing more than a healthy fatigue. Indeed, she really enjoys the necessary effort. It required some practice, however, to acquire the knack of walking, thus laden, over a rough, broken trail without suffering frequent falls.

"What did you once like best to study?" was asked of this courageous young enthusiast.

"Euclid and Horace," she replied with a readiness that showed her preferences to be strong and clearly formed.

"And what do you now like best to do?"

"To take long tramps in the open to procure the Eastern magazines. I'd gladly walk twenty miles once a week for these luxuries, and they need not be late ones either. Indeed, they are never fresh when we receive them, our friends forwarding their own to us when they no longer want them, knowing that all things are new when they reach the frontier.

"I was ready to despair when I became an orphan, for I was in wretched health and possessed less than a thousand dollars with which to provide for the needs of a frail girl's lifetime. Now I feel as if I could support a family myself; and I will be able to as soon as

our land is partly subjugated. Life has become a positive gladness to me—just life alone; and I laugh because I can breathe the air as Nature makes it. I do not feel weary any more.

"By and by, I suppose, Ruth and I will be magnates and be counted among the early settlers, the 'oldest families' and everything else that is fine and distinguished. Will I marry? It is not very likely. Men whom I might care to wed would scarcely like a wife who could rival them in tree-felling, cayuse-taming, bear-trapping, etc. No, I shall not marry; but I'd like a boy chum, a comrade, or something of that sort, because Ruth doesn't feel as young as she ought, although she has been wonderfully benefited by our rough life. Dear old Ruth! She saved my life and her own by coming into this untamed country, where we have no deteriorating luxuries except tea and coffee on Sundays, just to mark the day. Even then these drinks are only weak memorials of what has been.

"Yes, we live like birds of the air, but that is better than a habit of pain, utter uselessness and the thought of being a burden to others. Some girls would have died of homesickness in this wilderness, but I had no home to be sick for; and, besides, I was heartily tired of being a nobody among somebodies. By and by, I hope to count for something, if only to show surplus girls how to become individuals, and, perhaps, distinguished units among their fellows."

These women were not very remote from other settlers, and the thoughtful, unsolicited assistance which they received from both men and women testified to the fact that toil-stained saints are possible, and that the hands of ministering angels are not always soft and white. Rude and ungrammatical as many homesteaders are, they not infrequently possess a chivalry and a spirit of generous helpfulness not unworthy of a Bayard. One man sawed three-foot lengths from a huge log and rolled them into the double cabin in which the two women dwelt, in order that each one might have a toilet-table; and he cut shorter pieces from smaller logs to serve as lamp or candle stands. Another neighbor made two dining-tables that gave them more pleasure than the most artistic of Chipendale or baronial furniture could give to a wealthy city woman of æsthetic tastes. He cut four pieces of equal length from a three-inch sapling and fastened them together with rods of smaller size; and upon these rude but serviceable legs he nailed planed boards, thus producing a table which would answer every purpose of a frontier dining-room.

A stationary chair was made at each side of the open fireplace of stones and mud. A section about three feet and a half long was sawed from a large, straight log upon which the bark still remained. About a foot and a half from the lower end of the section, which was to be the bottom of the chair, a saw-cut was made two-thirds across the log, and the wood was split off to the inner end of the cut, thus leaving a piece of the wood standing to form a back. With a large gouge the back was cut out on the inner side until it was about three inches thick and semi-circular in shape; and the seat and the inner sides and top of the back were covered with bark neatly tacked on to conceal the rough wood and protect the clothing from exuding resin.

Two more chairs of the same kind were made by neighbors and placed under a tree a little way from the cabin, and were regarded as luxuries. It is needless to say that the bedsteads in the house were bunks let into logs; and benches under the two front windows were supported by sections of logs and had no backs. Shelves of several lengths were made by splitting smooth-barked young saplings and tacking the slabs thus formed close together upon plain wooden brackets mortised into the logs of which the cabin was built.

"Very soon our vines clambered over these rude appointments, and their blossoms seemed eager and happy to open their hearts to us two lone but by no means miserable pioneers," said Ruth, the older of the two. Then, with a sigh of sympathy for those who were less courageous than they, she continued: "One of our neighbors living about five miles away went mad from loneliness and hopelessness. She had no imagination and could not bring herself to believe that in five years their home could and would be comfortable and their farm amply productive. If she had only been able to place a fair future before her mental vision, she would have been a cheery, useful woman. Unfortunately she had no intellectual equipments, and, therefore, had no resources within herself for dispelling loneliness. She had been pretty and gay; but there is no audience for personal beauty on a Western ranch, and few gaieties are possible to a homesteader's family unless they are self-created and spontaneous. This poor creature's insanity took the

form of merriment, and she would dance and sing for hours together.

"Two or more satisfactory comrades, gifted with a moderate amount of patience, industry, thrift and domestic resources of brain and hands, and inspired by reasonable hopes of ultimate success in securing a home and a generous maintenance, cannot fail to find life in the wilderness much more tolerable than a dead level of years and years spent in unwholesome toil among the suffocating, hopeless crowds in a city."

The woman's face was ablaze with expectation as she said this, as if living in God's great, sweet spaces had made her a seeress.

In a new country women are valued for what they really are and for what they can make of their opportunities when there is work to be done. In the West they are still so largely in the minority that their acquirements, talents and aptitudes stand out in high relief. Their usefulness is more quickly and distinctly recognized and prized than it can be in the eastern half of our land. Indeed, the need in the West of capable feminine hands and brains is the grand opportunity of the superfluous women of the East.

As teachers and in other private and public capacities women are as well paid in the West as men for performing an equal amount of work of the same grade. In a certain newly incorporated town a woman was appointed superintendent of the free high-school, with two men and several women as her assistants. This arrangement was made without friction and even without comment, intellectual fitness quite superseding all considerations of sex. If women there take no part in politics, it is because they have no desire to do so and not because the best men, whether husbands, lovers or brothers, would object.

The wife of a certain high official in the capital of a new State is a woman who possesses the natural graces of a duchess and the intelligence of one who has conscientiously selected from current information that which she is able to apply to her own conditions and to those of her household. Yet she was born in a log cabin located in such an untamed region that she can remember when potatoes were a luxury, while the acquisition of a cow was the most thrilling event of her childhood. She relates, with evident enjoyment of the recollection, that nothing was counted more delicious in their primitive household than baked potatoes with a little salt upon them, washed down with an abundance of creamy milk; and that a brief period of lamentation occurred each year when, "Mooly" being dry, the children were compelled, in true Western phrase, to "take their potatoes straight." Every Sunday the family ate foods made of flour, but these were regarded as delicacies only to be thought of on special occasions.

When the young girl was sent away to school, letters could only be exchanged once in five months! To-day, she is an ornament to her sex, even among finely nurtured women, and she does not know what social or other shame may mean. Happily, her intelligence stops at these, and her children are as ignorant of them as herself, being in every way worthy of their mother, which is highest praise. Not one in this remarkable household could be made to believe that there is menial work, or even be made to understand the term. To them all needful effort is not only dignified and entitled to their respect, but is also within the limits of their personal sympathies. If one material duty chances to be less agreeable than another, each strives to take it upon himself, and thus leave more attractive ones to his fellows. Such is the fine courtesy of a land where few persons are or care to be idle, save those who have newly arrived from the effete East.

The future of the new West being its greatest attraction, those who seek it as a residence because they have ideals of what the citizens of a republic and their homes and towns ought to be, have a hope always before them and a reasonable likelihood of its fruition. Nothing is less pliable than a fixed civilization. Of course, the idealist knows he must wait, no matter how eager he is for the consummation of his hopes. Therefore, only those who know how to wait, and to be patient while working and waiting, should undertake life on the frontiers of civilization. Not but that a fever of haste sometimes overtakes like a spell even people who are in the main capable of self-control; but by curbing unreasonableness they can make themselves the happiest and most valuable of citizens. Such a rush of the pulses is not unlike the swift haste of wholesome winds through blossoming trees, for afterward there is content. Frontier openings have an invitation for all who love purity and independence and loathe those fetid calms that torture the swarming, pushing, undernourished people of huge cities. A. B. L.

TO PARENTS OF SMALL CHILDREN.—Under the title of "Pastimes for Children" we have published an attractive little pamphlet treating of all manner of entertaining and instructive amusements for children, among which may be mentioned games of all kinds, slate-

drawing, the making of toys and toy animals, the dressing of dolls, puzzles, riddles, etc., etc. The book is handsome in appearance being bound in ornamental but durable paper; and it is copiously illustrated with attractive engravings. Price, 1s. or 25 cents.

THE ART OF KNITTING.—No. 21.

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.
p.—Purl, or as it is often called, seam.
pl.—Plain knitting.
n.—Narrow.
k 2 to.—Knit 2 together. Same as n.
th o or o.—Throw the thread over the needle.
Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put-over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.
To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

sl.—Slip a stitch from the left needle to the right needle without knitting it.
sl. and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.
To Bind or Cast off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.
Row.—Knitting once across the work when but two needles are used.
Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.
Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next star. As an example: * K 2, p 1, th o, and repeat twice more from * (or last *) means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice after knitting it the first time, making it three times in all before proceeding with the next part of the direction.

KNITTED "SAMBO."

FIGURE No. 1.—This "Sambo" is made of zephyr in the following colors:

For the Face and Hands: Ecrú. (Black or white may be used, if preferred.)

For the Hat and Body: Blue.

For the Legs: Red and white.

For the Garters, Belt and Trimmings: Black.

The figure must be stuffed with cotton as you knit it.

Begin at the Foot.—Cast on each of 3 needles, 15 stitches. Knit 3 rounds plain. Then for the center of the front, narrow as follows: K 2 together at the end of the needle, and 2 together at the beginning of the next. Narrow in this way until there are but 5 stitches on these 2 needles, and the original 15 on the other needle.

Now divide the stitches so that there will be 8 stitches each on the needle or at each side of the center of the front, and 9 on the other. K 3 rounds plain, and knit to the center of the back. *Join the white and make a seam stitch by knitting 1 at the front and 1 at the back of the middle stitch. Knit 2 rounds of the white, Join the red; knit 5 rounds, widening at each side of the seam in the first round. Repeat 4 times more from *.

Join the black and knit 5 rounds for the garter. Knit 5 rounds of red.

To begin the Trousers.—Knit in rib style; k 2, seam 2; * k 4 rounds. In the next round widen twice on the inside of the leg. Repeat from * 5 times more. In widening be careful to preserve the order of the ribs. This completes one leg. Make the other like it.

Join the legs by placing the two needles together

at the inner side of the legs and knitting 6 stitches from them at the same time—that is, you slip the needle through 1 stitch on each needle, draw through both with one thread and slip them off as if they were but one stitch. Then cast off these 6 stitches.

Divide the remaining stitches onto four needles, and knit twenty-five rounds. In the next round narrow once at the end of each needle. Next join the black and knit 6 rounds for the belt.

Now join the blue for the waist, and knit 46 rounds or about 3 inches. Then divide your stitches so that the needles will cross

at the center of the front and back and on each shoulder. Now knit, narrowing in every other round, at each side of each shoulder as follows: Knit the last 2 of the first needle you knit from, together; slip the first stitch of the next needle, knit the next and pass the slipped stitch over. Knit to the other shoulder and narrow in the same way. Knit and narrow in this manner until there are 34 stitches, and knit the next round plain.

Now join the color for the face. Knit 6 rounds; then widen 16 stitches in the next 4 rounds (once on each needle). Knit plain for 1 inch; then widen 1 on each needle. Then knit plain for $\frac{1}{2}$ inch; next narrow 2 on each needle; knit 3 rounds; then narrow 2 on each needle; knit 3 rounds; narrow 2 on each needle; knit 2 rounds; narrow 2 on each needle; knit 1 round; narrow 1 on each needle; knit 1 round and bind off.

For the Arm.—Cast 6 stitches on each of 3 needles; k 2 rounds. In the next 3 rounds widen to 27 stitches. Knit plain until the section is an inch deep from the edge. Then, in the next round narrow one on each needle. Then knit plain until the section is 2 $\frac{1}{2}$ inches long. In the next round, narrow 1 on each needle; knit 3 rounds; then narrow 1 on each needle. There should now be 18 stitches. Knit 7 rounds; then narrow 1 on each needle. K 12 rounds; then narrow 1 on each needle; k 1 round; join the écrú, knit 10 rounds; then narrow 1 on each needle; k 1 round; then narrow all the stitches off by knitting 2 together each time.

To make the Wool or Hair.—Cast on 10 stitches and knit in garter style until you have a strip about 12 inches long. Dampen and press with a hot iron, cut lengthwise through the center and ravel.

For the Cap.—Cast 25 stitches onto each of three needles. Knit 6 rounds plain; then * narrow at the beginning and end of each needle. Knit 3 rounds plain, and repeat from * until there are 13 stitches on each needle. Knit 3 rounds, narrow as usual, and also knit the middle 2 stitches on each needle together. Knit 2 rounds plain; narrow the same as in last narrowed round. Knit 1 round plain; narrow at the beginning and end of each needle, and knit the 3 center stitches together. Knit 1 round plain. Then thread a



FIGURE No. 1.—KNITTED "SAMBO."



FIGURE No. 2.—OAK LEAF AND ACORN LACE.

needle with the yarn you are using and draw through the 3 stitches on each needle. Draw closely and fasten.

Finish the neck and wrists with chain-stitching. Simulate buttons with tiny knots of the wool, and a lacing with the same wool in cross stitch.

Any colors preferred to those named may be used.

OAK LEAF AND ACORN LACE.

FIGURE No. 2.—Cast on 31 stitches and knit across plain.

First row.—Th o, n, k 7, o, k 3, n, p 1, n, k 3; o and narrow twice; k 3, o, n, k 2.

Second row.—K 4, p 11, k 1, p 8; o, and narrow twice; o, k 1, p 1.

Third row.—Th o, n, k 8, o, k 2 in next stitch, o, k 2, n, p 1, n, k 2; o and n twice; k 7.

Fourth row.—K 4, p 10, k 1, p 11; o and n twice; o, k 1, p 1.

Fifth row.—Th o, n, k 9, o, k 2 in each of next 3 stitches, o, k 2, n, p 1, n, k 3, o, n, o, k 3, o, n, k 2.

Sixth row.—K 4, p 10, k 1, p 16; o and n twice; o, k 1, p 1.

Seventh row.—Th o, n, k 9, n, o, k 6, o, k 2, n, p 1, n, k 3; o and n twice; k 1, o, n, k 2.

Eighth row.—K 4, p 9, k 1, p 14, p 2 together, o, p 1; over and narrow twice; o, k 1, p 1.

Ninth row.—Th o, n, k 10, n, o, k 6, o, k 2, n, p 1, n, k 2, o, n, o, k 7.

Tenth row.—K 4, p 9, k 1, p 4, k 2 in each of next 6 stitches, p 3, p 2 together, o, p 3, o and n twice; o, k 1, p 1.

Eleventh row.—Th o, n, k 11, n, o, p 12, o, k 2, n, p 1, n, k 1, o, n, o, k 4, o, n, k 2.

Twelfth row.—K 4, p 9, k 1, p 4, n 6 times, p 2, purl 2 together, o, p 5; o and n twice; o, k 1, p 1.

Thirteenth row.—Th o, n, k 12, n, o, p 6, o, k 2, n, p 1, k 2, o, n, o, k 9.

Fourteenth row.—K 4, p 10, k 1, p 4, n 3 times, p 4, o, p 2 together, p 1, p 2 together, o and n 3 times, p 1.

Fifteenth row.—Th o, n, k 12, o, k 1, o, p 3 together, o, k 2, n, p 1, k 2, o, n, o, k 6, o, n, k 2.

Sixteenth row.—K 4, p 11, k 1, p 12, o, p 3 together; o and n 3 times; purl 1.

Seventeenth row.—Th o, n, k 11, o, k 3, o, n, o, k 1, n, p 1, k 2, o, n, over, k 11.

Eighteenth row.—K 4, p 13, k 1, p 14, p 2 together; o and n twice; purl 1.

Nineteenth row.—Th o, n, k 10, o, k 5; o and n twice; purl 1, n, o, n, o, k 1, o, n, k 5, o, n, k 2.

Twentieth row.—K 4, p 12, k 1, p 13, p 2 together; o and n 3 times, p 1.

Twenty-first row.—Th o, n, k 9, o, k 7, o, n, o, k 3 together, o, n, o, k 3, o, n, k 8.

Twenty-second row.—K 4, p 26, p 2 together, o, n 3 times, p 1.

Twenty-third row.—Th o, n, k 8, o, k 4, p 1, k 4, over, s 1, k 1, bind, s 1, n, bind, pass the first slipped stitch over the last, o, k 5, o, n, k 3, o, n, k 2.

Twenty-fourth row.—K 4, p 17, k 1, p 8; o and n 3 times; p 1.

Twenty-fifth row.—Th o, n, k 8, o, k 3, n, p 1, n, k 3; o and n twice; k 1, n, o, n, k 7.

Twenty-sixth row.—K 4, p 15, k 1, p 6, p 2 together; o and n 3 times; p 1.

Twenty-seventh row.—Th o, n, k 7, o, k 3, n, p 1, n, k 3, o, n, o, k 3, together, o, k 5, o, n, k 2.

Twenty-eighth row.—K 4, p 14, k 1, p 5, p 2 together; o and n 3 times; p 1.

Twenty-ninth row.—Th o, n, k 6, o, k 3, n, p 1, n, k 3; o and n twice; k 9.

Thirtieth row.—K 4, p 12, k 1, p 7; o and n 3 times; p 1.

KNITTED BLOCK FOR A COUNTERPANE.

FIGURE No. 3.—Use knitting cotton or coarse linen thread, and steel needles of a suitable size. The square is knitted with 5 needles, but at first only 4 are used. Cast 3 stitches on each of 2 needles, and 2 stitches on a 3rd needle.

First round.—Knit plain.

Second round.—Th o, k 1; repeat all round.

Third round.—Knit plain. Then take the 5th needle and divide the stitches evenly on 4 needles.

Fourth round.—Th o, k 1; repeat all round.

Fifth round.—* Purl 1, k 5, p 1, k 1; repeat from * all round.

Sixth round.—* Th o, k 3, o, k 1, o, k 3, o, k 1 twist stitch (to knit a twist stitch put the right-hand needle in the back part of the stitch); repeat from * all round.

Seventh round.—* Purl 2, k 7, p 2, k 1; repeat from * all round.



FIGURE No. 3.—KNITTED BLOCK FOR A COUNTERPANE.

Eighth round.—* Th o, k 5, o, k 1, o, k 5, o, k 1 twist st; repeat from * all round.

Ninth round.—* Purl 3, k 9, p 3, k 1; repeat from * all round.

Tenth round.—* Th o, k 7, o, k 1, o, k 7, o, k 1 twist; repeat from * all round.

Eleventh round.—* Purl 4, k 11, p 4, k 1; repeat from * all round.

Twelfth round.—* Th o, k 9, o, k 1, o, k 9, o, k 1 twist; repeat from * all round.

Thirteenth round.—* Purl 5, k 13, p 5, k 1; repeat from * all round.

Fourteenth round.—* Th o, k 11, o, k 1, o, k 11, o, k 1 twist; repeat from * all round.

Fifteenth round.—Purl 6, k 15, p 6, k 1; repeat from * all round.

Sixteenth round.—* Th o, k 13, o, k 1, o, k 13, o, k 1 twist; repeat from * all round.

Seventeenth round.—* Purl 7, slip 1, k 1, pass slipped stitch over; k 13 n, p 7, k 1; repeat from * all round.

Eighteenth round.—* Th o, k 29, o, k 1 twist stitch; repeat from *.

Nineteenth round.—* Purl 8, slip 1, k 1, pass slipped stitch over; k 11, n, p 8, k 1; repeat from *.

Twentieth round.—Like 18th round.

Twenty-first round.—* Purl 9, slip 1, k 1, pass slipped stitch over; k 9, n, p 9, k 1; repeat from *.

Twenty-second round.—Like 20th round.

Twenty-third round.—* P 10, slip 1, k 1, pass slipped stitch over; k 7, n, p 10, k 1; repeat from *.

Twenty-fourth round.—Like 22nd round.

Twenty-fifth round.—* Purl 11, slip 1, k 1, pass slipped stitch over; k 5, n, p 11, k 1; repeat from *.

Twenty-sixth round.—Like 24th round.

Twenty-seventh round.—* Purl 12, slip 1, k 1, pass slipped stitch over; k 3, n, p 12, k 1; repeat from *.

Twenty-eighth round.—Like 26th round.

Twenty-ninth round.—* Purl 13, slip 1, k 1, pass slipped stitch over; k 1, n, p 13, k 1; repeat from *.

Thirtieth round.—Like 28th round.

Thirty-first round.—* Purl 14, slip 1, n, pass slipped stitch over; p 14, k 1; repeat from * all round.

Thirty-second round.—Like 30th round.

Thirty-third round.—Knit plain all round.

Thirty-fourth round.—* Th o, slip 1, k 1, pass slipped stitch over; repeat from * until within the last 2 stitches, then o, k 1, o, k 1 twist stitch.

Thirty-fifth round.—Knit plain all round.

Thirty-sixth round.—Th o, slip 1, k 1, pass slipped stitch over; * o, k 4, slip 1, k 1, pass slipped stitch over; repeat from * till within last 2 stitches; then o, k 1, o, k 1 twist.

Thirty-seventh round.—Knit plain.

Thirty-eighth round.—Th o, slip 1, k 1, pass slipped stitch over; * o, k 1, o, slip 1, k 1, pass slipped stitch over; k 1, slip 1, k 1, pass slipped stitch over; repeat from * until within last 4 stitches; then o, k 1, o, slip 1, k 7, pass slipped stitch over; o, k 1 twist stitch.

Thirty-ninth round.—Knit plain.

Fortieth round.—Over, slip 1, k 1, pass slipped stitch over; * o, k 3, o, slip 1, n, pass slipped stitch over; repeat from * until within last 6 stitches; then o, k 3, o, slip 1, k 1, pass slipped stitch over; o, k 1 twist stitch.

Forty-first round.—Knit plain.

Forty-second round.—Th o, k 2, * o, slip 1, k 1, pass slipped over; slip 1, k 1 pass slipped stitch over, o, k 1; repeat from * till within last 8 stitches; then o, slip 1, k 1, pass slipped stitch over; k 1, slip 1, k 1, pass slipped stitch over, o, k 2, o, k 1 twist stitch.

Forty-third, forty-fifth, forty-seventh and forty-ninth rounds.—Plain.

Forty-fourth round.—Th o, k 3, * o, slip 1, n, pass slipped stitch over; o, k 3; repeat from * 5 times more; then k 2, o, k 1 twist stitch.

Forty-sixth round.—Th o, k plain to the last stitch; then o, k 1 twist stitch.

Forty-eighth round.—Th o, slip 1, k 1, pass slipped stitch over; repeat until within last 2 stitches; then o, k 1, o, k 1 twist stitch.

Now turn the square and knit 3 plain rounds on the wrong side of the work. Cast off loosely.

Sew the squares together neatly on the wrong side. Tie in a fringe, or edge with knitted or crocheted lace.

CROCHETING.—No. 23.

ABBREVIATIONS USED IN CROCHETING.

l.—Loop.	h. d. c.—Half-double crochet.
ch. st.—Chain stitch.	tr. c.—Treble crochet.
s. c.—Single crochet.	p.—Picot.
d. c.—Double crochet.	sl. st.—Slip stitch.

Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. In the next space and repeat twice more from * (or last *) means that you are to crochet as follows: 6 ch., 1 s. c. In the next space, 6 ch., 1 s. c. In the next space, 6 ch., 1 s. c. In the next space, thus repeating the 6 ch., 1 s. c. in the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

LINEN TABLE DOILEYS, WITH CROCHETED BORDERS.

Among the pretty appointments for the dining table may be mentioned doilies for plates, finger bowls and tumblers or goblets. A variety of materials and methods are used in making them.

Some of the most popular ones are made of table linen and crochet, the linen, decorated with wash silk in Kensington designs, being used for the circular centers and the crochet for the borders. Twelve doilies of each of the three kinds of sets mentioned are usually made, but this number may be varied according to the time, taste, means and requirements of the mistress of the household. In this number of the DELINEATOR we give one design for a doily for each of the three sets named, and in following numbers will present other designs.

PLATE DOILY, WITH CROCHETED BORDER.

FIGURE No. 1.—Cut the linen center $6\frac{1}{2}$ inches in diameter and closely button-hole its edges with white wash silk. Use the same material for embroidering the center in the Kensington outline-stitch.

To begin the border:

First round.—3 chain for 1st double crochet, then 1 double crochet in each loop of every button-hole stitch; close with a single crochet.

Second round.—5 chain, skip 1 double crochet of last round, 1 single crochet in the next, 5 chain, skip 1 double crochet of last round, 1 single crochet in the next, 5 chain, skip 1 double crochet of last round, 1 single crochet in the next, 12 chain, 5 single crochets in the 1st 5 stitches made of 12 chain, 1 single crochet in the next double crochet of last round and repeat.

Third round.—Fasten the thread in 1st stitch of point. * 5 chain, 1 single crochet under 7-chain of point. Repeat from * 4 times more; 5 chain, 1 single crochet in next point. Repeat around the work.

Fourth round.—Fasten the thread in 3rd stitch of 5-chain between the points of last round, 15 chain, 1 single crochet in 3rd stitch of 5-chain between the points of last round. Repeat.

Fifth round.—1 single crochet in each of 15 chain of last round, 12 chain, 1 single crochet in each of the 1st 5 stitches made of 12 chain. Repeat.

Sixth round.—Slip-stitches to the 8th of 15 single crochets of last round, 12 chain, 1 single crochet in each of the first 5 stitches of 12-chain, 5 chain. * 1 single crochet in point, 5 chain, repeat from

* 4 times more. 5 chain, 1 single crochet in 8th stitch of 15 single crochets of last round. Repeat.

Seventh round.—Fasten the thread in the point of 7 chain of last round, 6 chain, 1 single crochet in the 3rd of 5 loops of next point, 6 chain, 1 single crochet in next point of 7 chain. Repeat.

Eighth round.—1 single crochet in 5th of the 6 chain of last round, skip the 6th and 1st of the next 6 chain, 5 single crochets in next 5 stitches, 9 chain, 1 double crochet in 4th stitch of chain from hook, 2 chain, 1 double crochet in same stitch of chain, 2 chain, 1 double crochet in same stitch of chain, 1 single crochet in each of the first 4 stitches made of 9-chains. Repeat.

Ninth round.—1 single crochet in the 6th stitch of 10 single crochets of last round, 7 chain, 1 single crochet in 1st loop of point, 5 chain 1 single crochet in same loop, 5 chain, 1 single crochet in same loop, 5 chain, 1 single crochet in same loop, making 3 loops. Repeat in each of the other two loops of points, 7 chain, 1 single crochet in 6th stitch of 10 single crochets of last round. Repeat.

FINGER-BOWL DOILY, WITH CROCHETED BORDER.

FIGURE No. 2.—The center for this doily is also of linen finished with

button-hole stitching and Kensington work. It is $3\frac{1}{2}$ inches in diameter.

First round.—Make 3 chain for 1st double crochet, then 1 double crochet in each loop of button-holes.

To make the Wheels: *First round.*—9 chain, join with single crochet to form a ring.

Second round.—5 chain (for 1 treble crochet), 2 treble crochets under 9-chain; leave the last stitch of chain and last loop of each treble crochet on the hook, put the thread over the hook and draw through 2 loops, thread over, draw through two loops, thread over, draw through all; 5 chain, 3 treble crochets under 9-chain, 5 chain. Repeat 7 times more; close with slip stitch. Make slip stitches to 3rd of 5-chain.

Third round.—7 chain, 1 single crochet in 3rd stitch of 5-chain of last round. Repeat 8 times more.

Fourth round.—1 single crochet under 7-chain of last row, 3 chain, 2 double crochets under same 7-chain. * 6 chain, 1 single crochet in 2nd stitch of chain, 1 double crochet under same 7-chain. Repeat from * twice more; 3 double crochets under same 7-chain, 3 double crochets under next 7-chain, 3 picots (6 chain, 1 single crochet in 2nd stitch of chain to form picot), 1 double crochet between each 3 double crochets under same 7-chain. Repeat.

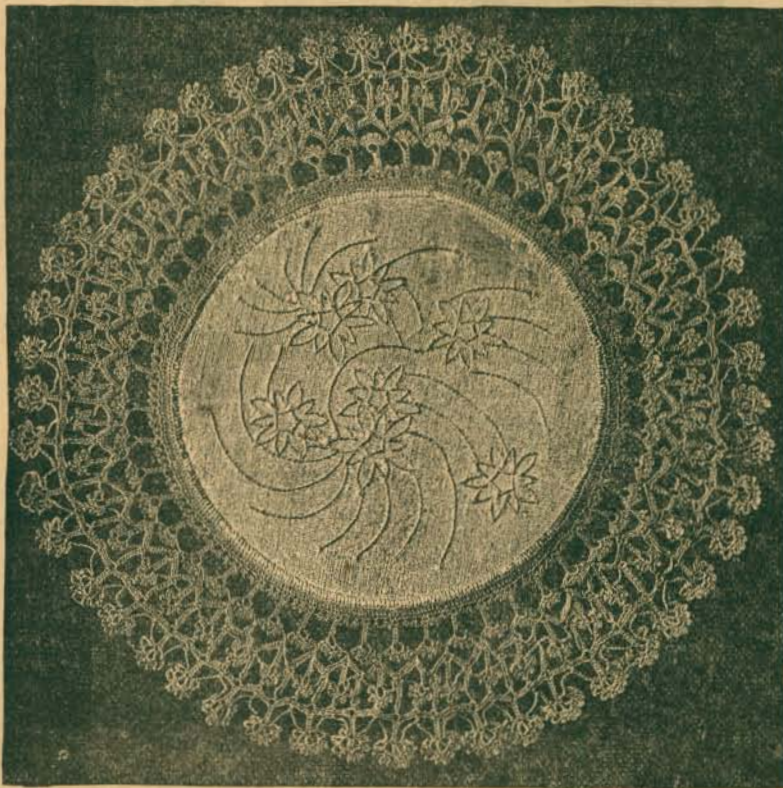


FIGURE No. 1.—PLATE DOILY, WITH CROCHETED BORDER.

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To join the Wheels.—Complete to the 2nd picot of the 8th scollop, instead of which make 2 chain, 1 single crochet in corresponding 2nd picot of next wheel, 2 chain, 1 single crochet in 1st stitch of previous 2-chain, 1 double crochet under 7-chain, 1 picot, 3 double crochets. Repeat. Join them all, having 3 scollops above the joining and 2 below.

Make 7 single crochets in 7 double crochets around the center; join 2nd picot to center with single crochet, 1 single crochet in

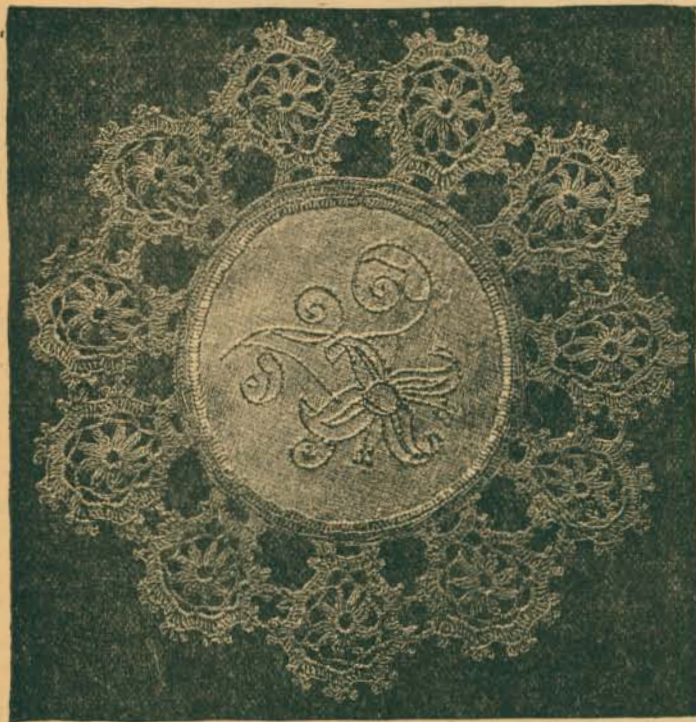


FIGURE NO. 2.—FINGER-BOWL DOILY, WITH CROCHETED BORDER.

next double crochet of center; join 3rd picot, 4 single crochets in next double crochet of center, join with single crochet to 1st picot of next scollop, 1 single crochet in next double crochet of center, 1 single crochet in 2nd picot. Repeat. The single crochets between the wheels will vary according to the number of double crochets around the center.

TUMBLER OR GOBLET DOILY, WITH CROCHETED BORDER.

FIGURE NO. 3.—Cut the circle of linen 2½ inches in diameter and finish, the same as the other doilies, with button-hole stitches and Kensington work in wash silk.

First round.—3 chain for 1st double crochet, and 1 double in each loop of button-hole stitches; join with a slip stitch.

Second round.—2 knot-stitches. (To make a knot stitch, draw the loop up a quarter of an inch, catch the thread and pull through; then put the hook between the drawn loop and the thread just pulled through, catch the thread and draw through again, thus making two stitches on the hook; catch the thread, draw through these two stitches to form the knot.) Skip 6 double crochets of last round, 1 single crochet in the next, make 2 more knot stitches, skip 6 double crochets of last round, 1 single crochet in the next. Repeat. At the finish make 1 knot stitch, fasten with single crochet in the single crochet between the first two knot stitches.

Third round.—7 chain, 1 single crochet in single crochet between next 2 knot stitches. Repeat.

Fourth round.—3 chain; 2 double crochets, 2 chain, 2 double crochets in 4th stitch of 7-chain of last round; 3 chain, 1 single crochet is single crochet of last round. Repeat.

Fifth round.—4 chain, 6 double crochets with 1 chain between under 2-chain of last round, 4 chain, 1 single crochet in single crochet of last round. Repeat.

Sixth round.—Slip-stitches to 1-chain between 1st and 2nd double crochets of last round, 9 chain, 1 single crochet in 4th stitch of chain to make a picot (3 of the chain making 1 double crochet), 1 double crochet in 1-chain between 2nd and 3rd double crochet of last round. * 6 chain, 1 single crochet in 2nd stitch of chain, 1 double crochet between 3rd and 4th double crochets; repeat from * twice more; 3 chain, 1 double crochet under 1-chain between 1st and 2nd double crochets of next scollop. Repeat.

CROCHETED WORK-BASKET.

(No Illustration.)

This basket is made of very fine macramé cord and narrow ribbon. It may also be made of Kensington crochet-twine.

To make the Basket.—Make a chain of 3 and join to form a ring. Work round and round in single crochet, widening often enough to make the work perfectly flat, and work until the bottom is 6¼ inches in diameter. Then crochet 3 rows perfectly plain, that is, without widening, to start or shape the sides. Then make a row of close treble crochets in every 3rd stitch of the last row, with 2-chains between. Above this make 3 rows of single crochets.

Then make 4 double crochets in every 4th stitch of the last row; make another similar row, taking up the 4 doubles between the 2nd and 3rd doubles of each group underneath. Now make 3 more rows of the single crochets, 1 row of the trebles, and 5 more rows of singles to complete the sides of the basket.

Make a strap for each side of the basket, 4 single crochets wide and 2½ inches long, and fasten them midway between the top and bottom and exactly opposite each other.

To make the Cover.—Begin like the basket and work single crochets until the circle is 1½ inch in diameter.

Now make a row of trebles in every other stitch with 2-chains between.

Then make 3 rows of singles, widening when necessary, 2 rows of doubles like those at the side, placing the groups of the 1st row in every 3rd stitch; 2 rows of singles; 1 row of the trebles arranged to make the work lie flatly; then 2 rows of singles, widened as needed, and then 7 rows, perfectly plain, for the sides of the cover. Then add an edge made of 5-chains caught in every 3rd stitch with a single crochet.

Now make some starch, very thick, and after thoroughly wetting, rubbing and wringing out the basket, and its cover, draw them over the box or form you are to use for stretching and drying them on.

The box used for stretching the basket described was an ordinary wooden salt box, the box being used for the basket-portion and its cover for the basket-cover. Great care must be used in stretching the articles on smoothly and evenly. When thoroughly dry, carefully remove the articles; and to do this a knitting needle or some fine implement may have to be used, as the articles will probably stick to the box. After they are removed, slip them back on again and then brush over them with shellac; let them dry once more. The handles are pressed around twist spools. Run narrow ribbon in the treble-crochet rows, tying that in the small circle in the cover in a bow.

If in crocheting a basket by these directions the dimensions given should be enlarged in consequence of the cord being coarser than that here used, it will be well to shape the basket to any other kind of stretching and drying box that will serve the purpose, for if the diameters of the top and bottom of the basket are larger than those given, the salt box mentioned would be too small to use for stretching and drying.

If preferred, gilt, or enamel paint in tints may be used in place of the shellac. The basket may be washed and re-stiffened whenever needed.



FIGURE NO. 3.—TUMBLER OR GOBLET DOILY, WITH CROCHETED BORDER.

WHAT YOU MAY DO.

SUGGESTIONS FOR CHURCH FAIRS AND BAZAARS.

With the quiet that always follows the busy holiday season comes increased leisure for charitable work, and many a woman is now earnestly endeavoring to discover a novel and effective method of raising much needed funds for church or hospital or some other praiseworthy object. Suggestions are here given regarding what others have done or are about to do to make money for religious or charitable purposes; and we hope that every reader who is perplexed to decide just what direction her efforts shall take, will find among the plans mentioned below at least one that will be suited to her circumstances and the means at her disposal.

When a comparatively small sum of money is needed, a bazaar or fair held in a private house will usually be found the quickest and easiest method of raising it. A small admission fee should be charged, and fancy-work, candy and flower tables, an ice-cream booth, a "fish-pond" and other well known "attractions" should be arranged to contribute the bulk of the profits. Nearly everybody knows how to conduct such a bazaar, and yet a few suggestions may be of assistance to many women who have had no experience in arranging affairs of this kind. If all or the greater part of the candy offered is home-made, it will sell more readily than purchased confectionery and will yield a much larger gain. Successful amateur candy-makers are now to be found in nearly every community; and even if such aid cannot be secured, any skilful cook, with the aid of a work like "The Correct Art of Candy-Making at Home," published by us at 6d. or 15 cents, will be able to produce the purest and most delicious of confections with very little trouble. It is a good idea to sell at the candy tables dainty little recipe books that tell just how all the goodies are made. These books may be easily and quickly prepared. For the inside of each use four sheets of ordinary writing paper, and upon them write the recipes. Two squares of cartridge or any other heavy paper will make excellent covers, and the whole may be tied together with a bow of narrow ribbon. On the front cover write the words "Sweets to the Sweet," "Candy Recipes" or any other title that may suggest itself; and if the maker is skilled with the brush, a spray of flowers or some other pretty design may be added. An extra charge may be made for hand-painted books, but it is a mistake to ask too much for plain ones, since more money can be realized by offering them for a moderate sum.

House fairs are not public. Invitations are sent or presented to the friends of those participating, and very satisfactory results are generally attained. It is advisable to give a house fair a name, such as "The Lemon Fair," at which the draperies and decorations are white and lemon-yellow; "The Chocolate Fair," at which chocolate in many forms is the most prominent of the dainties offered, and the ornamentation is done in chocolate and yellow; or "The Grape Festival," at which purple and green are the colors used in trimming the tables and booths, and the waitresses are clad in green-and-purple gowns, with a bunch of green grapes fastened to the breast of each. These grapes may be made of green tissue paper and a little wire, with cotton for stuffing.

At a recent "Lemon Fair" not the least of the attractions was a "Lemon Fortune Tree." The tree was an ordinary pine, and from its branches were suspended a number of lemons made of yellow cambric stuffed with cotton. Half the tree was arranged for children and half for "grown ups," and the lemons were sold for ten cents apiece. Each lemon intended for an adult contained a paper bearing a statement of the purchaser's future fortune; while the fruit provided for juvenile delectation contained favors, such as tiny dolls, marbles, tops and other toys.

On the same plan may be made a "Fortune Tree" for a fair in Easter week. The "fortunes" on the tree will be concealed in eggshells painted to represent heads. If artistically decorated, these eggs will make pretty souvenirs and will readily sell. As most young girls nowadays can paint with more or less skill, the preparation of the eggs should not be a difficult matter. The shells should be saved in the kitchen for some days before they are to be decorated, so that eggs will not have to be purchased for the purpose. The contents of each shell are removed through a moderately large opening at the large end. Shells that have been boiled with coffee grounds have a fine brown tone and are excellent for making Indian chiefs or Turks. After they have been boiled they should be washed in hot water and soda and dried thoroughly. The white shells take water-colors satisfactorily, but the dark ones do not, and should, therefore, be decorated with oil paints. Hats, turbans and bonnets are made of silk, hair is imitated with old fur, ravelled rope, cotton or wool, and miniature beards and

moustaches make the heads very funny. Use white glue for securing the hats, beards, etc.

It is desirable to have as great a variety of faces as possible. There may be typical Irishmen with quaint, good-humored faces, sandy-haired Scotchmen wearing Tam O' Shanters, prim old maids, *pater familias* as he looked when last month's bills came in, pretty milk-maids in sun-bonnets, crying babies in lace caps, soldiers, sailors, and a score of other types. A clown has a pointed cap; and a nun's face should have a gentle expression and should be surmounted by a piece of white muslin and a square of black veiling folded around the egg in regulation fashion. Santa Claus in a bright-red cap is sure to delight the little folks, and the supply of this design should be plentiful.

Each "fortune" should be clearly written on a slip of paper measuring two inches by three, and this should be tightly folded lengthwise and tucked into a slit cut in the cap or hat, half an inch being allowed to project. Each egg is suspended from the tree by means of a loop of black thread attached to the back of the head-covering. A few paper bags will be needed for wrapping the eggs when sold. If the fair fortune-seller is dressed as a witch in a scarlet-and-gold gown, buckled shoes, and a tall, pointed black hat covered with cabalistic figures, she will surely sell all the fruit on her magical tree.

At a "Snow Fair" held in a small hall the decorations consisted of white draperies and branches of cedar sprinkled with spar that glittered like snow. The waitresses had dresses of Canton flannel made up with the rough side out and sprinkled with the spar; and each wore a sprig of cedar. Altogether the wintry effect was very realistic.

For a "Rainbow Fair," which was obviously a large one, the prismatic colors were provided in cheese-cloth. The booths were each draped with a single hue, and the colors were arranged in the order in which they occur in the spectrum—red, orange, yellow, green, blue, indigo and violet. The softer tones of each color were prettily introduced to produce a shading at each side of the strong central hue. When the tables are really covered booths that are separated by upright pieces of wood with cross-pieces above, it will be found much easier to produce a pleasing effect, as the framework can be wrapped with strips of gay material, and festoonings may be arranged across the front. Tacks and hooks inserted in the posts will arrange for an advantageous display of many of the articles on sale.

A "Cake Festival" recently arranged by an ingenious woman was a surprisingly remunerative affair and necessitated comparatively little work. The only articles offered for sale, besides coffee, chocolate and ice cream, were cakes of all kinds, with recipes for making them. Each of those interested promised her contributions days ahead, and sent her recipes to the person having that part of the work in charge. At small tables cake was served in slices, with either coffee, chocolate or ice-cream. Cakes were temptingly displayed on large tables and were sold by the slice, pound or whole cake, or by the dozen in the case of the small varieties. Whole cakes were attractively wrapped for the purchasers in white paper, while the smaller quantities were put in fancy paper bags or in boxes, or else were folded in small squares of pale-tinted paper, which were just large enough to hold one or two slices nicely. The latter wrappings were used when the customer wished to test his purchase at once. In addition to the recipe books, there were offered single recipes telling just how each cake was made. The booklets showed a simple decoration on the outside, with the date of the festival; while the single recipes were gotten up in various odd and attractive ways. The committee limited the variety of large cakes to the following: delicate, white, pound, sponge, orange, fruit and loaf cakes; while the list of small cakes included ginger-snaps, sugar cookies, lemon tea-cakes, cocoanut cakes and crullers. The charges were not exorbitant, and every cake was sold.

Another successful money-raising scheme was called "A Clipping Party." The very name attracted people to the parlor of a large hotel, which had been kindly loaned for the occasion. The manner in which the articles were sold was unique, and suggested the name of the party. Each article was wrapped in paper and the parcel suspended over the sales table from a framework consisting of a wooden upright at each end and a cross-bar at the top. The purchasers bought the packages without knowing the nature of their contents, but each one was assured that his or her selection was worth the price paid. As each parcel was bought the

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attendant clipped it loose from the framework with her scissors. There were a variety of tables, the packages costing from twenty-five, fifty, seventy-five cents and a dollar apiece. The parcels were wrapped in pink, blue, white or green paper and suspended by cotton lute-string ribbons matching the paper in hue, and the effect was very pretty, while requiring only a moderate outlay.

A good result may be obtained at a large fair by naming the tables after the days of the week, and selling at each articles suggestive of its particular day. A color should be chosen for each table. The management of a fair of this kind requires a great deal of labor and forethought. The object to be benefited should appeal so strongly to the general public, that shop-keepers will be willing to send articles to be sold on commission, and to take back all not disposed of. A city hospital or some other unsectarian object would thus appeal to all sorts and conditions. Each attendant should be dressed in white, with a bow of ribbon in her hair and another on the left side of the bodice, the ribbon being chosen in the color assigned to the table to which the attendant belongs.

At the Sunday table, which should be draped in white, should be sold bibles, prayer-books, hymnals, book-marks, prayer-book bags, pictures of the various churches in the town, white ties for gentlemen and any other religious goods deemed appropriate. Here also may be offered stationery, calendars, photograph-frames and any other articles that do not belong strictly to the other tables and will help to fill this one.

The Monday table should be decorated in rose-color or strawberry, the attendants wearing bows to match. At this table should be presented all sorts of articles used on Monday. Here should be at least one real wash-tub, and children's wash-tubs for purifying dolls' cloths will provide a sufficiency of this line of goods. Then there should be clothes-pins, one wringer, one wash-board, floor and dish mops, soap, balls of bluing, wash-cloths, dish-towels, clothes-pins, aprons, etc. At this table should also be served the lemonade.

Tuesday's table should have blue drapery. Here are sold flat-irons, ironing-boards of all sizes, iron-holders, towel horses, dainty laundry-lists, beeswax for ironing, soiled-clothes bags and clothes-baskets.

Yellow is the color for Wednesday's table. Wednesday is "baking day," and among the articles on the table may be cooking pans, wooden butter-moulds, holders to remove cake from the oven, biscuit and cookie cutters, etc. Cake, chocolate, coffee and ice-cream should be provided at this table.

Thursday's table should be pink, and on it may be displayed brooms of all kinds and sizes, from that intended to cleanse dolly's little house to the one designed to sweep mamma's parlor carpet. Here also should be dust-pans, dusting caps, bags for dusters, cheese-cloth and feather-dusters; and a multitude of aprons should be offered, from the plain blue or brown gingham to the daintiest protector for my lady's best dress. Fancy aprons of cream-colored scrim are very pretty. Such an apron may be made of a single width, with a hem all round put in with hemstitching done with pink silk. The hem across the top should be deep enough to admit a pink ribbon an inch and a half broad, which will serve as a belt, the scrim being shirred on the ribbon when in position.

Friday's color is lilac; and on the Friday table is found everything that suggests "mending day." Here is exhibited all the fancy-work not on the other tables, together with thread, needles, pins, work-bags, etc.

Saturday's table is in green. This is the play table, and green suggests the fields that make the happiness of the small boy or girl so complete on Saturday. At this table are found toys of all kinds, knitted reins with jingling bells, games, and, above all, a huge shoe covered with green cambric, from which the veritable "old woman" who "had so many children she didn't know what to do," sells those same children. The dolls should be of all sizes, and the part of the "old woman" may be taken by a little girl dressed like this troubled soul in a peaked hat, high apron, etc. At this table should also be sold candy and flowers. Among the latter, besides the regulation *boutonnieres*, should be growing plants, hyacinths principally, that will blossom in the early Spring.

All articles unsold at half-past nine at night, except those which are to be returned to dealers, should be disposed of at auction. A fair of this kind involves a large amount of detail, but the returns are sure to be gratifying.

One of the attractions at a fair that is soon to be held in one of

our large towns will be a "Silhouette Corner." This will be arranged as a separate room or booth, and an admission fee of ten cents will be charged, while for ten cents additional anyone can have a silhouette cut. A skilful young lady will do the cutting, and a second will hold the subject's head in proper pose. It is obvious that in such a "Corner" the lights must be carefully arranged that the shadows of the heads may be cast properly. The patrons of the sterner sex, who always expect to spend about so much money at a fair, will contribute liberally to the success of the "Silhouette Corner."

At another fair one of the specialties is to be a "Colonial Room," in which a light luncheon will be served. Quite a large portion of the floor space will be given over for this purpose, and the outside of the booth will be attractively decorated, while the words, "A Lunch with Miles Standish" will be placed conspicuously over the doorway. A small admission fee will be charged, Miles Standish himself taking the money at the door. The room will be furnished after the old colonial style. At one end will be a large fire-place, with crossed muskets above, and a spinning-wheel and flax before the fire. For this fire one of the imitations of blazing logs in which gas is burned will be used. Herbs, bunches of peppers and curing hams will be hung from the rafters across the room; and even the wooden settee will not be wanting in the chimney corner. The other sides of the room will be hung with flags and the arms of the six New England states. On the long table, which will be attended to by prim Puritan maidens, will be spread an array of the good things supposed to constitute a colonial feast—baked beans, pumpkin pies, mush and milk, doughnuts, cider, etc. Three or four small tables will be added, at which guests may be seated in parties to enjoy this old-time menu.

Still another very successful feature at a recent fair was a "Tea-Room." This was most daintily trimmed in pink and white, and the waitresses wore gowns to match. In the "Tea-Room" was served a luncheon consisting of tea, coffee, sandwiches and cake; and the cup and saucer used by each guest were for sale for a small additional sum and were invariably taken as souvenirs. Here also were sold tea-pots, tea-kettles (small ones for afternoon tea), tea-strainers, tea-towels—in fact, anything and everything pertaining to the making and drinking of tea. Not the least attractive of the articles vended was tea of various qualities put up in pound and half-pound packages. Oolong, Foochow and Formosa were thus offered at prices ranging from fifty cents upward.

At a fair lately attended by the writer a very profitable specialty was the dancing of the "Bellamy Quadrille." A separate room was given up to this entertainment, and fifteen cents was charged for admission. On the programme of the fair it was announced that the quadrille would be danced at 7.30, and once every half-hour thereafter until ten o'clock, making six presentations of this funny dance, which was performed by eight young girls having long, flowing hair. Each had her hair combed down straight and brought over the top of the head so as to hang down across the face, entirely obscuring it from view, although the girl herself could see through the hair quite plainly. The hair was secured in this position by tying it around the neck and passing the ends underneath the dress. At the back of the head was fastened a mask that represented a girl's face as closely as possible. Thus disguised the girls danced the plain quadrille as described in the dancing lessons in the December and January *DELINEATORS*. They stood with their faces toward the other dancers, but the masks gave them the appearance of looking backward, whence the name of the dance. It is needless to say that the effect was singularly confusing. The heads, faces and bodies seemed to be in the right places, but the arms below the elbows pointed the wrong way, the feet were turned backward, and, most puzzling and confusing of all, when the dancers advanced toward one another they seemed to advance backward, yet with perfect precision. Returning to their places, they seemed to be facing toward them, and when they bowed, it looked as though they bowed backward, with their faces looking upward. Altogether the dance was a most amusing entertainment, and the room was filled at every performance.

We have mentioned only a few of the many *fin de siècle* methods of amusing the public for the sake of sweet charity. She is a wise manager who does not ask too much for fancy-work articles, who changes low admission fees, and who always has something especially attractive for the children. The grown people are sure to be enthusiastic if the children are. BLAIR.

SMOCKING AND FANCY STITCHES.—Under this title we have published a carefully prepared 32-page pamphlet devoted to the illustration and description of the English and American methods of Smocking, and also of numerous Fancy Stitches that may be appropriately used in connection with smocking, as well as independently, for the decoration of various garments. Among the stitches thus presented are Plain and Fancy Feather-Stitching, Cat-Stitching

and Herring-Bone, Briar, Chain and Loop Stitches. The work also offers numerous suggestions for the tasteful application of smocking to different articles of apparel; and a separate and especially interesting department is devoted to illustrations and directions for many new and original designs in Cross-Stitch for embroidering garments made of checked gingham, shepherd's-check woollens and all sorts of plain goods. Price, 6d. or 15 cents.

DRAWN-WORK.

ARTICLE XXIX.

INFANTS' SHIRT, DECORATED WITH DRAWN-WORK AND LACE.

FIGURES Nos. 1 AND 2.—This dainty garment may be made of linen lawn or any of the fine fabrics suitable for infants' underwear. The lace used in trimming the edges is of the torchon variety in a very fine quality.

In making the shirt a most important item is the cutting out of the

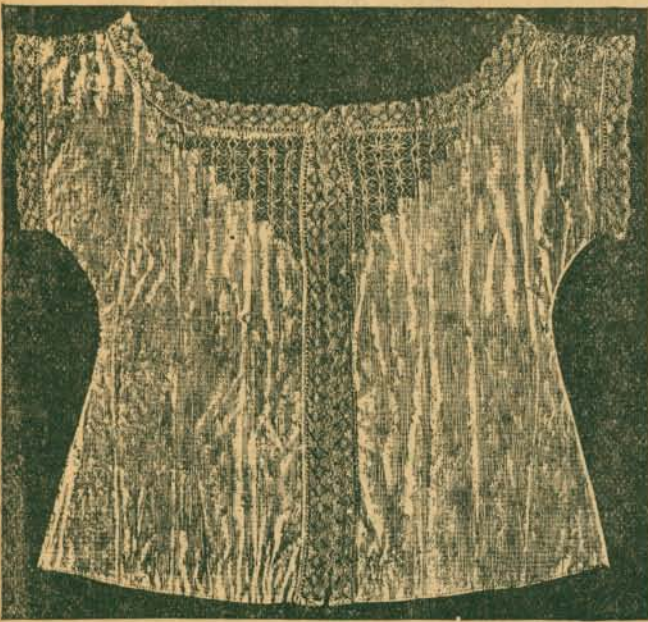


FIGURE NO. 1.—INFANTS' SHIRT, DECORATED WITH DRAWN-WORK AND LACE.

garment, which should be done as follows: Having obtained or made your pattern of the size desired, lay each portion to be decorated upon a square-cornered section of the linen, and with a pencil mark the outline of the garment, but *do not cut the outlined portions out until the drawn-work is completed.* Next draw the threads, *always keeping within the outlined portions.* Next fasten each section, as worked, in a frame (which could not be conveniently done if the garment were cut out at the outlines), and then fill in the drawn-work according to the details seen at figure No. 2. Then remove the work from the frame, and cut the garment out just far enough outside of the outline to allow for a very tiny hem on every edge. Make this hem along the edges, and then by a dainty, fancy herring-bone stitch unite the hems on the front and back sections under the arms. Finish the edges with fine torchon or Valenciennes lace, which may be carried down the overlapping front edge or down both edges.

There is no daintier finish for the yoke of a little shirt or that of a slip or a robe for day or night wear than drawn-work, and as it is really a part of the garment so decorated, it possesses the advantage of as perfectly enduring the frequent ordeals of the laundry which an infant's wardrobe must necessarily encounter as the fabric itself—a recommendation which cannot be attached to many of the decorations used for such garments.

Robes and slips so ornamented may have their skirt portions elaborated by broad bands of drawn-work matching the yokes and made between clusters of tucks above a deep hem, or above the hem alone; and both hem and tucks may be finished by hem-stitching.

Dainty yokes may be made of clusters of hand-run fine tucks alternating with strips of drawn-

work, which should be made in the fabric between the clusters. It is not advisable to make the tucks on a sewing-machine, as such work, unless the tension of the machine is under perfect control, is liable to draw or pucker and thus disfigure the completed work.

CORNER FOR A CARVER'S OR TRAY CLOTH.

FIGURE No. 3.—This engraving shows the corner of a carver's or tray cloth made of white linen of firm but light texture. The work is so clearly shown that no details will be necessary for anyone who is accustomed to making drawn-work. Special details have been given in previous issues of the DELINEATOR, and also in our book on *The Art of Drawn-Work*, for each of the designs used in decorating the corner, so that the amateur will experience no difficulty in obtaining exact instructions, if she desires them, for this piece of work. The maker of a cloth like this one must remember that the engraving represents the work only about half-size, but the details referred to are given in their full size.

DESIGN FOR A BUREAU-SCARF.

FIGURE No. 4.—The scarf from which this engraving was copied was made of linen of the weave illustrated, and was about sixty inches long and seventeen wide. A very pretty design was

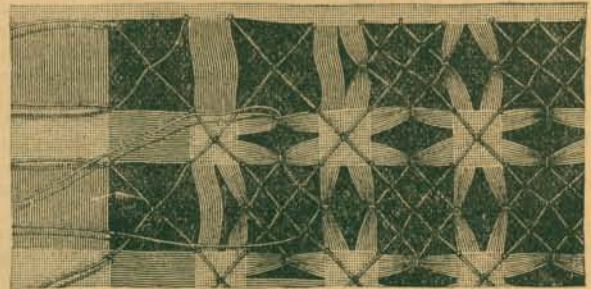


FIGURE NO. 2.—DETAIL FOR DRAWN-WORK ON INFANTS' SHIRT.

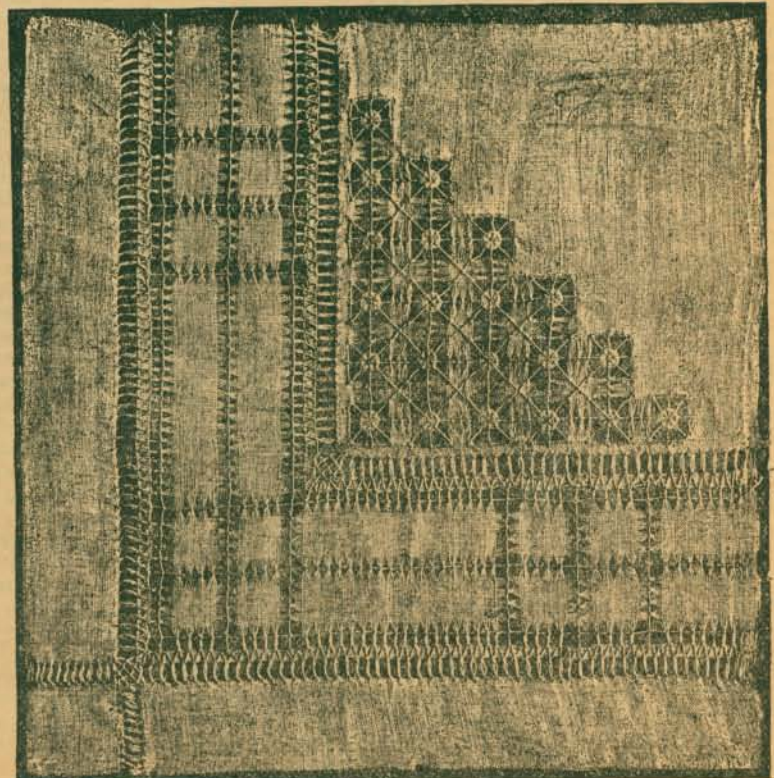


FIGURE NO. 3.—CORNER FOR A CARVER'S OR TRAY CLOTH.

stamped upon it between the ends, to be embroidered in outline
stitch in colored wash-embroidery silks.

The drawn-work portion is here given in full size, so that no diffi-

This design could be applied to towels, and without the fringe
to various articles of household use. If desired, the knotting
could be done with red or blue cotton or linen, and threads

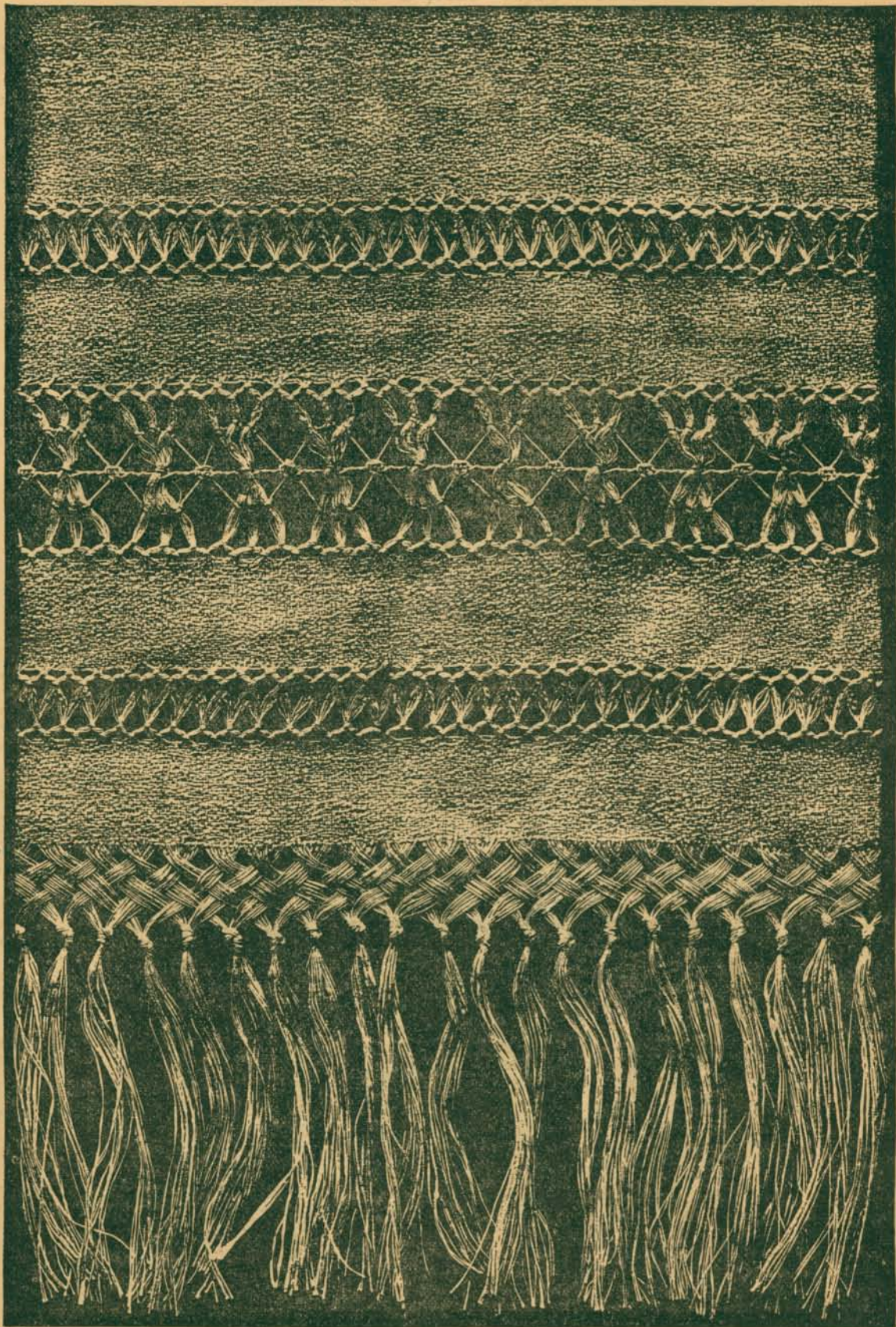


FIGURE NO. 4.—DESIGN FOR A BUREAU-SCARF.

culty will be experienced in following it or in knotting the fringe. All
of the knotting is simply done, but the result is extremely effective.

of the same could be incorporated with the fringe by drawing
them into the fabric with a needle or a crochet hook.

MODERN LACE-MAKING.

FAN OF MODERN LACE.

FIGURE Nos. 1 and 3.—A very handsome fan like the one shown at figure No. 1 may be made by copying the design given at figure

results. Having made the covering for the fan, it is better to place the final detail of applying it to the frame or sticks in the hands of the professional fan-maker, who will properly, neatly and securely mount the lace. Ivory or mother-of-pearl sticks are the most ap-



FIGURE NO. 1.—FAN OF MODERN LACE.

No. 3. This design will have to be enlarged to suit the frame-work or sticks selected or already possessed, but that will be an easy matter for anyone accustomed to lace-making or designing. If, however, the worker cannot vary the size of the design, she may cut a pattern as large as she wants the lace portion of the fan to be and send it with the design to a professional lace-maker, who for a small sum will reproduce the design to fit the paper pattern. It will be observed that the braid selected is very fine and that the main beauty of the work consists in the "filling in" which is done with close lace stitches. It would be impossible to give these stitches in this article, but in our book on *The Art of Lace-Making* various intricate and simple stitches are illustrated and explained, among them being many of the stitches seen in the fan. The clever worker, having mastered the conventional stitches found in the book, will be able to copy any variation seen in designs for lace, and also to invent or originate many others. In this way the making of elaborate lace becomes a comparatively easy matter, as the worker will not need to confine herself to a set of instructions or designs, but may draw upon her fancy for some of her prettiest

appropriate for the lace; and for the tassel it will be well to substitute a white satin ribbon two inches wide and a yard and a half long, tying it in a handsome bow and leaving a loop to slip over the arm. Such a fan makes an exquisite wedding present at much less expense than a fan of the same quality purchased at a fashionable shop.

The frame of any handsome fan which has seen active service, and whose covering has become soiled or worn, may be utilized in making a lace fan, and the old covering will serve as a pattern for the size and shape of the new lace-work.

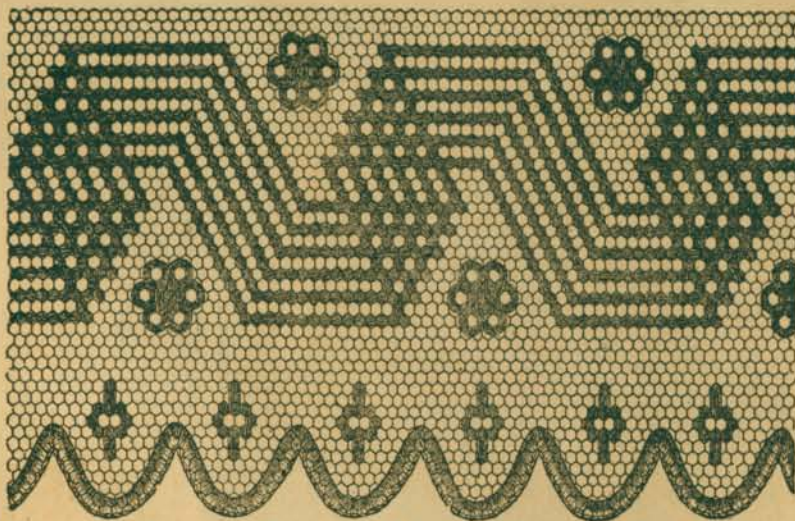


FIGURE NO. 2.—DESIGN FOR DARNED-NET EDGING.

DESIGN FOR
DARNED-NET
EDGING.

FIGURE No. 2.—This design is a very popular one and is easy to follow. India linen floss is the best material to darn with, as it presents the effect of silk and will wash very nicely, thus making

the lace suitable for articles of apparel that are to be laundered.

The Grecian portion of the design is pretty for an insertion made to match the edging. Colored linen floss is sometimes used in darning edgings and insertions, and also scarfs and tidies made of net. Articles that are not to be laundered may be darned with fancy silk flosses.

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CHILD LIFE.—CHAPTER XII.

PRECOCIOUS AND PERT CHILDREN.

Artlessness is one of the greatest charms of childhood, and it is a deplorable fact that as the years go by we see less and less of this attribute, except in those little folks whom we carelessly call "old-fashioned." We should be devoutly thankful that there are a few such children left.

Precocity is almost as undesirable in the young as dulness, save when the body has been developed in an equal ratio with the mind. If this is the case, there need be no fear that the child is "too smart to live."

We are told by a French writer that Pope wrote his "Ode to Solitude" when only ten years of age; at the age of eight Grotius wrote Latin poetry, and Hobbes a Latin tragedy at eleven; and one of Cicero's great orations was written when he was only thirteen. It is also said that the majority of great artists were very precocious children.

True as these statements

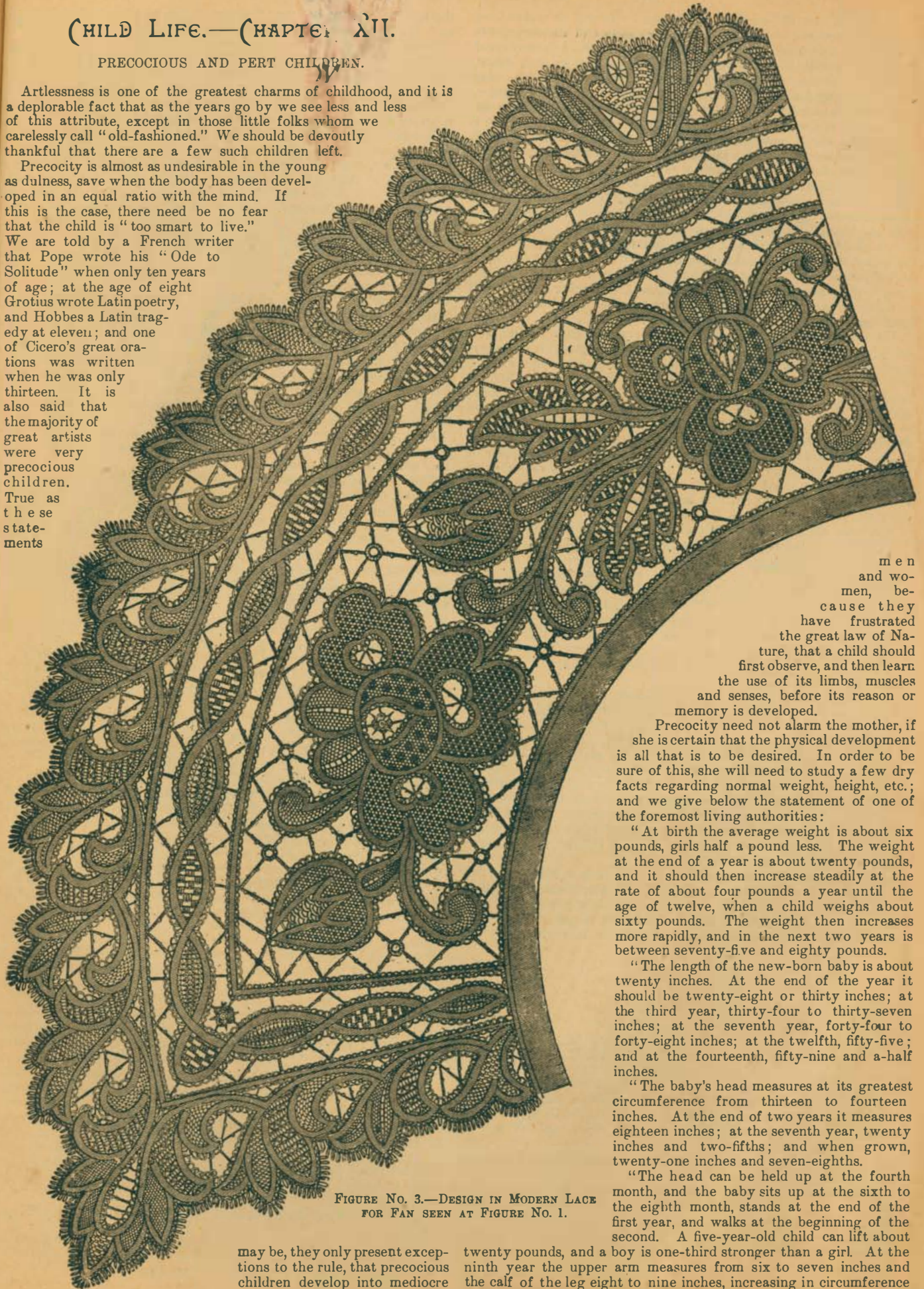


FIGURE NO. 3.—DESIGN IN MODERN LACE FOR FAN SEEN AT FIGURE NO. 1.

may be, they only present exceptions to the rule, that precocious children develop into mediocre

twenty pounds, and a boy is one-third stronger than a girl. At the ninth year the upper arm measures from six to seven inches and the calf of the leg eight to nine inches, increasing in circumference

men and women, because they have frustrated the great law of Nature, that a child should first observe, and then learn the use of its limbs, muscles and senses, before its reason or memory is developed.

Precocity need not alarm the mother, if she is certain that the physical development is all that is to be desired. In order to be sure of this, she will need to study a few dry facts regarding normal weight, height, etc.; and we give below the statement of one of the foremost living authorities:

"At birth the average weight is about six pounds, girls half a pound less. The weight at the end of a year is about twenty pounds, and it should then increase steadily at the rate of about four pounds a year until the age of twelve, when a child weighs about sixty pounds. The weight then increases more rapidly, and in the next two years is between seventy-five and eighty pounds.

"The length of the new-born baby is about twenty inches. At the end of the year it should be twenty-eight or thirty inches; at the third year, thirty-four to thirty-seven inches; at the seventh year, forty-four to forty-eight inches; at the twelfth, fifty-five; and at the fourteenth, fifty-nine and a-half inches.

"The baby's head measures at its greatest circumference from thirteen to fourteen inches. At the end of two years it measures eighteen inches; at the seventh year, twenty inches and two-fifths; and when grown, twenty-one inches and seven-eighths.

"The head can be held up at the fourth month, and the baby sits up at the sixth to the eighth month, stands at the end of the first year, and walks at the beginning of the second. A five-year-old child can lift about

yearly at the rate of two-fifths of an inch." It will be understood, of course, that the above are average weights and measurements.

Regarding the normal development of the mind we cannot speak so authoritatively, as some children learn to talk earlier than others. At birth the sense of hearing is very slightly developed—some authorities say not at all. An infant's first cry is a reflex action, and the first sounds uttered are very simple, and only vowels, the consonants not being used until the third month. When a babe is six months old it may understand that it is being talked to, but it is only the tone that carries the idea, since the words cannot possibly be understood. If the truth of this assertion seems doubtful to any proud mother who knows her baby can "understand every word that is spoken," let her use harsh words in a loving, tender tone, and the tiny bit of humanity will smile and coo as contentedly as though endearing epithets had been used. The age at which children begin to talk varies, but it is safe to say that the mere fact that a child speaks when very young and learns rapidly is no indication of a superior intellect. The wise mother will refrain from urging her child to learn words, as this forcing process will certainly impair the mind. Let Nature take her own time, and the result is certain to be wholly satisfactory.

Then there are the pert children—everybody knows them, and everybody dislikes them. One may be deeply engaged in an argument or the discussion of a new book, and the small, piping voice of a child, who should not have an idea beyond dolls or hobby-horses, will deliver a shrill opinion without as much as an "Excuse me"; and one is compelled to listen. We would not be understood to decry the rights of children; there are such rights, and they should be respected, but so also should those of adults. There is a time for everything, and the time for a child to air its ideas or beliefs is not when its mother or father is discussing a subject with a visitor. If its mind is capable of comprehending the conversation, it should listen attentively and discuss the matter later with the mother.

We have all seen the child who disdains fables, fairy stories and other simple literature suited to its age, and who says airily, "Yes, they may be very nice, but I could never believe such things." Then you mention certain books that are household words in all well regulated nurseries, and you are almost stunned by the answer: "Some parts of them will do very well, but I found a grammatical error in one of them, and so lost my interest." The mother looks triumphantly at you, as much as to say, "See what a bright child I have"; but you cannot force an answering smile even to please her. The peach has lost its bloom, and you can no longer admire it.

You think we should be patient with such little folks? Well, perhaps we should. The Latin word from which the word "patience" is derived means "to suffer," and surely we do suffer when we come in contact with pert, forward children. They are far more trying to the nerves than those that are shy and dull. These, indeed, deserve patience from mothers and friends, but it is a deplorable fact that they seldom get it. Such children should be treated with unusual kindness and consideration, that they may not feel their shortcomings too keenly. If they are never allowed to be ridiculed or snubbed, they will gain in confidence and brightness with a rapidity that will both surprise and delight their anxious friends.

If the mother wishes her children to be free from self-consciousness, she must refrain from bringing them before visitors to "show off." Bashful adults have observed that they never lose self-consciousness until the conversation becomes so general that they are able to forget themselves in topics of common interest. Let

the mother imagine her own feelings if she were to be brought out and discussed like a piece of statuary, and then told to repeat "Little Bo Peep," or some other nursery rhyme. If, with all her wordly wisdom and self-control, she could not act naturally under such an ordeal (and the chances are she could not), how can she expect such an achievement of her child? This "showing off" process makes children vain and affected and destroys that charming modesty which is really natural with the young.

The same effect is produced when the mother repeats her child's bright sayings and doings to visitors in its presence. "But," asks a fond mother, "are we never to praise our children?" Certainly; give them all the praise they deserve; but bestow it in the privacy of the home circle, not to outsiders, at least when the children are present. We all like approbation, and feel that we can do better and greater things if our efforts are noticed and appreciated. Children are by no means exceptions to this rule, but their characters are so unformed that it requires the wisest judgment to know when and how to praise without awakening an unpleasantly pert or forward manner.

Lord Palmerston once said that all children were born good. Many parents doubt this, but they should not go to the other extreme and think all children are filled to overflowing with sin derived from the Adamic period, although Plato did say, "A boy is the most vicious of wild beasts." It requires line upon line and precept upon precept to destroy the bad traits as they appear, and develop the good. To do this, the mother must have that patience which can only be obtained through experience and tribulation. She should take as her motto that true saying of Herbert Spencer—"Always remember that to educate rightly is not a simple and easy thing, but a complex and extremely difficult thing; the hardest task which devolves upon adult life."

Precocity and pertness are usually found in the same child, as one trait seems to be a complement of the other; but both can be kept within proper bounds or entirely destroyed if the mother is wise. The child's physical health must be brought as near perfection as possible, and its muscles must be strengthened; then the mother need have no fear if the little one is precocious. It is only when the constitution is delicate, the muscles are flabby, and the nose (which should be almost a "pug" in shape until the age of puberty) is long and shaped like that of an adult, that precocity is to be feared.

The ambitious mother thinks it such a great thing to show her friends, admiring and otherwise, how well her child can read in his primer and how beautifully he can recite his little speeches or verses. She allows her pride to overrule her judgment, not fully realizing, perhaps, that she is developing his brain at the expense of his body. Short rhymes and verses that he learns himself, simply from hearing them recited by older children, may do no material harm; but if the mother undertakes to teach them, she necessarily forces the brain. In their mental as well as their physical life small children should be interfered with as little as possible.

The first symptom of pertness should be nipped in the bud, for no trait of character, short of an actually immoral one, makes a child so disagreeable to others. The first flippant reply should be met with a fitting rebuke; and to do this the mother must herself have a distinct understanding of the difference between brightness and pertness. The terms are in no way synonymous, but indulgent mothers too often fail to see the point at which their meanings diverge. Surely we all desire our children to be sweet, intelligent and lovable, but there is no more certain way of checking these admirable traits than by encouraging precocity and pertness.

M. C. M.

A VALENTINE SHADOW PARTY.

"Now you won't tell a soul about it?" insisted Madge.

"Not a soul," echoed her friend impressively, whereupon Madge confided to her that she was on the eve of giving a Valentine Shadow Party.

On her way home from Madge's, Miss Dewitt dropped in to see Alice Wells.

"O my dear! did you know that we are to have a lovely valentine party very soon? But I am pledged to secrecy," said Miss Wells shortly after her friend's arrival.

"I know of one, too," answered Miss Dewitt with an air of deep mystery. "It's to be a valentine shadow affair, but I can't call any names."

"It's the very same one, I'll wager my head," cried Alice inter-

estedly. "Doesn't the girl's first name begin with an *M*, and her last with a *T*?"

"Yes, they do," acknowledged Miss Dewitt. "How came you to guess so well?"

"You are not to breathe a word of it, but Madge told me all about it yesterday—whom she is going to invite, and what she is going to wear. Of course, there's no harm in talking it over between ourselves."

While they were talking it over, Annie Myers and Grace Halpin called.

"O girls! I know the loveliest secret, if I only dared tell you, but I don't," cried Miss Myers before she had seated herself.

"You'd never guess it," chimed in Miss Halpin.

"What's it about?" asked both the other girls.

"Indeed, that would be telling it, and I promised not to reveal it to a living human being. I don't mind saying this much, though; it's about a party that's to be given very soon, and both of you girls will be invited."

"And it's to be given by a girl who lives on this very street, and whom we all know," added Grace.

"Is she a brunette who lives in a large brick house on the corner?" asked Miss Wells.

"Yes, and her father's a doctor," admitted Miss Myers.

"Oh! we know all about that ourselves," declared Miss Dewitt.

"It's to be a Valentine Shadow Party, and M. T.'s going to give it." Then they all fell to discussing it generally.

The girls made several more calls that afternoon, and by night-fall the secret had become common property with most of their social set; and Madge Thorne, who had only told five or six other girls, and pledged them to deep secrecy, wondered how in the world the matter could have leaked out so thoroughly.

The invitations which she sent out within a few days were quite odd in their way. In the corner of the envelope was a heart pierced by an arrow, and at the top of the card within was an old-time looking silhouette—Madge's own shadow, by the way—, while the words of invitation ran thus:

Miss Thorne.
A Valentine Shadow Party,
February fourteenth, 1893.

"Coming events cast their shadows before."

As the entertainment gave promise of presenting many original features, and as society had been taking something of a rest during the latter days of January, the young people were much interested in the affair, and most of them attended.

Miss Madge received her guests in a steel-gray silk gown having a bodice of crimson silk cut in heart shape. She wore earrings and breast-pin of red coral carved in the shape of hearts, and a bracelet showing two hearts pierced by a golden arrow.

Wherever the eye turned it fell upon hearts. They were pinned on the picture-frames, window-curtains and portières, and suspended from chandeliers and mirrors. They were of all sizes and colors and were made of bright tissue paper.

When the young folks reached the Thorne residence the gentlemen, after laying aside their top-coats and hats, were shown into the front parlor, while the ladies were taken upstairs. When the guests had all gathered, and the gentlemen were in the parlor waiting for their fair partners and wondering why they did not appear and why there was a sound of much merriment coming from behind the closed doors between the front and back parlors, suddenly the lights began to grow fainter and fainter, until at last objects could hardly be distinguished in the room. Then a gong sounded, and the sliding doors were opened sufficiently to reveal a panel having a large heart-shaped opening, which was covered with white canvas.

"Gentlemen," said a voice from the other side, "the opportunity is now offered you of testing your fortunes. As the shadows appear on the canvas you may make your selection of a valentine, who will speedily materialize into a charming reality."

When the voice ceased a shadow appeared on the white canvas covering the heart-shaped aperture, and some young man, thinking he recognized the profile, immediately announced his choice of this shadow for his valentine and went out into the hall to meet his fate. After this selection another shadow appeared and was chosen, and so it continued until each gentleman had a valentine.

Very soon the hall was a scene of merriment and gayety as the paired-off couples stood about and watched the others as they joined them. The fun reached its height when one of the beaux of the evening chose Madge's young and mischievous brother, who was minus a moustache and had borrowed one of his sister's hats in order to cast an alluring and deceptive shadow. The beau tried to rue his bargain on discovering the substance of the shadow he had chosen, but Fred insisted that the choice had been a voluntary one, and refused to be discarded.

Several of the young ladies exchanged hats and wraps to mystify the choosers, and some of the gentlemen, who prided themselves on their acumen, were completely deceived by the materialization of the shadows they had selected.

When the guests had all been paired off in this manner they gathered in the front parlor. As they passed into this room they found two tall, covered baskets placed on small tables at each side of the door. Into one each lady put her hand and drew forth a small bag made of bobinet and tied with ribbon; while the gentlemen drew small paper bags from the other basket.

The opening of these bags afforded much amusement to the company. In each was a heart and an amatory line or couplet, which the owner read aloud. The hearts which the gentlemen drew were

made of tissue paper, and were intended to be used for shaving papers or pen wipers, or else were heart-shaped calendars. The ladies drew dainty heart-shaped pin and needle cases of silk or satin, and also sachets of the same shape.

Yellow articles signified that the owners would marry for money; silver, that they would wed for position; green, that he or she would choose a jealous mate; pink, that the marriage would be a happy one; crimson, that a quick-tempered partner would fall to one's lot; white, that the unknown would have a mild disposition; black, an unfortunate marriage; blue, a sunny one; violet, that one would speedily become a widow or widower; gray, a cold and calculating disposition on the part of husband or wife; brown, that the fate of an old maid or bachelor awaited one; while a few candy hearts found in each basket imparted the agreeable information that their possessors would marry simply for love.

A few of the couplets ran thus:

Yellow heart, thy fate is told;
Thou shalt wed for greed of gold.

Sterling silver, O heart of mine!
A high position shall be thine.

Behold the green-eyed monster's glare!
O foolish heart! beware! beware!

A pink heart this, its rosy hue
Shall bring thee friends and lover true.

A crimson heart like glowing fire,
Arouse not thy companion's ire.

O white heart! emblematic be,
Of peace and amiability.

Alas! alas! thy heart is black,
For troubles thou shalt never lack.

The heart of blue most dearly prize,
'Twill bring thee joy and sunny skies.

Brown, like the withered leaf, thus see,
The married state is not for thee.

Cherish this sweet heart, 'twill prove,
That thou wilt marry but for love.

Besides these couplets, there were numerous quotations from the various poets concerning the tender passion, together with several humorous rhymes, among the latter being the following:

'Tis sweet to love, but oh! how bitter,
To love a girl, and then not 'git' her!

When the different verses and quotations had been read and laughed over, several of the musical guests rendered some love songs, which ranged from "Robin Adair" to the more modern ballad.

After this the parlor was again darkened, and the heart-shaped canvas gave place to a large screen, on which a very bright little shadow pantomime was given of a man who went to the dentist to have his tooth extracted. The fear and agony of the victim, who was quite distracted, and the fiendish delight of the dentist in removing the tooth, which was something enormous, were quite amusingly shadowed forth on the canvas by two amateur comedians of pronounced histrionic ability.

This pantomime was followed by several very laughable shadow-graphs; and then the company went to supper.

St. Valentine presided even here. The center-piece was a large gilded bow and arrow wreathed with crimson roses and smilax, and the menu cards were heart-shaped and bore an appropriate line relative to the patron saint written in gold lettering. On each lady's card was a red rose-emblem of love, while the gentlemen's cards bore small bunches of fragrant white violets for the lapel.

The menu was simple but delicious. The ices were of raspberry flavor, frozen in the shape of two great hearts, and were brought to the table on large trays bordered with vines, a golden arrow being thrust into each heart.

Miss Madge served the guests from one heart at her end of the table, and an intimate friend "lacerated" the other at the opposite end. The wit of the company remarked that both ladies seemed perfectly familiar with the heart-slashing process and were not serving an apprenticeship by any manner of means, while a bright young lady said, when the hearts were first brought in, that it was a plain case of two hearts with but a single fate—namely, to be eaten.

It was a delightful entertainment throughout, and everybody enjoyed it, I think.

H. C. W.

TATTING.—No. 10.

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.

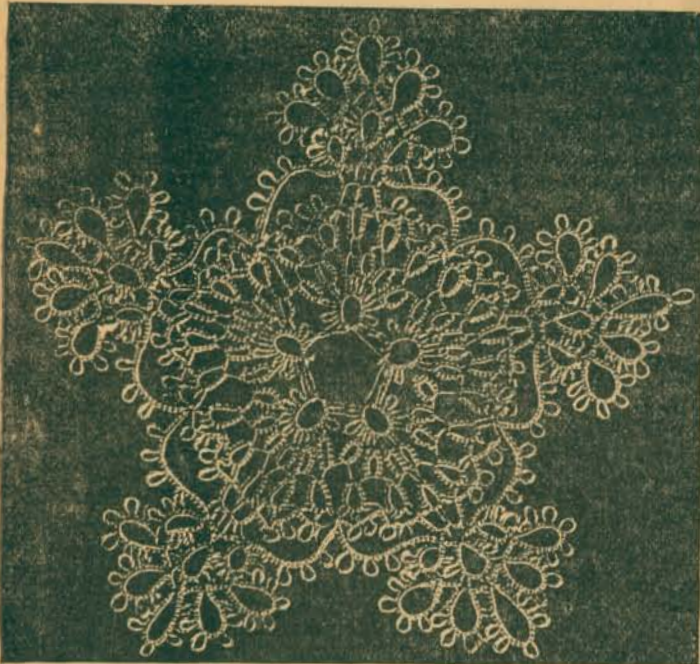


FIGURE NO. 1.—DOILY OF TATTING IN SILK, FOR A CUSHION.

DOILY OF TATTING IN SILK, FOR A CUSHION.

FIGURE NO. 1.—Begin in the center and make five large loops, as follows: * 3 d. s., then ten picots with 2 d. s. between, 3 d. s., draw up and fasten. Repeat from * four times more. Join the loops by the first and last picots. Bring the thread up for the second and third rounds, which are made together, as follows:

* *First small loop.*—5 d. s., join to third picot of the large loop, 5 d. s., draw up, fasten and turn the work over.

First small loop with picots.—5 d. s., 1 picot, 2 d. s., 1 picot, 2 d. s., 1 picot, 2 d. s., 1 picot, 5 d. s., draw up and turn the work over.

Second small loop.—5 d. s., join to next picot of large loops, 5 d. s., draw up; turn the work. Then, 5 d. s., 1 picot, 2 d. s., 1 picot, 2 d. s., 1 picot, 5 d. s., draw up; turn the work. 5 d. s., join to the next picot, 5 d. s., draw up and turn; 5 d. s., 1 picot, 3 d. s., 1 picot, 3 d. s., 1 picot, 5 d. s., draw up. This loop marks the middle of the point. Make three more small loops, and two with the three picots, the same as the first two with picots; then repeat from last * four times more. This gives the pattern five points.

Fourth round.—Use two threads; join them to the first picot of outside loop, * 3 d. s., 1 picot, 1 d. s., join to second picot of loop, 1 d. s., 1 picot, 3 d. s., join to third picot of this loop and first picot of the next loop, 3 d. s., 1 picot, 1 d. s., join to the next picot, 1 d. s., 1 picot, 3 d. s., join to third picot of this loop and first of the next, 4 d. s., 1 picot, 2 d. s., join to the next picot, 1 picot, 2 d. s., 1 picot, 4 d. s., join it to the last picot of this loop and the first of the next. This takes the fourth round over the loop of the third round, which marks the point. 3 d. s., 1 picot, 1 d. s., join to the next picot of the loop, 1 d. s., 1 picot, 3 d. s., join to the third picot of this loop and the first of the next, 3 d. s., 1 picot, 1 d. s., join to next picot, 1 d. s., 1 picot, 3 d. s., join to last picot of this loop and first of the next. Repeat from * four times more.

Fifth round.—Use two threads, which, if the work has been correctly done, will be fastened half-way between two points, * 6 d. s., 1 picot, 4 d. s., 1 picot, 4 d. s., 1 picot, 4 d. s., 1 picot, 6 d. s., fasten in the first picot of the point. Use one thread, 3 d. s., catch in last picot of two-thread movement, 2 d. s., 1 picot, 2 d. s., 1 picot, 2 d. s., 1 picot, 2 d. s., 1 picot, 2 d. s., 1 picot, 3 d. s.; draw up and fasten. Make 2 d. s. with 2 threads, then fasten to the next picot; make a loop with one more picot than the first. Make 2 d. s. with the 2 threads, then fasten to the next picot; make a loop the same as the first, excepting that you make one more picot, which takes the place of the first joining to the two-thread movement. Make a chain of 6 d. s., join to the last picot in ring, 1 picot, 4 d. s., 1 picot, 4 d. s., 1 picot, 6 d. s.; fasten half-way to the next point. Repeat from * 4 times more.

Finish by working around each point a cluster of loops as follows: Fasten both threads into the 3rd picot of first loop after joining; 4 d. s., 1 picot, 3 d. s., 1 picot, 3 d. s., 1 picot, 3 d. s., 1 picot, 3 d. s., 1 picot, 3 d. s., 1 picot, 4 d. s., draw up and fasten; make a chain of 3 d. s.; fasten into the 2nd picot of center loop after joining; make a second loop the same as the first; join the 2 at the first picot of second loop. Chain three d. s., fasten into the next picot. Make a third loop of 4 d. s., fasten to last picot of second loop, 3 d. s., 1 picot, 3 d. s., 1 picot, 4 d. s., 1 picot, 4 d. s., 1 picot, 3 d. s., 1 picot, 3 d. s., 1 picot, 3 d. s., 1 picot, 3 d. s., 1 picot, 3 d. s., draw up; chain 3 d. s., fasten into the next picot of center loop. Make the fourth and fifth loops the same as the first and second. Chain 3 d. s. between each loop. Repeat for each point. The beauty of this pattern will depend upon its being done evenly, and having the loops well fastened.

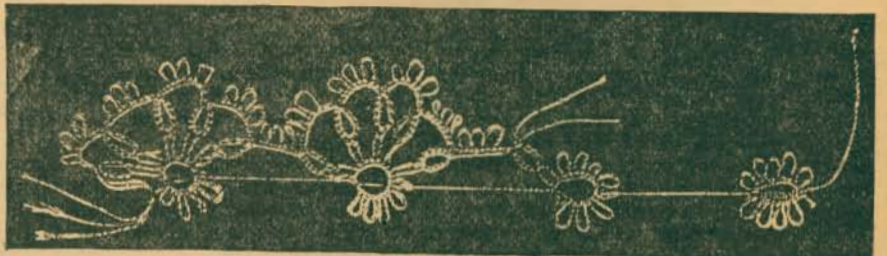


FIGURE NO. 2.—TATTED EDGING OF SILK.

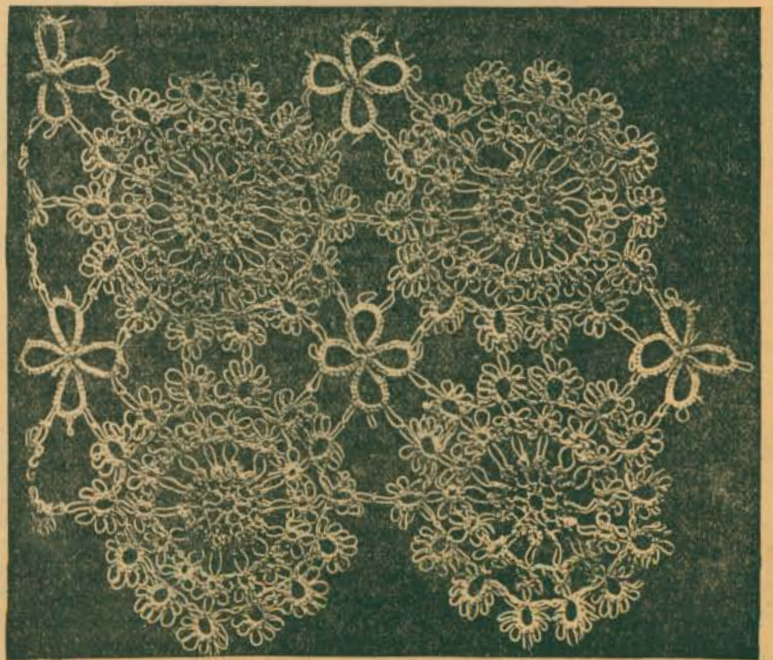


FIGURE NO. 3.—DESIGN FOR TATTING.

TATTED EDGING OF SILK.

FIGURE No. 2.—Begin by making all the large loops needed in the desired length of lace, and pin them together to avoid their becoming tangled.

Each is made as follows: 10 picots with 2 d. s. between each; draw up and fasten; then carry the thread across the back of the loop and fasten into the sixth picot. A half inch from the first loop make the second loop, and so continue. The loops are pulled long instead of round, and the lace is worked across the lower side, leaving the upper four picots to be attached to the article to be trimmed, which is done by lace stitches. The lace stitches also cover the long thread between the large loops.

To the first large loop fasten two threads. With the shuttle thread make the first small loop as follows: * 5d. s. join to first picot of large loop, 5 d. s. draw up, fasten with second thread. Then with the two threads make 3 d. s. 1 picot, 2 d. s. 1 picot, 2 d. s. a picot, 3 d. s. Then with the shuttle thread make a second small loop. The pattern repeats from * three times more for one scollop. The scollops are joined by 3 d. s. 1 picot, 2 d. s. 1 picot, 2 d. s. 1 picot, 3 d. s. The next small loop is joined to the first picot of the next large loop.

DESIGN FOR TATTING.

FIGURE No. 3.—The design illustrated may be used for edging, insertion, flouncing, scarfs, collars, cuffs, handkerchiefs or any article for which tating is pretty and suitable.

The wheels are made separately and joined as seen in the engraving; and each row of circles or rings in every wheel is also made separately, and the rows are then united with a needle and thread.

The inner row consists of 14 tiny rings about an eighth of an inch apart, each formed of 6 d. s. separated at the middle

(between the 3rd and 4th stitches) by a very long picot (see engraving). The 14 rings are joined in a circle, and the center is filled in with two rows of twisted rick-rack stitch as seen in the engraving, the first row being taken through the lower centers of the tiny rings. The next row is taken through the loops formed by the first row, and then the thread is carried around each of these loops to draw the work into a ring.

The second row consists of 14 rings a little less than one-fourth of an inch apart, each ring being formed of 6 d. s. alternating with 5 long picots. In joining this row to the center or inner row, the needle and thread are passed through the lower centers of these rings and through the very long picots of the inner row at the same time, and a sort of button-hole or knot stitch is made; then the thread passes along back of the work and knots the lower picots of the adjoining rings together, and so on around the circle.

The outer row consists of 14 rings about one-fourth of an inch apart, and each formed of 11 d. s. and 10 picots; and this row is joined to the second row, the same as the latter is joined to the inner row.

The small figures joining the wheels are composed of rings each made of 7 d. s., 1 long picot, 3 d. s., 1 long picot, 3 d. s., 1 long picot and 7 d. s. The rings are made close together and then tied into the shape illustrated. They are then tied at their picots to those of the wheels as seen in the engraving, and the wheels themselves are also knotted together at their picots.

An expert might join the wheels and figures while making the work, by the regular method of joining circles by their picots; but unless one is skilled in this variety of work, it will be well to follow the instructions herein given; but in tying the knots great care must be exercised to make them firmly so that they will not slip when the ends of the thread are cut off; and while these ends must be cut off closely enough to prevent a ragged effect, they must not be cut so closely as to be likely to slip.

SOME USES OF CRÊPE AND TISSUE PAPERS.

SECOND PAPER.

We all enjoy having pictures of our friends and favorites about us, not always out of sight in albums, etc., but prettily framed and scattered about our rooms, that we may gaze upon the familiar features without an effort. Some of us, however, are obliged from reasons of economy to deny ourselves the pleasure of possessing frames for these little treasures, although the desire to be surrounded by such pretty ornaments is constantly presenting itself. By careful observation we will find that some of the most exquisite of the picture-frames now offered in the shops are constructed of the most inexpensive materials, and that taste and judgment are the chief contributors toward producing the effects which we admire so much.

In considering which materials possess in the highest degree the necessary qualifications for making cheap but dainty frames and ornamental receptacles, the well-informed worker will certainly give her preference to crêpe and tissue papers, since they are unsurpassed for producing artistic effects and are both novel and inexpensive. We illustrate this month some of the prettiest designs for work of this kind, with a few suggestions that will simplify the process of making. The dimensions given are merely to show the proper proportions, for the ornaments can be made of any preferred size or color.

At figure No. 13 is displayed a little box designed as a receptacle for a pack of playing-cards. It will be found both convenient and attractive, and very little material will be needed for its construction. Indeed, any small pieces of crêpe paper that have been left after completing a larger article may be utilized in making this ornament, as it is not necessary to have the puffing and sides of the same color. Any

prettily contrasting shades may be combined, and flowers and ribbons judiciously placed will add much to the harmonious effect.

In making the box there will be needed two pieces of strong card-board each three inches long by two inches and a half wide, two pieces each three inches long by one inch wide, and one piece two inches and a half long by one inch wide. Cover each of these pieces with tissue paper, either in the same shade as that chosen for the exterior of the box or in a prettily contrasting tint; then glue or sew these parts together so as to make the case, the covered sides being turned inward.

The puff which trims the box is made of a piece of crêpe paper two inches wide by ten inches long, the full effect being produced by rubbing the finger carefully through the center, leaving the sides untouched. Arrange the puffing completely around the sides and bottom of the box, as illustrated, fulling it well at the corners, and gunning the edges just over the front and back of the case. Now cut two pieces of cardboard each three inches long by two inches and a half wide, cover them with crêpe paper, and affix them carefully and firmly to the back and front of the box so as to conceal all the edges of the puffing.

The flowers used for trimming are the same as those ornamenting the bag illustrated at figure No. 1, except that four pieces are used the size of figure No. 2, thus giving the flowers a fuller appearance. When so profuse a decoration of these little blossoms as that pictured at figure No. 13 is to be arranged, about one-half the flowers should be made without stems. These may be tastefully disposed among the others and will be found most effectual in concealing the ends of the narrow ribbon loops which appear so daintily among them. Four slips of ribbon or paper about a fourth of an inch wide must now be fastened under the flowers and decorated respectively with a heart, a diamond, a club and a spade, cut from heavy paper in a color that will harmonize with the rest of the box, and pasted on. A narrow ribbon fastened at each side supplies the means of suspending the box, which will be handsome enough for the drawing-room or boudoir.

The little heart-shaped frame pictured at figure No. 14 is very popular at present. It makes a pretty and appropriate favor to use at a bridal breakfast or luncheon, each of the maids being presented with a photograph of the bride enclosed in this suggestive form; and a suitable number of frames joined at the sides, and each containing a picture of a bridesmaid, would form a suitable souvenir for the bride. White frames would, of course, be most appropriate



FIGURE NO. 13.



FIGURE NO. 14.

for the purpose just mentioned, although any of the dainty shades of pink, yellow or green, now so much used to convey a distinctive idea of harmony at such affairs will also be found attractive.

To make the frame, proceed as follows: Procure a pattern the size desired, and cut two pieces of cardboard exactly like it. Make a round or square opening in one piece, to form an aperture for the picture, and cover this section with yellow *crêpe* paper, sticking it at the back. Then gum the edges

of three sides of the other piece of cardboard to the corresponding edges of the covered piece, leaving the upper edges open for inserting the photograph; and fasten an inch-wide strip of cardboard at the back to form an easel.

The little daisies used in decorating the frame are made of white tissue paper, and are a study of the natural flower cultivated in many gardens. The process of making them will be much facilitated by folding and cutting according to the following directions: Take a piece of white tissue paper having one side square, and fold it as represented at figure No. 15. Fold in the same manner three times until the paper looks as at figure No. 16. Cut off at A-A, and slit down four times about an eighth of an inch. When unfolded the petals should resemble figure No. 17. It is not necessary to have all the little petals exactly the same size (as uniformity is not the practice of Nature), but they should be as much alike as possible. Three pieces like figure No. 17 will be needed to form one flower. They are placed together and bent downward in the center, with the point of a lead pencil, the bent part being tightly twisted to form the inside of the calyx. Then a piece of green tissue paper, cut the shape of figure No. 18, but left the length desired for the stem, is placed over the twisted part, with the points extending at the back of the flower, and securely gummed; and the remainder of the green is twisted between the first finger

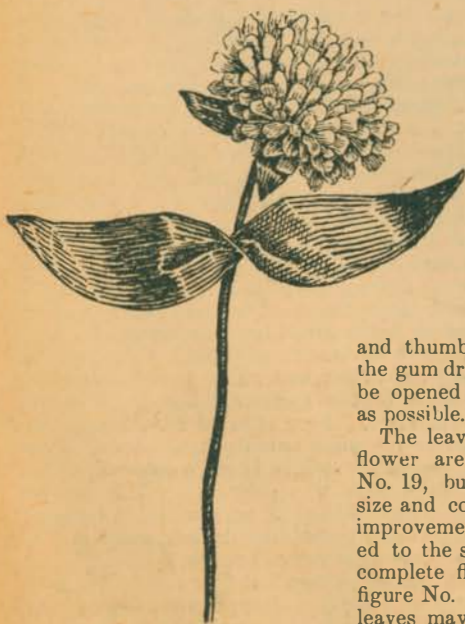


FIGURE NO. 20.

and thumb for a stem. When the gum dries, the flower should be opened to appear as natural as possible.

The leaves accompanying the flower are shaped like figure No. 19, but a little variation in size and color will be found an improvement. They are fastened to the stem as shown in the complete flower, represented at figure No. 20. The flowers and leaves may be arranged in any way directed by one's taste. A very pleasing effect may be produced by trimming in some graceful way with baby ribbon.

The process of folding and cutting described must be followed

in making nearly all the flowers hereafter mentioned, so the method should be very carefully studied, that errors may be avoided. The shaping will be found somewhat awkward at first, but after a few attempts the worker will become familiar with the system and will feel amply repaid for the time bestowed by the rapidity with which she is able to make the different parts of a flower.

Figure No. 21 represents a unique frame six inches long by five wide. It is cut from cardboard and is covered with apple-green *crêpe* paper in the same manner as the heart-shaped frame just described. The little projections on each side of the opening are made of light-weight cardboard, covered on one side with the green *crêpe* and gummed on as shown in the illustration. The frame is further



FIGURE NO. 21.

embellished at the edge by the addition of a cord made of green and white *crêpe* paper. The idea of making cord out of these materials is certainly a great stride toward perfection in their use, as we all know how much beauty and finish is added to any piece of fancy work by the judicious use of cord. Plain tissue paper can be used for the purpose, but it is not so easily managed as *crêpe* paper and, when finished, does not present the smooth appearance which is the chief beauty of the trimming.

For the cord decorating the frame under consideration cut four crosswise strips of green and four of white *crêpe* paper about one inch wide. Join the green strips neatly end to end, and also the white ones; and then fasten the two shades together. Secure one end of the resulting strip to a table with a thumb-tack, and, beginning at this end, twist the whole length until the paper assumes a tight, round appearance. Loosen the tack, tie the ends together, and allow the two strands to twist themselves together. If the result is not satisfactory, a little shaking and adjusting will doubtless have the desired effect. Rubbing the cord one way with the hand over a hard cushion will flatten any rough surfaces that may appear. Fasten the cord to the edge of the frame with good glue, joining it at the corner, where any little decoration may be used to conceal the junction. The bow-knots are made of cord tied in the usual way, and are stuck on. This

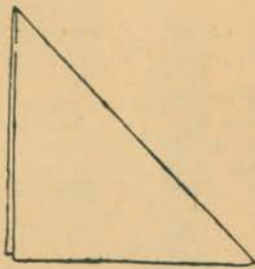


FIGURE NO. 15.



FIGURE NO. 16.

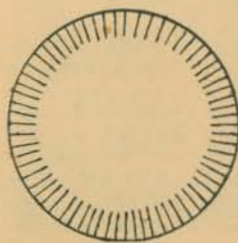


FIGURE NO. 17.



FIGURE NO. 18.



FIGURE NO. 19.



FIGURE NO. 22.

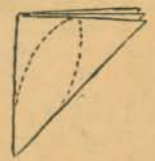


FIGURE NO. 23.

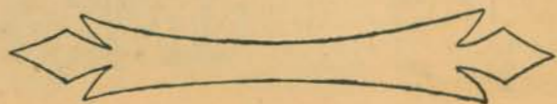


FIGURE NO. 24.

16, but cut according to the dotted lines at figure No. 22. When opened the paper should present all the points of the daisy. Take a piece of yellow tissue paper one-fourth inch square, and cut it into fine strips, leaving just enough space on one side to hold the parts together. Crush these into round shape, and gum the piece directly in the center of the flower. Now fold a piece of paper one inch square one time less than directed for figures Nos. 15 and 16, so as to form eight points instead of sixteen; and cut like the dotted lines at figure No. 23. This imitation of a calyx is fastened in the center to the back of the flower, and then a strip of tissue paper in the same shade is twisted and fastened to the back for a stem.

Cut the leaves like figure No. 24, and secure them to the stem as previously described. This flower may be varied to suit the taste; it may be given the appearance of a fully opened flower or, by simply closing the petals together, of a bud.

A very pretty design for a photograph-case is shown open at figure No. 25. Such a case can be made to contain as many pictures as required, by simply increas-

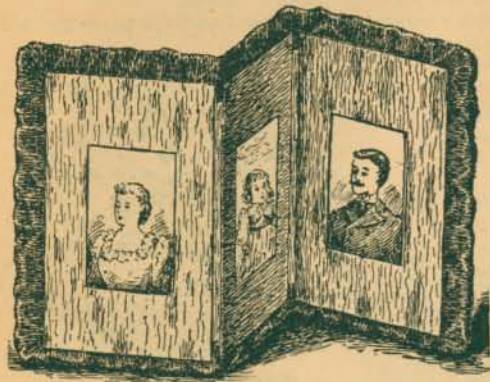


FIGURE No. 25.

ing the number of parts. It is also easily folded into the compact form represented at figure No. 26, thus securing the photographs from dust and at the same time providing a pretty ornament for cabinet or table. This sort of case will be found particularly suitable for holding any set of pictures of which the entire number is necessary to convey the impression desired. The one here pictured is made of white *crépe* paper, with puffings of similar paper in a dainty shade of apple-green and over all are painted delicate tracings in water-color gold. When the case is closed the sprays of oats, and the cord, combining the prevailing colors of the ornament, form a very effective and complete decoration.

For a case of the proportions represented, a roll of white *crépe* paper, a smaller roll of apple-green *crépe* paper, a sheet of olive-green tissue paper and some card-board will be required. Cut six pieces of card-board (ordinary



FIGURE No. 26.

pasteboard may be used) each five inches and three-fourths long by four inches wide. In three of these make an oblong opening, and cover them smoothly with white *crépe* paper. Join the other pieces of card-board together with strips of white cotton cloth, leaving spaces of three-fourths of an inch between them. These together form the back of the case, which is entirely covered on one side with white *crépe* paper. Cut a strip of green *crépe* paper an inch and a half wide, and form it into a puff by drawing the finger through the center. Place the puff entirely around the back, fulling it over the edge and fastening it on the opposite side. Conceal

the cloth hinges, which appear inside, with strips of white *crépe* paper, and then place the different sections forming the interior directly over the corresponding pieces of cardboard, being careful to cover all rough edges of puffing, etc., and leaving a small space at the top for inserting the photograph.

The oats ornamenting this case may be made of brown, yellow or green tissue paper, to harmonize with the rest of the work; and they will be particularly effective when used in combination with flowers. Olive-green paper was chosen in this instance. The oats are formed thus: Roll small pieces of tissue paper into a soft ball, place the ball in the top of a piece of green tissue paper shaped like figure No. 27, and twist the points and stem tightly in opposite directions over the ball. The first kernel is made with a long stem to serve as a support for the whole spray, the other stems being cut much shorter and gummed to the longer one in a manner imitating Nature as closely as possible. Three of these sprays are gummed to the exterior of the case, and when they are properly disposed, with the addition of a cord and bow-knot, the article is complete.

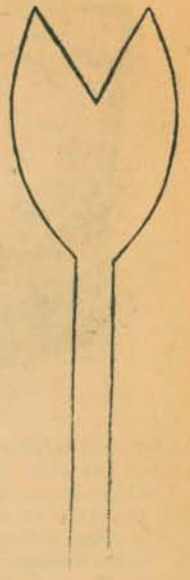


FIGURE No. 27.

Three or four of the paper-covered frames, placed so one will hang directly over another and joined together with cotton cloth or strong paper, as above described, will form a very pretty panel to hang in the narrow space between two windows, brightening and apparently shortening that part of the wall in a most satisfactory way. Portraits of our favorite authors or composers may be attractively displayed in this way, and when hung beside one's *escritoire* or piano, testify in a most graceful manner to our appreciation of their originals.

The handsome photograph-box pictured at figure No. 28 is very easy to make; and glove, tie and handkerchief boxes may be constructed in the same manner, a little variation in size being all that is necessary. The foundation of this receptacle is an ordinary shoe box. The box is covered with yellow *crépe* paper, lined with plain tissue paper in the same shade and decorated with white morning-glories and yellow-and-white cord. The materials required in the making are a roll of the yellow *crépe* paper, a smaller roll of the white *crépe* paper and two sheets of the green tissue paper.



FIGURE No. 28.

To form the tufted lining which decorates the interior of the box, shown at figure No. 29, cut six pieces of card-board the size of 4 1/2

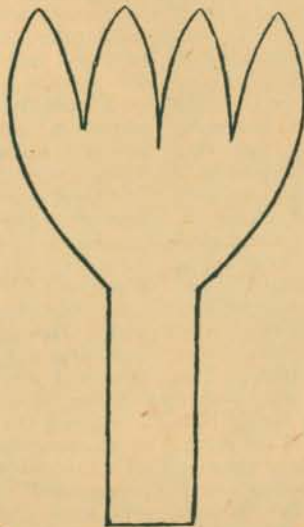


FIGURE No. 30.

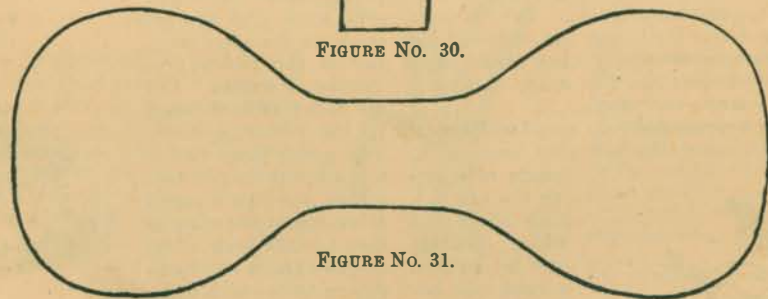


FIGURE No. 31.

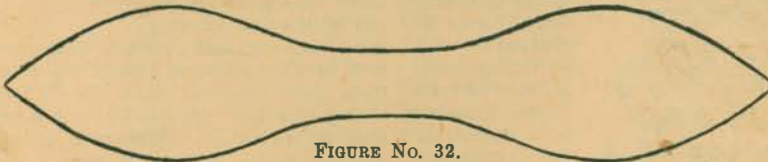


FIGURE No. 32.

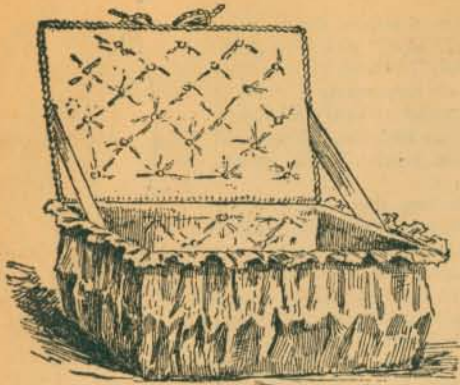


FIGURE NO. 29.

and thread tuft the wadding and paper evenly, using a small piece of crushed white paper to accentuate each indentation. When the parts have all been covered in this way, gum them tightly and evenly into the box. Cut the *crépe* paper two inches higher than the side of the box, and sufficiently long to cover one side and two ends. Draw the finger through the center to form fulness, place the paper in position, and gum one edge to the top of the side and ends, allowing an inch of paper to extend above for a ruffle, and turning the other edge under and securing it to the bottom of the box. Fasten the lid to the box with a cloth hinge, securing the latter to the back and cover with good glue. Cover the back with yellow *crépe* paper, allowing it to extend about an inch over the cover; and then cover with *crépe* paper a piece of card-board the exact size of the top, and gum it in position, thus concealing all the unsightly ends and edges.

The morning glories illustrated are among the simplest and most effective flowers that can be made. Cut a piece of *crépe* paper, lengthwise of the roll, three inches long and two inches wide, and gum the narrow sides together. Form stamens by twisting narrow strips of white paper, place these in the center of the flower, and twist all together tightly at the base. Then pull the *crépe* paper at the top and bend it over as seen in the natural flower. The calyx and stem are shaped like figure No. 30, and are gummed on as previously described. The leaves are fashioned like figures Nos. 31 and 32, the smaller ones being placed at the bottom of the calyx. The tendrils appearing among the foliage are formed by twisting narrow strips of green tissue paper and curling them over a pencil. Sixteen morning-glories will be needed for this box. The size may be varied by increasing or diminishing the length and width of the sections forming them. These flowers are pretty when produced in shades of pink, purple and heliotrope; and the white variety is very delicate when tinted with water-color paints.

The cord decorating the box is composed of yellow and white *crépe* paper and finishes the edge of the cover, the bow-knot forming the means of opening the box.

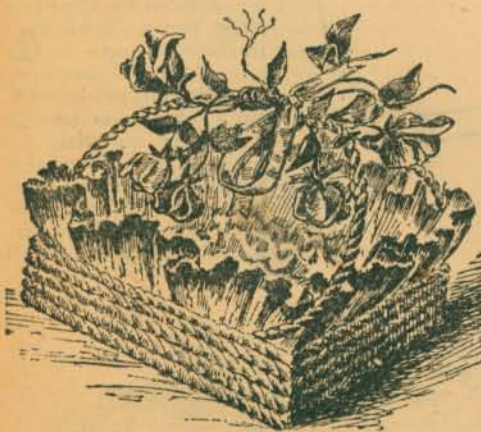


FIGURE NO. 33.

At figure No. 33 is shown a very dainty little basket. It can be made of any size desired by varying the length of cord, and may be utilized in many ways. As here represented, the basket is composed of cord twisted of grass-green *crépe* paper, lined with the same material in pale-coral, and decorated with ribbon and sweet peas. Cut a piece of card-board five inches square, and cover the outer side with grass-green *crépe* and the inner side with pale-coral. Prepare paper for cord in two pieces, each an inch and a half wide by nine feet and a half long; twist each of these pieces separately,

various parts, two for the ends, two for the sides, one for the bottom, and one for the cover. Cover one side of each piece with perfumed cotton wadding about an inch thick, and over this place the tissue paper, drawing it well over the edges and securing it to the opposite side. With a strong needle

and then place them together to form cord. This plan will be found simpler than trying to twist all in one piece. Gum this cord about the edges of the square, place another row upon this, and so continue until the sides are five rows deep.

The handles are composed of two sections of green cord thirteen inches long, through each of which is run a wire covered with *crépe* paper. Form these into two half-circles, fasten them to opposite sides of the basket at the corners, and tie them together with pink ribbon and a bunch of sweet peas. Directions for making the flowers were given in the January number. The puffy lining for the basket is made of a piece of pale-coral *crépe* paper eight inches wide and twenty-five inches long. The paper is shirred with needle and thread an inch and a half from one edge and a fourth of an inch from the other, and a puff is formed by pulling the paper between the shirrings. Place the lining inside the basket, securing it to the outside at the shirrings, and leaving a ruffle an inch and a half deep extending above the top. A most artistic and novel effect may be produced by tinting the edges of the ruffle green.

Another pretty little ornament constructed of *crépe* paper twisted into a cord or rope is shown at figure No. 34.

It is made without lining and is decorated with small violets and a bow of *crépe* paper cut into a strip one inch wide. The circular base of card-board is three inches in diameter and is covered with white *crépe* paper. The cord is made of white *crépe* paper and is arranged four rows deep. The handles,

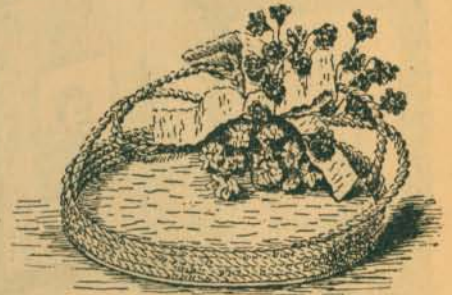


FIGURE NO. 34.

which are thirteen inches long, are made without wire; they are gummed to opposite sides of the basket and are then tied together with a bow and a bunch of violets, as shown in the illustration. This little receptacle will make a pretty ornament for the dressing-table, and may be used to contain rings, pins and other trinkets.

Figure No. 35 represents a very dainty and attractive stamp-box.

The box is shown made of white *crépe* paper, lined with blush-pink tissue paper, and decorated with small pink flowers made in the same manner as the violets previously described. Cut six pieces of card-board in the following sizes: two pieces three inches and a fourth long by two inches wide, two pieces three inches and a fourth long by one inch wide, and two pieces two inches long by one inch wide.

Cover each piece on one side with a thin layer of sheet wadding, and over this place pink paper, drawing the latter well over the edges and gumming it to the opposite side. Fasten these parts together, with the pink paper inside; and the result should be a box three inches and a fourth long, two inches wide and one inch deep. The cover should, of course, be fastened at one side only with a narrow strip of cloth or paper. Cover the sides of the box with a strip of white *crépe* paper two inches wide pulled to form a puff and ruffle. Secure one edge to the bottom of the box, and fasten the other to the top, allowing a ruffle about half an inch deep to extend above. Cut a piece of card-board the exact size of the lid, cover it with white *crépe* paper, and fasten it securely to the lid, concealing the cloth or paper hinge and all rough edges. From white card-board cut one piece two inches long by one inch wide, and two pieces each an inch and five-eighths long by two inches wide. The first piece is to be gummed exactly in the center of the box, dividing it into two equal parts. The others are to be placed one on each side, slanting from top to bottom and fastened at one end.

About fifteen little flowers are needed to decorate the cover, and a few loops of narrow ribbon are placed among them.

A very good gum for this work, that is not so liable to discolor the paper as the dextrine previously mentioned, is prepared by pouring boiling water on gum tragacanth and allowing it to stand until the gum is thoroughly softened. This will be found particularly satisfactory for joining cord in constructing baskets, etc. M. E. A.

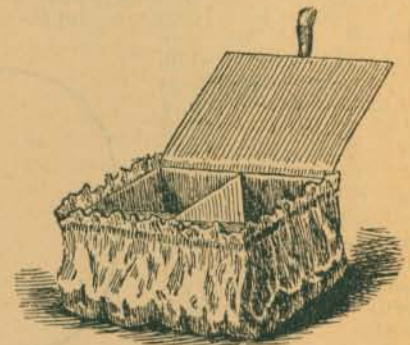


FIGURE NO. 35.

FLORAL WORK FOR FEBRUARY.

WINTER BLOSSOMS.

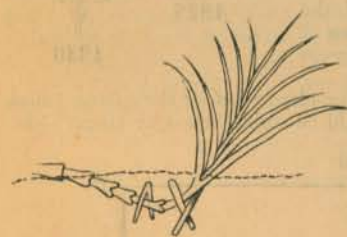
Carnations seem to suggest the court gardens of Italy and Spain—one has a feeling that the hand which plucks them should be jewelled. They will bloom royally in Winter if given a sunny window in a room in which there is no artificial heat. Carnations are the main dependence of florists in the preparation of designs during cold weather, and amateurs may well take the hint and grow them for this purpose themselves.

A good soil for carnations contains equal parts of loam and leaf mould, two or three inches of charcoal for drainage, and enough sharp sand mixed with the soil to make it porous. Too much fertilizing of any kind will turn carnations yellow. They require a great deal of richness, but a liquid fertilizer applied twice a week will be sufficient to keep them growing finely all Winter. Frequent sprinkling of the foliage is also necessary, as this not only furnishes the required moisture, but also serves to keep down insect pests and render the plants clean and healthy-looking.

In ordering carnations the varieties should be carefully selected. Plants that are of dwarf growth and compact in habit are by far the best. Among the finest for pot culture and Winter flowering may be mentioned the "Portia" (scarlet), "Century" (carmine), "Seawan" (crimson), "Buttercup" (pale-yellow, highly striped with scarlet), "L. L. Lamborn" (white) and "Hinzie's White." The "Col. Wilder" is another fine carnation for the window. It grows taller than any of those just named, but its growth is even and symmetrical, and its top is a great blaze of sweet, double, scarlet blossoms, very perfect in form, and lightly flecked with dark-maroon. Of course, there are many others, but these all make handsome plants and embrace the most important colors.

The carnation may be easily propagated by the process known to florists as layering. This is done by bending down a growing branch while still attached to the plant, and covering it with earth to promote the formation of roots, the growing extremity being allowed to project from the earth as a new plant. At the lowest portion of the bend an oblique cut should be made from the lower side, and the edges of the cut separated by a peg. This cut is designed to prevent the

free return of the sap to the plant, thus causing the branch to throw out roots. When enough roots have been formed to maintain the layer, it is severed from the parent plant at a point a short distance back of the roots, and the new plant is then ready for transplanting. The proper method of securing the layer in position is shown in the accompanying engraving. This process is rather slow, generally requiring at least six weeks to produce a healthy



PROPER METHOD OF LAYERING CARNATIONS.

plant; but in Summer when carnations are bedded out, it demands very little attention after the layer is once made, so that a supply of plants may easily be obtained for the Winter window garden.

The popularity of green roses during the Summer has been extended to green pinks or carnations for the Autumn and Winter. These have the charm of novelty and may be easily produced by inserting the stems of the flowers in green ink and allowing them to remain in the coloring fluid until it has thoroughly permeated the flowers in every part. Considered from an artistic point of view,

however, it must be confessed that all flowers look best when left as Nature designed them in the matter of color.

NOTES FOR FEBRUARY.

February is one of the Winter months, but there are many things which the wise horticulturist may find to do during its course.

This is a good time to make hotbeds, for there is very little other work demanding attention. A hotbed is simply an excavation in the earth, usually about two feet deep in temperate latitudes, six feet long, and of any width. Fill the pit nearly to the top with fresh manure and beat it down firmly, leaving a depth of only five or six inches for a top covering of light, rich soil, in which to sow seed or set plants. Allow two or three days to elapse after packing in the heating material before covering it with soil. Construct a square board frame to fit the hotbed, making it a foot or more high at the back, which must be placed toward the north, and giving it a slope of five or six inches in front or toward the south. After the violent heat of the fresh fertilizer has subsided, and a thermometer plunged into the manure registers from eighty to eighty-five degrees, soil may be spread upon the bed to a depth of five or six inches, and a sash arranged over the frame. The propagating bed for plants and seeds is then ready for use. Very little will be gained by starting plants in a hotbed before the first of March, but it is well to have the bed prepared beforehand.

It is a wise plan, whenever the days are bright and there is no snow on the ground, to plan for the Summer garden by laying walks and digging up beds. The frost will kill many insects that are hidden in the soil.

Decide now how many and what kind of plants are to be used for Summer bedding. If they are to be started at home from old stock plants on hand, the cuttings should now be put in.

The window-gardener will find the following the easiest method of starting cuttings: First snap them off; if they twist or bend, the wood is too old. Then thrust them into the soil around the edge of the pot holding the plant from which they were taken. This plan renders laces unnecessary. In Winter the quantity of water allowed to a growing plant will be quite enough for cuttings.

The floral catalogues, with their artistic and harmonious illustrations showing the lovely tints of the flowers they describe, are now beginning to make their appearance, and the only trouble is where and what to choose. Those ardent flower-lovers who have limited experience in the cultivation of plants and a slender purse wherewith to indulge their fancy, will do well to discard novelties (which require special treatment), and carefully choose what will suit their surroundings. Don't try to grow everything!

Remember that when potted bulbs have been well started, they must have sunlight, or they will produce only small, pale-colored blooms.

Look after your callas now if you wish blossoms for Easter. A little warm water and liquid fertilizer will be exceedingly beneficial just at this time to start them into activity.

Lily-of-the-valley pips are very valuable for Winter flowering, as they can be forced into bloom at any time and made to produce flowers for any desired occasion. They may be potted, six in a four-inch pot, and placed in a cool situation until needed for blooming; then bring them out into the light and warmth and give them plenty of water. They will at once send up their beautiful green leaves and sprays of lovely, white, sweet-scented blossoms.



DRILLS.—SEVENTH PAPER.

THE EMPIRE DRILL.

Seventeen young ladies were chosen for this drill, sixteen forming the company, and one acting as captain; but a greater number would be even more effective if the stage is large enough to allow them freedom of movement.

Poetic Empire gowns are worn. Four of the maids are clad in pink, four in blue, four in lavender and four in corn-color, while the captain's dress is white. The costumes are made of cheese-cloth, and each maid wears a ribbon belt match-

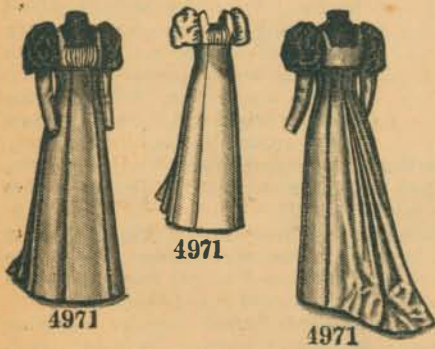
shaped according to pattern No. 4936, which costs 10d. or 20 cents. Shepherd's crooks four feet long are carried, and each is decorated with a ribbon bow matching the owner's belt.

The hats are large shapes in straw, trimmed with a huge bow of cheese-cloth. The performers are about eighteen years of age and look extremely well in their historic dresses.

THE MARCH.—The music for the march should be a spirited $\frac{4}{4}$ movement, but for the drill a bright schottische should be played, the change of music being very effective.

For a better understanding of the directions for the various evolutions of the march, the accompanying diagram of the stage should be consulted.

Three bars of the music should be played before the young ladies enter the stage, and the time should be well marked by them, *right,*



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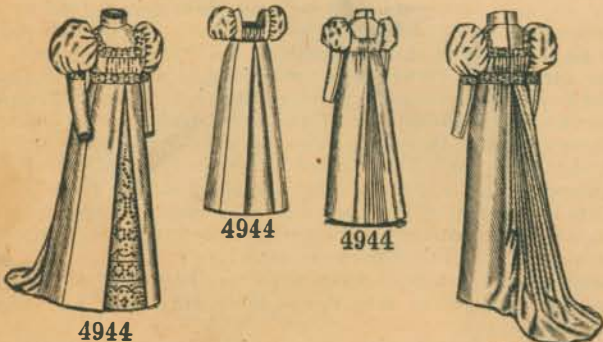


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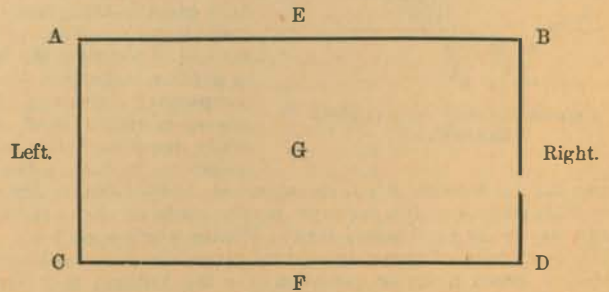


DIAGRAM I.

ing her gown, the long ends of the belt being tied in front. The pink and blue gowns are fashioned by pattern No. 4971, price 1s. 8d. or 40 cents; and the lavender and corn-color gowns by pattern No. 4944, price 1s. 8d. or 40 cents. The captain's attire is, somewhat contrary to the usual custom, distinguished by great simplicity, and is made by pattern No. 4912, price 1s. 6d. or 35 cents. Wholly practical substitutes for the ordinary long-waisted corsets, which cannot be worn with Empire gowns, are the Empire short stays, that are

left, right, left, that they may present a truly soldierly appearance when the entry is made. At the close of the three bars the cap-

tain appears alone upon the stage and marches to the center of the back, E, and thence to F, where she faces about to greet the company. She carries her crook under her right arm, with its top well to the front, the right hand grasping the stick as high as the shoulder, and the crook held comfortably against the body. When in position at F, she rests the end of the stick on the floor, with the hand still grasping it well toward the top.

The girls should stand very erect while marching, without, however, appearing stiff, and with the eyes straight ahead in genuine military fashion. Unless the position of the crooks is otherwise stated, they are carried as described for the captain. It is well to remember that everything depends on the first impression made upon the audience in this class of entertainments, which are almost wholly spectacular. Care should be taken, therefore, that the first appearance of the maids is effective.

1.—The girls enter in single file at A and B, eight at each side. Each file is made up of two girls in blue, two in yellow, two in lavender and two in pink. The files march toward each other across the back of the stage, that from A passing to B and then to D and F, and that from B passing to A and then to C and F. Meeting at F, the files pass once more around the stage and meet at the center of the back, E.

2.—At E the files unite to form couples, which pass to F. Here the couples separate to form files, which turn to the right and left, passing to C and D and thence around the stage until they meet at E.

3.—The files again come together in couples and pass to the front of the stage, where they again separate and march respectively to the corners, C and D. At these points the files halt, turn, and cross the stage diagonally, the one at D passing to A, and that at C passing to B and crossing the other line at G.

4.—From A and B the files march toward each other, again unite at E and pass to F. When the first couple reaches F the column halts, and all mark time. Then, with the girls of the first couple as pivots, the two files composing the column wheel to the front of the stage. This is not a difficult evolution; the girl at the left of E passes directly to C, the one at the right of E passes to D, and the other girls regulate the length of their steps to keep them in line with the ends of the ranks. This brings the sixteen girls into one line across the front of the stage.

5.—After the line is formed, one bar of the music (four beats) is played, and then the girls on the right side of the stage turn to the right toward D, while those on the left side turn toward C; and the files pass to A and B. When the files reach A and B a second half of four beats is made, and all face toward the center of the stage. With the girls at C and D as pivots, the ranks wheel to the front, the girls at A and B passing to F. Then the company is once more formed into a single rank across the stage.

6.—The two girls at F now turn about toward E, and all the others face toward F preparatory to following. On reaching E, the couples separate and pass to the left and right, and the files march around the stage, passing each other at F, and continuing to D, B and E and to C, A and E.

7.—The leaders of the two columns halt about three feet from each other and from the back of the stage, and raise their crooks until they touch and form a point at the top. When the next couple meet they pass between the first under the archway of crooks and take their positions beside the other two girls, raising their crooks in the same way. The other couples follow until a row of eight arches is completed, all the girls marking time throughout the entire evolution. In order to perform this movement with grace, the couples should not stand too closely together. After the eighth couple have formed their arch, two bars of music are played, all continuing to mark time.

8.—The first couple now lower their crooks to the original position and pass under the seven arches toward F; and the other

9.—At F the files separate and pass to C and D and thence to A and B. The steps should be so regulated for this evolution (the forming of a hollow square), that there will be but four girls from A to C and four from B to D, while the remaining eight will form a line across the front. The positions are shown by diagram II. Having completed this movement, the maids mark time during two bars of the music, all facing toward G. They then form a Greek cross in the following manner:

10.—With Nos. 1 and 5 on each side as pivots, four wheels are made to the center, G, Nos. 4 and 8 of each file passing to G, and Nos. 5 and 1 of each file remaining respectively at A and C, and at B and D. When the cross is formed the girls are placed as in diagram III.

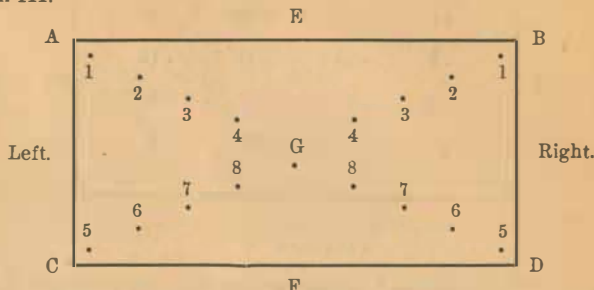


DIAGRAM III.

Two bars of the music are now played, and then the same four wheel back to the positions indicated in diagram II.

11.—The files pass to E, and march once again around the stage until they reach A and B respectively. The two leaders then march about three feet along the back of the stage toward each other, turn a right angle, march to the front, cross the front about three feet, again turn a right angle, march to the back, cross the back about three feet, and again pass to the front, thus following a serpentine course.

12.—On reaching F the couples do not unite, but each maid of the left-hand file follows her partner. Thus, No. 1 follows No. 1, No. 2 follows No. 2, and so on. This forms the company into one continuous line, and they march twice entirely around the stage in a large circle. Then every other girl takes three steps sideways toward the center without turning. In this way all the members of one file are formed into a second circle inside the first.

13.—The two circles now march twice around the stage, and then the inner circle reverses, and the two march twice around the stage in opposite directions. Again the inner circle reverses, and both march once around.

14.—The outer circle then halts slightly, the girls of the inner circle fall into their places in the outer one, and once more the sixteen girls circle around the stage. Then every alternate girl joins the one in front of her, thus forming the original couples, which pass to E.

15.—The couples advance to G, where they separate, turning to the right and the left and forming two circles, one on each side of the stage, as represented at diagram IV, which shows the positions of the girls after having marched once around.

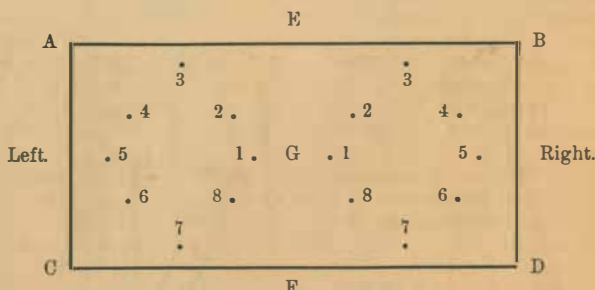


DIAGRAM IV.

After passing around twice, the maids unite at G to form couples, and pass to F.

16.—Here the first couple turns to the left, the second to the right, and so on; and the two columns pass around the stage to E, where the couples unite to form fours, which march toward the front of the stage. The company is now divided into four rows of four girls each, with the captain facing them, ready to give the orders for the drill.

THE DRILL.—As the company takes position for the drill, each girl lowers her crook until one end rests upon the floor about eighteen inches to the right and in front of the right toe, with the right hand grasping the stick near the top. The girls should not stand too closely together, as the effect will be most pleasing if there is

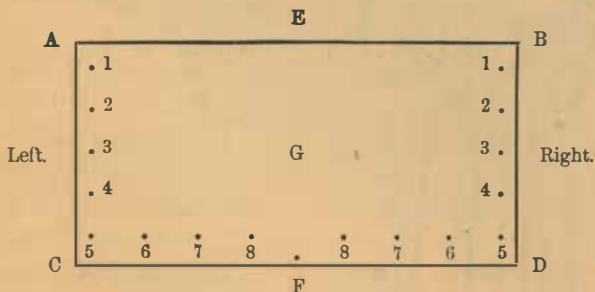


DIAGRAM II.

couples follow. Reaching F, the couples separate, and the files pass to C and D and thence to A and B, and meet at E, where they unite to form couples and pass to F.

ample room for handling the crooks. Two feet and a half will be none too much space to allow between one girl and another. Unless otherwise stated, each manual of the drill requires eight counts, and the same number of counts is allowed between each and its successor.

- 1.—*Present Arms*.—Raise the crook, touch the forehead with it, and then gently bow the head as the crook is lowered to place.
- 2.—*Shoulder Arms*.—The same position as during the march.
- 3.—*About Face*.—The girls are now standing as in the following diagram.

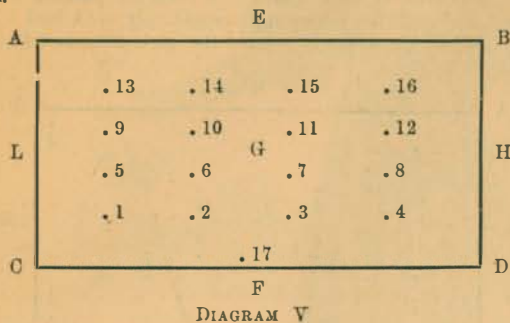


DIAGRAM V

Nos. 15 and 16 unite and stand together half-way between E and B; Nos. 11 and 12 unite and stand two feet out from H; Nos. 7 and 8 take positions near G, facing H; Nos. 3 and 4 face Nos. 15 and 16 half-way between F and D; Nos. 13 and 14 stand half-way between A and E; Nos. 5 and 6 unite at L half-way between A and C; Nos. 9 and 10 place themselves opposite to and facing Nos. 5 and 6; and Nos. 1 and 2 face Nos. 13 and 14 at the front of the stage. The positions of the couples are displayed at diagram VI.

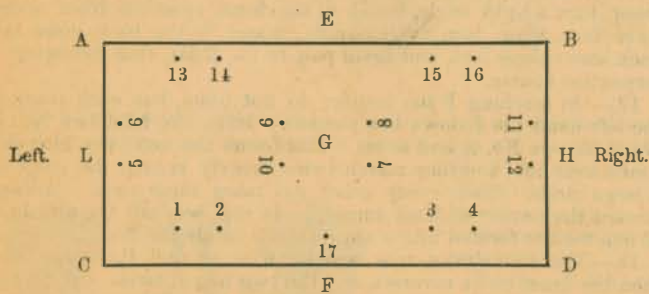


DIAGRAM VI.

4.—*Rest Arms*.—Each girl rests her crook upon the floor as described.

5.—*Left Shoulder Arms*.—The crook is placed under the left arm, the reverse of the position in which it was held in the march. The right arm and hand are thus left free for the prettiest part of the drill. No time is allowed between the following movements, the captain giving the order for each at the close of the preceding one. Eight bars of music are allowed for each movement unless otherwise directed.

6.—*Salutation*.—Each maid bows, first to her partner and then to the nearest girl on the right or left.

7.—*All Forward*.—The eight maids of each square take four steps forward (toward each other) and then, four steps backward. Four bars are allowed for this movement.

8.—*Forward and Face*.—All march four steps forward, as in 7, and the right-hand maid in each couple turns to face her partner, salutes her, and remains in the center of the square. The backs of four girls in each square are thus together (four bars).

9.—*Circle Around*.—The four remaining maids march to the left around those in the center until they reach their positions, when they give their right hands to their partners and return them to their places (eight bars).



10.—*Forward in Lines*.—Nos. 5, 6, 7, 8, 9, 10, 11 and 12 separate from their partners and join the maids nearest them on the right or left. This places the sixteen girls in four lines as shown in diagram VII.

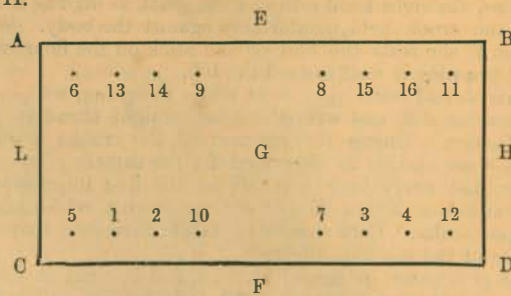


DIAGRAM VII.

The lines thereupon take four steps forward and four backward.

11.—*Take Partners*.—Each girl gives her partner her right hand, and they march round each other to place (four bars).

12.—*Right-Hand Maids Forward and Join Hands*.—The right-hand maid in each couple walks to the center of the square and joins right hands with the opposite maid, the two pairs of hands in each square crossing each other. This is not a complicated movement. Nos. 2 and 13 and Nos. 5 and 9 of the left-hand square join right hands, one pair over the other; and Nos. 4 and 15 and Nos. 7 and 11 of the right-hand square do the same. The four girls thus united in each square walk or circle round to the left, until each reaches the place of the opposite girl. Hands are then unclasped, and each girl gives her right hand to the maid standing at this side, who approaches to meet her with her right hand extended. The two thus joined walk round each other, and then the first maid gives her right hand to the one with whom she described the half-circle; the four walk once more half round, each girl joins right hands with her partner, and the two walk round each other to places. Eight bars are required for this manual.

13.—*Left-Hand Maids Forward and Join Hands*.—The left-hand maids now perform the manual just described, Nos. 14 and 1 joining hands across Nos. 6 and 10, and Nos. 16 and 3 across Nos. 12 and 8.

14.—*First Couples Face Outward*.—Nos. 1, 2, 3 and 4 turn about to face the captain, and the other couples fall in, the positions being as follows:

	13. 14	15. 16
Left-Hand Square.	9. 10	11. 12
	5. 6	Right-Hand Square.
	1. 2	7. 8
		3. 4

Four bars of the music are required to execute this movement.

15.—*March Across*.—The maids on the left of each column march four steps to the right and back, and those on the right march four steps to the left and back. This is performed twice (eight bars).

16.—*Forward and March*.—The maids on the left side of each column turn to the left and those on the right to the right, and the two files march to the back of the stage and then to the front, and face each other (eight bars).

A pleasing addition can be made to these two movements by drawing a handkerchief or fan from the arm and carrying it as illustrated.

17.—*Forward and Unite*.—Each maid walks four steps toward her partner, and they join hands and walk round each other to places (four bars).

18.—*Again Face About*.—Repeat 14.

19.—*March Across*.—Same as 15.

20.—*Forward and March*.—The girls on the left of each

column turn to the left and those on the right turn to the right, as in 16. The two pairs of files meet respectively midway between A and E and between E and B, and they pass to the middle of C F and of F D. The columns then turn toward C and D, march to A and B and meet at E. No time can be given for this movement. The girls simply keep time with the music until the finish. When the first couple on each side reaches E, the captain gives the following order:

21.—*Forward and Salute*.—At E the two double columns unite to form one, each couple dividing, and its members uniting with the

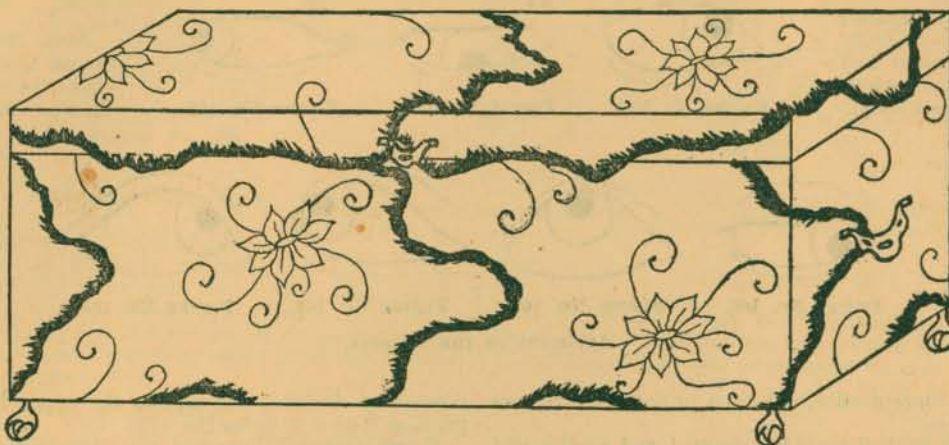
corresponding girls of the other column. The new column then marches toward the captain at F, where the couples divide, marching to the right and left. Just before reaching F each maid salutes the captain by raising her right hand to her forehead. The two single files march respectively to C and D, and then to A and B, where they leave the stage. When the last couple has saluted the captain, she marches from F to E, where she halts and faces to the front; and as soon as all the maids have left the stage, she salutes the audience in her most gracious Empire manner, and also makes her exit. S. E. W.

A BOX FOR PARTY DRESSES.

The ordinary society woman of the present day, who cannot, like Cinderella, take down her party dresses from her fairy god-mother's mind, but must find a more practical place for their disposal, is sometimes at a loss to know just where and how to lay them

spared from the edge at the back or bottom. If the box is to stand against the wall, the back could be covered with cloth, and two skins less would thus be required.

The accompanying sketch of the box will give the reader a clear



away so they will become neither soiled nor crumpled. The best receptacle of which the writer is aware is a long, narrow box, and the object of the present writing is to tell how such a box may be made sufficiently ornamental to adorn the most charming of dressing-rooms.

The box should be as long as the dress skirts and from twelve to eighteen inches high. The width must be governed by the other dimensions. The hinged boxes in which lawn-mowers are packed would just answer the purpose, and may often be purchased for a trifle at a hardware store. Shoe boxes may also be found of the right proportions and are very cheap, but they have no hinges and are not so well made, and their covers are perfectly flat, with no depth of edge. Of course, the most satisfactory plan is to have a box made by a carpenter.

The box should first be covered smoothly inside and out with a thickness of cotton; or an old quilt may be utilized for the wadding, several thicknesses being used on top of the cover. Next line the inside of the box and cover. Paper cambric, either white or in a shade to harmonize with the coloring of the room, makes an excellent lining, because it can be so smoothly applied and does not retain dust readily. If a nicer fabric is desired, however, any of the satins used in fancy work will be found equally well adapted to this purpose. They may be obtained in many dainty shades and are quite inexpensive. The lining should be tacked to place with small, round-headed furniture tacks, either brass or steel, according to the outer finishings, which will be considered further on. Between the inner wadding and the lining, before the latter is tacked to place, the owner's favorite sachet powder may be sprinkled. If paper cambric is used, the wadding on the inside of the box must be white; the quilt or similar substitute would show through the cambric.

For the outer covering of the box use chamois, either dyed or in its natural color, and decorated in bold designs. The box should be carefully measured before purchasing the skins, that those of the most advantageous size may be selected and the number required exactly ascertained. Eight rather large skins will probably be needed, and they should be applied to the box before they are decorated. Let the irregular edges overlap each other; and if there chances to be an uncovered spot, a small piece can doubtless be

idea of the method of covering with the skins. Furniture tacks like those used inside may fasten the chamois to position, or small, flat-headed ones may be chosen and may be painted or gilded like the edges of the skins, so that they will be scarcely noticeable. If the natural color of the chamois is not admired, dyed skins may be used, tan, olive and a dark-drab or dove-color being favored tints.

Before proceeding to the decoration of the box, the finishings should be selected and the outlines marked upon the chamois. Brass finishings should be used with natural-colored skins, and they would also look well with any of the colors just mentioned, although with drab chamois antique silver would be more harmonious. These finishings consist of handles for the ends of the box, a drop by which to raise the lid, ornamental outside hinges (these may be omitted), and casters, which may be as elaborate as the fancy dictates. Claws to hold the casters are an antique conceit and are furnished in brass and probably in silver also.

The decoration of the chamois may be very simple indeed; and it should in no case be elaborate or profuse, as this would inevitably detract from the richness of the effect. The simplest finish is produced by applying gold or silver paint irregularly about all the edges of the skins. Gold should be used on the undyed and tan-colored skins, silver on the drab ones, and either gold or silver on the olive, according to the furnishings of the room. The paint should be mixed in the usual way and should be applied with a broad, flat bristle brush. Draw the brush from the edge toward the center of the skin, making the strokes heaviest at the edge, and extending them inward in irregular or uneven markings, as shown in the illustration.

If further decoration is desired, let it all be done with the gold or silver paint, or, at least, in monochrome. Bright or sharply contrasting colors would destroy the harmony of the effect. Choose a bold conventional pattern, and scatter it at irregular intervals over the surface of the chamois. Two patterns, very different in character, are illustrated.

When the decoration is finished, the handles, casters and drop should be screwed on, and the box will then be complete. Such a receptacle for dresses would make a most acceptable gift, and would possess the additional charm of being "out of the general run."

J. D. C.

THE DELSARTE SYSTEM OF PHYSICAL CULTURE.

TWELFTH PAPER.

We will now make a study of the different parts of the face in their distinct attitudes, previous to taking up the attitudes of the head as a whole.

ATTITUDES OF THE EYEBALL.

First Attitude.—The eyeball centrally poised between the inner and outer corners and the upper and lower lids denotes the normal reposeful condition of the being, or calm contemplation, as shown at figure No. 161.

Second Attitude.—The eyeball turned toward the outer corner, centrally poised between the upper and lower lids and turned toward an object, signifies simple personal regard, attention, attraction or interest, as shown at figure No. 162.

Third Attitude.—The eyeball turned to the side, centrally poised between the upper and lower lids, and directed away from an object, expresses simple impersonal attention or interest, or consideration. (Action shown at figure No. 163.)

Fourth Attitude.—The eyeball turned downward and centrally poised between the inner and outer corners, without particularly regarding an object, denotes calm concentration, reflection or thoughtfulness, as shown at figure No. 164.

Fifth Attitude.—The eyeball turned downward and to the side toward an object signifies personal disapproval, repulsion, distrust, suspicion, or exaltation of one's-self over the inferior, as shown at figure No. 165.

Sixth Attitude.—The eyeball turned downward and to the side, away from an object, expresses impersonal disapproval, or distrust, suspicion, or exaltation of the inner being over the inferior, as shown at figure No. 166.

Seventh Attitude.—The eyeball turned upward and centrally poised between the inner and outer corners indicates exaltation, the nobler passions, or a subjection of our inner being to the superior, as shown at figure No. 167.

Eighth Attitude.—The eyeball raised and turned to the side in the direction of an object denotes personal regard, affection, tenderness or sentiment. (Action shown at figure No. 168.)

Ninth Attitude.—The eyeball raised and turned to the side, away from an object, expresses impersonal or subjective regard, affection, tenderness or sentiment. (Action shown at figure No. 169.)

Practise looking at an object with a personal gaze, distinctly seeing the object. Then direct the gaze impersonally at the object without seeing it, the gaze being apparently turned inward or backward in retrospection. Practise moving the eyeball without turning the head, first slowly from side to side, then upward and downward, and lastly in a circle. If this is at first found difficult of accomplishment, follow the point of the finger with the gaze from the farthest point at which it can be seen on one side to the corresponding point on the opposite side, without moving the head;

and repeat the movement several times. In the same way follow the point of the finger with the gaze from the farthest point downward to the farthest point upward at which it can be seen, without moving the head from its normal position.

Endeavor as soon as possible to control the movements of the eyeball without the aid of the finger. Practise fixing the eyes, and gradually concentrate the gaze, slowly opening the lids to their widest capacity, and then contracting them, without removing the gaze from a given point. These exercises are of benefit in teaching control of the muscles of the eyes and in cultivating a repose and concentration of the gaze.



FIGURE NO. 161.



FIGURE NO. 162.



FIGURE NO. 163.



FIGURE NO. 164.



FIGURE NO. 165.



FIGURE NO. 166.



FIGURE NO. 167.



FIGURE NO. 168.



FIGURE NO. 169.

ATTITUDES OF THE EYEBALL.



FIGURE NO. 170.



FIGURE NO. 171.



FIGURE NO. 172.



FIGURE NO. 173.



FIGURE NO. 174.



FIGURE NO. 175.



FIGURE NO. 176.



FIGURE NO. 177.



FIGURE NO. 178.

ATTITUDES OF THE UPPER EYELID.

ATTITUDES OF THE UPPER EYELID.

First Attitude.—The correct normal attitude of the upper lid places the edge one-third below the top of the iris. This expresses repose and calm contemplation. (See figure No. 170.)

Second Attitude.—Indifference is denoted by dropping the edge of the upper lid half-way over the upper iris, as displayed at figure No. 171.

Third Attitude.—Introspection is expressed by dropping the edge of the upper lid to the top of the pupil, as shown at figure No. 172.

Fourth Attitude.—Dropping the edge of the upper lid half-way across the pupil signifies somnolence and fatigue. (See figure No. 173.)

Fifth Attitude.—Prostration is expressed by dropping the upper lid over the pupil, completely concealing it. (Refer to figure No. 174.)

Sixth Attitude.—Sleep or death is denoted by dropping the upper lid down to the edge of the lower lid, thus completely closing the eye, as at figure No. 175.

Seventh Attitude.—Animation and extreme interest are indicated by raising the upper lid to the upper edge of the iris, as seen at figure No. 176.

Eighth Attitude.—Exaltation is expressed by raising the upper lid so as to show a line of white just above the eyeball, as pictured at figure No. 177.

Ninth Attitude.—Frenzy, madness, horror and wild excitement are denoted by raising the upper lid to the highest possible point, thus distending the eye. (See figure No. 178.)

ATTITUDES OF THE EYEBROW.

First Attitude.—A calm and unruffled brow forming a smooth arch above the eye expresses the normal reposeful condition, and indifference. (Shown at figure No. 179.)

Second Attitude.—Brows drawn downward at the inner corners denote concentration of faculty, serious thoughtfulness, sensibility. (See figure No. 180.)

Third Attitude.—Stupidity or lack of imagination is indicated by throwing the inner corners of the brows upward, as at figure No. 181.

Fourth Attitude.—Drawing the inner corners of the brows upward and the outer corners downward expresses suffering, despair or agony. (Represented at figure No. 182.)

Fifth Attitude.—By depressing or lowering the brows into almost a straight line above the eyes we express intense concentration of faculty or keenness of perception. (Refer to figure No. 183.)

Sixth Attitude.—Brows depressed near the inner corners, with a tendency of these corners to raise, and the outer arch raised, indicate fury, madness or uncontrolled passion. (Shown at figure No. 184.)

Seventh Attitude.—Brows raised high above the eyes express imagination, excitement of mind, surprise or exaltation. (See figure No. 185.)

Eighth Attitude.—Brows raised high above the eyes, with a tendency of the inner corners to contract inward toward the nose, and the outer arch raised very high, signify extreme fear, terror or horror. (See figure No. 186.)

Ninth Attitude.—Drawing the inner corners of the brows upward with a slight contraction and quivering action expresses timidity or reflection. (See figure No. 187.)

ATTITUDES OF THE LOWER LIDS.

The lower lids resting at ease, neither raised nor lowered, express the normal reposeful condition of the being, or indifference.

Death is indicated by a depression of the lower lids.

The lower lids are raised in scrutiny, inquisitiveness, pain and secretive-ness, and also in the expression of the baser passions.

Practise attitudes of the eyeballs with attitudes of the lids and brows by combining them as given; also create other meanings by combining the different actions in all possible ways to produce a variety of expressions.

ATTITUDES OF THE NOSE.

When the nostrils are normal—that is, neither drawn downward nor expanded, they express the calm, normal condition of the being.

Nostrils drawn downward indicate sensuousness, cruelty, harshness.

Expanded nostrils express excitement, nervousness or extreme passion.

When the nostrils are drawn upward and the upper portion of the nose contracted into wrinkles, the expression denotes contempt, scorn, hatred or passion, in a vulgar or baser degree.

Nostrils expanded, and drawn upward without wrinkling the nose, express scorn and contempt or extreme disapproval.



FIGURE NO. 180.



FIGURE NO. 179.



FIGURE NO. 182.

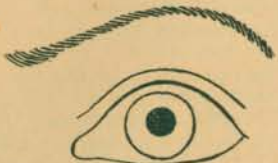


FIGURE NO. 185.



FIGURE NO. 183.

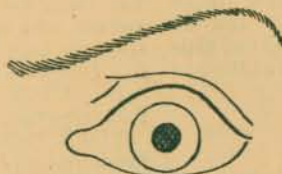


FIGURE NO. 186.

ATTITUDES OF THE EYEBROW.



FIGURE NO. 181.



FIGURE NO. 184.



FIGURE NO. 187.

ATTITUDES OF THE JAW.

To express repose, calmness, suspense, indifference or the normal state of the being, the jaw drops a little, with no tension in its muscles and the teeth slightly apart.

To denote resolution or determination, the jaw should be firm and the teeth tightly closed.

To indicate activity, extreme excitement, hatred or aggression, the jaw should be thrust forward, more or less, according to the emotion.

To signify prostration or stupor, the jaw should be fully dropped or relaxed.

In expressing horror or extreme terror the jaw falls downward and inward.

When pain, grief, fear or despair is to be expressed, the jaw is drawn downward and inward.

ATTITUDES OF THE LIPS.

When the lips simply rest together without contraction they signify repose or indifference, as shown at figure No. 188.

Lips closed tightly and compressed express resolution and firmness, as shown at figure No. 189.

Lips held slightly apart and relaxed signify surprise or wonder, as shown at figure No. 190.

By holding the lips apart, and drawing the corners of the mouth downward, more or less, according to the strength of the emotion, we denote sadness, dejection, grief or despair, as shown at figure No. 191.

When the lips are closed, and the corners of the mouth are drawn downward, more or less, according to the emotion, the expression indicates disapproval, discontent, pride, stubbornness, repulsion, as shown at figure No. 192.

Lips well apart and relaxed, and the corners of the mouth dropped downward, express horror and extreme terror, as shown at figure No. 193.

The lips are relaxed and the corners of the mouth slightly raised to denote happiness, joy and brightness, as shown at figure No. 194.

By closing the lips and raising the corners of the mouth we express satisfaction, approval or contentment, as shown at figure No. 195.

Lips held well apart and the corners of the mouth raised, express laughter, joyousness, or pleasurable excitement, as shown at figure No. 196.

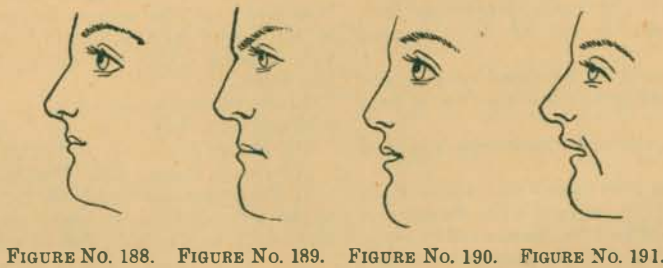


FIGURE NO. 188. FIGURE NO. 189. FIGURE NO. 190. FIGURE NO. 191.



FIGURE NO. 192.

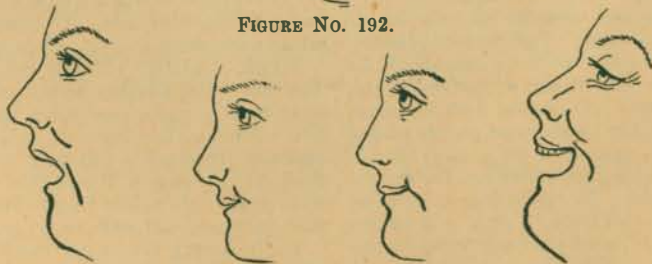


FIGURE NO. 193. FIGURE NO. 194. FIGURE NO. 195. FIGURE NO. 196.

ATTITUDES OF THE LIPS.

True facial expression can only be learned by a study of ourselves and of human nature and by assiduous attention to the mirror. Learn to expand and to contract the face at will. Study faces as you see them in daily life; analyze the characteristics under certain emotions, and teach your own face to mirror the different

passions. In our private life, if all the exercises heretofore given are faithfully and correctly practised, the facial muscles will readily respond to the ordinary emotions.

THE TRUNK OR BODY.

The trunk expands forward in action and attention, and when the

mind is filled with the brighter emotions, and it contracts in reaction and when the mental powers are under the influence of the darker emotions. It rises to denote exaltation of the spirit and vitality, and sinks or collapses when we experience grief, fatigue or prostration; while attraction toward an object through the medium of the affections finds expression in a side action leading from the emotional center.

ELEANOR GEORGEN.

SPORTS AND PASTIMES.

DANCING.—FOURTH LESSON.

TO DANCE THE LANCERS.

This dance is more attractive than the plain quadrille and consists of combinations and movements which form figures. The figures, which are five in number, are more complicated than those of the plain quadrille and require more precision in their execution. There are three principal varieties of lancers, the first being known simply as "The Lancers," the second as "The Saratoga," and the third as "The New York Lancers." The Saratoga varies but little from the plain lancers, and the differences are mentioned at the end of each figure.

FIRST FIGURE.

This figure is made up as follows: *Wait*, eight bars; (1) *Forward and Back*, four bars; (2) *Forward and Turn Opposite Partners*, four bars; (3) *Cross Over*, four bars; (4) *Back to Places*, four bars; (5) *Balancé to Corners*, eight bars.

Each figure of the lancers is danced twice by the head couples and twice by the sides. While the eight introductory bars of the first figure are being played the dancers salute first their partners and then the corners.

FORWARD AND BACK.—Partners join hands in the head couples and take four steps forward and four steps backward.

FORWARD AND TURN OPPOSITE PARTNERS.—The head couples forward again, and each gentleman, presenting both hands to the opposite lady, walks round to the left, as in turning partners, and returns to place.

CROSS OVER.—Partners join hands in the head couples and cross the set, the second couple separating to allow the first to pass through (4 bars).

BACK TO PLACES.—Returning, the first couple separates, and the second passes through (4 bars).

BALANCÉ TO CORNERS.—The four ladies turn to the right and the four gentlemen to the left, the corners thus facing one another. All balancé four steps forward and four backward (4 bars). All then forward round to the left, giving both hands as in turning partners, and return to places (4 bars).

The first time the third movement (*Cross Over*) is danced, the first couple passes through the second and returns outside the second; the second time this is reversed, the second couple passing between the first and returning outside; the third time the third couple passes between the fourth, returning outside; and the fourth time the fourth couple passes between the third and returns outside.

In the first movement of the original lancers only one lady and the opposite gentleman danced, and the same two executed the *Forward and Back*. In the Saratoga the movements are performed in a different manner. Opposite couples do not dance together, but the heads dance with the sides. The first and second times the figure is executed the heads dance with the couples to the right, and the third and fourth times they dance with those to the left. The second and third movements are danced with the same side couples. In *Cross Over*, the first time, each head couple passes between the couple on the right and returns on the outside of this couple; the second time each side couple passes between the couple on the left and returns on the outside; the third time each head couple passes between the side couple on the left, returning on the outside; and the fourth time each side couple passes between the head couple on the right, and returns on the outside. The *Balancé to Corners* is the same in the Saratoga as in the plain lancers.

SECOND FIGURE.

This figure includes the following movements: *Wait*, eight bars; (1) *Forward and Back*, four bars; (2) *Forward and Leave Lady In Center*, four bars; (3) *Balancé*, four bars; (4) *Turn Partners to Places*, four bars; (5) *Divide—All Forward in Two Lines*, four bars;

(6) *Forward and Turn Partners to Places*, four bars. The first eight bars of the music are introductory.

FORWARD AND BACK.—Same as in the first figure.

FORWARD AND LEAVE LADY IN CENTER.—The head couples forward again, the gentlemen hand their partners to the center of the set, and step backward, each lady facing her partner. The ladies are thus standing back to back, and each salutes her partner, with the left foot behind. To effect this movement gracefully, the lady walks three steps, holding her partner's hand; at the fourth step they unclasp hands, and the lady turns about and salutes.

BALANCÉ.—The same couples balancé four steps forward and four steps backward, partners passing one another on the right.

TURN PARTNERS TO PLACES.—Same couples present both hands and turn.

DIVIDE—ALL FORWARD IN TWO LINES.—The ladies of the sides turn to the right and join hands with the head couples; and the gentlemen of the sides turn to the left and join the heads, thus forming two lines. In this position all forward and back. The first and second times of dancing the figure the sides join the heads as described; the third and fourth times the heads join the sides.

FORWARD AND TURN PARTNERS TO PLACES.—The two lines advance four steps, partners extend both hands and turn to places.

In the original lancers the first couple executed the *Forward and Back* alone, and as the figure was repeated the other couples danced it in turn. In the second movement also, only one lady was left in the center at a time, and the couple would then balancé and turn to place. This was danced by the different couples in numerical order.

In the Saratoga Lancers all the movements are as given, but the fifth and sixth may be danced either as described above or as follows:

All Hands Round Half-Way to Left, 4 bars.

All Hands Round Half-Way to Right, 4 bars.

In these movements all join hands, slide with the left foot around to the left until the opposite places are reached, and then return to position to the right, sliding with the right foot.

THIRD FIGURE.

This figure embraces the following: *Wait*, eight bars; (1) *Forward and Back*, four bars; (2) *Forward and Salute*, four bars; (3) *Four Ladies Cross Right Hands Half Round*, four bars; (4) *Four Ladies Cross Left Hands Back*, four bars.

FORWARD AND BACK.—This is executed as usual by two opposite couples.

FORWARD AND SALUTE.—Head gentlemen give their right hands to their partners. The head couples then advance four steps, salute each other and retreat to places.

FOUR LADIES CROSS RIGHT HANDS HALF ROUND.—The four ladies advance to the center of the set, and each gives her right hand to the opposite lady and takes four steps around to the left. When at the opposite side, each gives her left hand to the opposite gentleman's left and walks round the gentleman. Again the ladies advance to the center, extend their right hands and cross them again; they then pass to the opposite sides, give left hands to their partners, and walk round partners to their original positions.

This is a very pretty movement and is called the "Moulinet" or, "Windmill." For some years it was omitted in favor of the ladies' chain, but it is now very generally danced.

In the Saratoga the first and second movements are danced by all four couples.

FOURTH FIGURE.

This is made up of the following: *Wait*, eight bars; (1) *Heads to the Right*, four bars; (2) *Heads to the left*, four bars; (3) *Heads to places*, four bars; (4) *Right and Left*, eight bars.

HEADS TO THE RIGHT.—The gentlemen of the head couples lead their partners to face the side couples at the right, and all salute.

HEADS TO THE LEFT.—The head gentlemen lead their partners over to face the opposite side couples, passing to the right; and again all salute.

HEADS TO PLACES.—Each head gentleman leads his partner back to place, where the partners salute each other.

RIGHT AND LEFT.—This is the same as in the plain quadrille. This figure has never been changed from its original form.

In the *Saratoga* the second and fourth movements are different. When the two gentlemen pass round from one side couple to the other after saluting, each takes the lady of the side couple first saluted with him to the opposite side and leaves her in the opposite lady's place. Thus, the first couple advances to the third couple and salutes; the first gentleman takes the third lady by the hand, leads her to the fourth gentleman, salutes, and leaves her in the fourth lady's place. When the figure is repeated the ladies are returned to their places. In the fourth movement (*Right and Left*) the heads dance with the sides. The first and second times of dancing the figure the heads pass to the right and the sides to the left; the third and fourth times the sides pass to the right and the heads to the left.

FIFTH FIGURE.

The movements of this figure are as follows: (1) *Grand Chain, or Right and Left All Round*, sixteen bars; (2) *One Couple Around and Face*, eight bars; (3) *All Chassé Across*, eight bars; (4) *March*, eight bars; (5) *All Forward in Lines*, four bars; (6) *Forward and Turn Partners to Places*, four bars. There is no *Wait* in this figure. All face partners at the first chord of the music, presenting right hands. This indicates the direction each dancer must take in the *Grand Chain*.

GRAND CHAIN, OR RIGHT AND LEFT ALL ROUND.—All pass partners and continue half round the circle of the set, the ladies going to the left and the gentlemen to the right, and each person giving his or her hands in alternation to the dancers coming from the opposite direction. When partners meet at the opposite sides, all stop face to face, without giving hands, and salute; partners then present right hands, and the chain is continued as before until partners meet once more in their original places, where the salutations are repeated.

ONE COUPLE AROUND AND FACE.—The first couple join hands and promenade or polka to the right around the inside of the set, and stop in place, facing outward. Their backs are thus turned toward the opposite couple. The third couple falls in column directly behind the first (2 bars), the fourth steps behind the third (2 bars), and the second couple remains in place. All the dancers are now in line, one couple behind another.

ALL CHASSÉ ACROSS.—The four ladies slide three steps to the left and then halt, while the four gentlemen slide three steps to the right and halt. All then *balancé* once forward and once backward, and slide back to places.

MARCH.—The head couple divides, the lady turning to the right and the gentleman to the left; and both march down the outside of the column to the place of the couple at the foot, where they join hands and march to the head. When the head couple separates, the other couples advance, and as each arrives at the head of the set, it separates, and the dancers follow those in front until the last couple has reached the position it occupied before the commencement of the march.

ALL FORWARD IN LINES.—The ladies and gentlemen face each other, thus forming two lines; and the gentlemen join hands, likewise the ladies. The two lines then forward four steps and back four steps.

FORWARD AND TURN PARTNERS TO PLACES.—The lines forward a second time, and partners join both hands and turn to places.

After this figure has been danced four times, the *Grand Chain* is again executed and finishes the dance. As the figure is repeated the couples take turns in their numerical order in acting as leaders in the *One Couple Around and Face*. This figure, also, retains its original form.

In the *Saratoga* differences are noted in the *Grand Chain* and *March*. In the *Grand Chain*, when two partners meet at the opposite side of the set, they join right hands, and both walk half round, thus changing places and facing in the opposite direction. The chain is then continued half round back to places. When partners meet again, they join right hands and turn to places. In the *March*, when the two lines meet at the foot of the column, they do not join hands and march up the inside, but continue past each other until the ladies are on the gentlemen's side and the gentlemen on the ladies' side. The ladies pass the gentlemen on the inside.

TO DANCE THE NEW YORK LANCERS.

These lancers were originated by and first taught in the school of a celebrated dancing-master of New York.

FIRST FIGURE.

This includes the following movements: *Wait*, eight bars; (1) *Head Couples Cross Hands with Sides Half Round*, four bars; (2) *All Forward and Back*, four bars; (3) *Heads Again Cross Hands with Right Hand Couples*, four bars; (4) *All Forward and Back*, four bars; (5) *All Balancé to Corners*, eight bars. During the *Wait* all salute as in the plain lancers.

HEAD COUPLES CROSS HANDS WITH SIDES HALF ROUND.—The head couples turn to the side couples on the right. The ladies give right hands to one another, and the gentlemen join their right hands across the ladies', as in the "*Moulinet*" in the third figure of the plain lancers. All then dance half round, which leaves the heads in the sides' places and the sides in the heads' places.

ALL FORWARD AND BACK.—This is performed by the same couples.

HEADS AGAIN CROSS HANDS WITH RIGHT HAND COUPLES.—This is the same as the first movement, the heads turning again to the right hand couples and crossing hands with those couples. By the *Half Round* the head couples are brought to the head places, but are opposite their original positions.

ALL FORWARD AND BACK.—This is danced by the same couples.

ALL BALANCÉ TO CORNERS.—The same as in the plain quadrille.

The various couples are now opposite to their proper places, and a repetition of the figure brings them back.

SECOND FIGURE.

This is as follows: *Wait*, eight bars; (1) *Heads Forward and Salute*, four bars; (2) *Heads Change Partners and Pass to Sides*, four bars; (3) *All Forward and Back in Two Lines*, four bars; (4) *Turn Partners to Places*, four bars; (5) *All Half Round to Left*, four bars; (6) *All Half Round to Right*, four bars.

HEADS FORWARD AND SALUTE.—The head couples take four steps forward and salute, not returning to places.

HEADS CHANGE PARTNERS AND PASS TO SIDES.—The first gentleman takes the second lady by the hand, and both turn to the fourth couple and salute. The lady then takes position at the fourth gentleman's left, and the gentleman at the fourth lady's right. At the same time the second gentleman takes the first lady by the hand and leads her to the third couple, beside whom they take position, the lady at the third gentleman's left and the gentleman at the third lady's right. The dancers are thus formed into two lines that face each other.

ALL FORWARD AND BACK IN TWO LINES.—The two lines take four steps forward and four steps backward.

TURN PARTNERS TO PLACES.—All forward again and turn partners to places.

ALL HALF ROUND TO LEFT.—Same as *Grand Chain* in the fifth figure of the *Saratoga*.

When this figure is repeated by the sides the second movement is as follows: The third gentleman takes the fourth lady by the hand, leads her to position beside the first gentleman, and places himself beside the first lady, thus forming a line with the first couple. In the same way the fourth gentleman and the third lady form a line with the second couple, the fourth gentleman standing beside the second lady, and the third lady beside the second gentleman.

THIRD FIGURE.

To this figure belong the following movements: *Wait*, eight bars; (1) *All Couples Pass Partners and Chassé*, four bars; (2) *Pass Again and Salute Corners*, four bars; (3) *Form a Star*, eight bars.

ALL COUPLES PASS PARTNERS AND CHASSÉ.—All couples *balancé* forward and back, and then *chassé* across and back. (See fifth figure of the plain quadrille.)

PASS AGAIN AND SALUTE CORNERS.—Again *balancé* forward, salute and return.

FORM A STAR.—The gentlemen advance to the center of the set, the first giving his left hand to the second, the third giving his left hand to the fourth across the other two hands, and all joining right hands with partners. All then promenade around the circle of the set until positions are reached, when partners turn one another to places.

FOURTH FIGURE.

To this figure belong the following movements: *Wait*, eight bars; (1) *Heads to the Right and Salute*, four bars; (2) *Half Right and Left with Sides*, four bars; (3) *Heads Again to the Right*, four bars; (4) *All Join Hands and Forward and Back*, four bars; (5) *All Turn Partners*, four bars.

HEADS TO THE RIGHT AND SALUTE.—Head gentlemen lead partners to the side couples on the right and salute.

HALF RIGHT AND LEFT WITH SIDES.—The head couples give hands to the side couples, turn half round, and bow to partners. This brings the heads in the sides' places and the sides in the heads' places.

HEADS AGAIN TO THE RIGHT.—The heads again turn to the couples on the right, half right and left with those couples and bow to partners as before. This brings all the couples opposite their original places.

The other two movements have been described.

Repeating the figure brings all back to their proper positions. The first and second times the heads turn to the right, and the third and fourth times to the left.

FIFTH FIGURE.

The following movements comprise this figure: (1) *All Chassé and Half Turn at Corners*, four bars; (2) *All Chassé Again and Turn*, four bars; (3) *All Chassé Again and Turn*, four bars; (4) *All Chassé Again and Turn*, four bars; (5) *All Promenade*, eight bars; (6) *All Balancé*, eight bars; (7) *All March*, eight bars; (8) *Forward and Back in Two Lines*, four bars; (9) *Turn Partners to Places*, four bars. There is no *Wait* in this figure.

In the first four movements the dancers are continually changing places. In the first movement the ladies turn to the right and the

gentlemen to the left, the side gentlemen thus facing the head ladies, and the head gentlemen facing the side ladies. All then *chassé*, each lady sliding to the left and back (2 bars), and then half turning with the gentleman facing her (2 bars). This brings the first lady to the place of the third, the third to the place of the second, and so on. In other words, each lady moves one couple to the right. In the second movement this is repeated, the ladies still facing to the right and half turning with the gentlemen of the right-hand couples, and the gentlemen turning to the left. This brings each couple opposite its original position. At the end of the fourth movement all are back in their places, each dancer having made a complete circuit of the set.

ALL PROMENADE.—Partners join hands, and all promenade around the circle of the set. The first couple stops in its place, facing as usual; and the fourth halts directly behind the first. The second couple stops in its place, facing the first; and the third halts behind the second. The positions of the dancers are then as follows:

Third Couple, L. G.
Second Couple, L. G.
First Couple, G. L.
Fourth Couple, G. L.

ALL BALANCÉ.—Partners join hands, and all *balancé* four steps forward and four backward (4 bars), and then repeat (4 bars).

ALL MARCH.—The double ends march toward each other, the ladies passing between the gentlemen. As soon as the first couple has passed the third the ladies turn to the right and the gentlemen to the left. The ladies then join hands in one line and the gentlemen in another, partners being opposite one another.

The two remaining movements have been described for the plain dancers. TERPSICHORE.

AMONG THE NEWEST BOOKS.

Edwin Lassetter Bynner, whose *Agnes Surriage* proved such a source of pleasure to a host of novel readers, is the author of *Zachary Phips*, lately published by Houghton, Mifflin & Company, Boston; and those who were delighted with the earlier book will need no urging to peruse the later one. *Zachary Phips* is a historical narrative, affording us, through the boyhood experiences and development of its hero, a clear idea of our country's dire tribulation in the early days succeeding the Revolution, when the nation had not yet been placed upon a firm foundation. Besides relating the adventures of "Zachary Phips," it tells us much of the growth of immature Boston; of the age when schoolmasters were bigots and tyrants; of the wild episode of Aaron Burr and his Irish victims—the Blennerhassetts particularly and others generally; of the destruction by the British of the proudest homes in New Orleans; and of the Seminole war, and General Jackson's indifference to humanity and justice, when only Indians were concerned. The romance is, perhaps, stranger and stronger than it would have been if the author had relied wholly upon his fancy for its stirring scenes and events. It vitalizes history, and explains, with an accuracy that can only be the result of patient research in the national archives, how certain curious and not too honorable happenings were passed over by our chief authorities, and wrong-doers were allowed to go unscourged by justice. The book proves to the youthful questioner that expediency rather than righteousness often sways the politician and spares his country from tumult.

An original and complicated plot and a careful statement of vital truths from two distinct points of view are impressive features of *Joshua Wray*, a new novel, by Hans Stevenson Beattie, a name hitherto unfamiliar as a novelist. The tale is plainly told, but its very simplicity is suggestive of its purpose, if purpose the writer had other than to tell a strange story. After turning the last page one finds it much easier to believe that everything happens for a definite purpose. The book has faults, and they would be serious ones if the reader did not feel sure that a writer whose first story was so good would soon produce another that would be much better—that is, one in which there would be less of monologue, and in which the inner reasonings of its characters would be less explicitly stated in words and more clearly explained by actions. *Joshua Wray* is, on the whole, a sad story, but this fact increases its realism and is one of several indications which lead one to believe that the tale rests upon a foundation of fact, and that the larger part of its setting was taken from real life. Its moral, if

it have one, is that virtue brings happiness, even if tribulation is also meted out to us. [New York: United States Book Company.]

The Cassell Publishing Company send us *Leona*, by Mrs. Molesworth. It need scarcely be said that one is certain to be in good company when reading any of this author's stories. She always has a fine, clean, but not too distinct motive for her work. In *Leona* she definitely convinces us that we ought not to judge those about us by their manners or their conversation; and yet it is probable that we will go on making such estimates of our neighbors until the end of the world. If persons who want to be thought well of, purposely conceal their nobler selves, while those who are not quite fine hide their coarse grain under an artificial polish, how are we to determine their true character? This question Mrs. Molesworth does not answer; she portrays life as she thinks she sees it, but she does not remove stumbling blocks even when she is most interesting.

At Sundown is the pathetic title of a little gem of eighteen poems by John Greenleaf Whittier, published by Houghton, Mifflin & Company. A note in the book states that "a small edition of this little volume was privately published two years ago and speedily exhausted among the author's friends." The volume referred to has been enlarged by the addition of the poet's latest productions in the new issue, which is very dainty in printing, binding and illustrations.

A Question of Taste, by Maarten Maartens, is a droll story of a bachelor whose mother had cultivated what she called "a beautiful taste" for the best of foods. It cannot be called witty, but for all that the reader will laugh from cover to cover, and he will at the same time learn much about domestic formalities and informalities in Holland, and will discover how men are made what they are by the inheritance of mental equipments and industrial habits from their womankind. There are lessons in this tale of domesticity which, in modified forms, American housewives would do well to learn. Variations of the Hollander's "thrifths and gifts" might be turned to account in other lands. *An Old Maid's Love*, by this author, teaches the same truths. [New York: Lovell, Coryell & Company.]

Eliza Orne White has written a most charming novel entitled *Winterborough*. It takes its name from the New Hampshire village in which its events occur, and almost any of the small towns in that state might claim the pretty story as an exact description of its church, school, sewing-circle, gossip and general interests. Even

the characters in the book, who are hot or cold blooded, ignorant, semi-ignorant or cultured, worldly or unworldly, might be recognized, as though the author had made her studies direct from life. It is to this vivid reality, perhaps, that the story owes its greatest charm. Its scenes are so substantial that the mind can grasp them as readily as though they were before the actual vision; and its people are so life-like that, whether the reader likes or dislikes them, he feels that he must treat them as if they actually existed. *Winterborough* is a romance, but it contains no tragedy, no intriguer and no villain. It is simply a most enjoyable tale of everyday existence. [Boston: Houghton, Mifflin & Company.]

Under the title of *Baby John*, the author of *Miss Toosey's Mission* has given us a tender little story of mill folks and their hard lives and warm hearts. It is one of those romances that would be entirely overlooked by persons less quick to hear and feel than this kindly writer, who has used for her tale a bit of realism gathered out of lives that seem dull and colorless to less sympathetic souls. If the great, unseeing world would only try to perceive, and unhearing prosperity would only strive to listen, the telling of this tale would have been needless, since its touching events would be impossible. Let us hope it will do something to lessen the distance between employer and employed, and bring them both to realize the kinship of humanity. [Boston: Roberts Brothers.]

Another book by the author of *Miss Toosey's Mission* is *Dear*, a pathetic romance, brightened at last by happiness, and beautified throughout by the sweet womanliness of a girl who, through the absent-mindedness of her father, was christened "Dear." Certainly the name suited her. A kind-hearted, manly-minded lad, the hero of the story, was afflicted with epilepsy, which was carefully concealed from his acquaintances; and he was induced by his selfish, mother to contract a marriage against which his conscience protested, but which his heart desired. This is the tragedy of the romance, but that Power who rules all things adjusted the matter wisely. "Dear" suffered, but she was brave, and made life worth living by being herself, while forgetting herself. The writer of this book ought to tell us her name, so we could write it down and bless it as we do her unknown self. [Boston: Roberts Brothers.]

A collection of Jane G. Austin's earliest stories is published by Houghton, Mifflin and Company under the title of *David Alden's Daughter*. The stories are thrillingly interesting, but it is apparent that they are the first literary products of the author's brain. Her later works have a finish, a completeness and a vitality which these brief tales promise, but do not themselves possess. Those who have read *Standish of Standish* and *Betty Alden*, may refresh their pleasantest memories of those novels by a perusal of this group of stories, which are certain to give one a desire to know more of early American history. Mrs. Austin possesses the happy faculty of infusing into her delightful writings the spirit and the impulses which laid the foundations of our nation.

A genuine novelty in literature designed for young folks, is Marion Brewster's *Under the Water Oaks*, a story of secluded child life in the piney woods bordering the Gulf in one of the Southern states. Two white lads, their two little sisters, and a black waif whose instincts and natural aptitude served him well instead of an education, made up the group introduced in the tale, and they were by no means a dull company. Wild and tame animals and birds add a lively effect to the story of these young folks, who knew very little of student experiences and nothing at all of schools. The book shows that the happy good-fellowship and camaraderie which are established by isolation from neighbors are not the least of the compensations for dwelling far from the activities of the town. [Boston: Roberts Brothers.]

Bret Harte is the author of *Colonel Starbottle's Client*, and *Some Other Stories*, published by Houghton, Mifflin & Company. The picturesque charm of his method of telling a story goes far toward gaining and holding the attention of readers who are fastidious about the company they keep, even in books. His men and women may be real—doubtless they are; but we are about as likely to meet them in the flesh as we are to behold gnomes or goblins; and certainly the latter class of beings, if they existed, would be quite as welcome companions, unless our estimates of their qualities have been much better than they deserve. Nevertheless, even with the drawback of being in rough society, Bret Harte will never be without hosts of admiring readers.

Eight droll and even whimsical stories by Julian Sturgis have been collected in an attractive volume under the title of one of them, *After Twenty Years*. Each is diverting in its own way, and all have underlying purposes that are either grave or quaintly reformatory, while touches of pathos and sentences of rare beauty render them most delightful reading. "John's Hero" will prove a mirror of the fond hopes of many earnest souls who cannot find their way to a realization of lofty ideals and noble ambitions. If it does not stir dulled courage into activity, it will at least pour the balm of sympathy into many an aching heart. [New York: Longmans, Green & Company.]

Kate Douglas Wiggin, the wise and tender author of *Timothy's Quest* and *The Bird's Christmas*, has contributed still further to the happiness of her many little friends by writing a delightfully suggestive volume entitled *Children's Rights*, which, as stated in its sub-title, is "A Book of Nursery Logic." Her life has been largely spent with children and in work for them in the kindergarten, and she knows whereof she writes. It is her firm belief, based upon her own experience with immature beings, that if children are properly moulded and nourished during the first ten years of their existence, their maturity will be worthily spent. Many a perplexed mother can do no better for herself or for her offspring than to carefully read this helpful volume in her hours of doubt. It suggests or, rather, advises leading instead of driving, persuading and alluring instead of commanding very young persons; and the writer is as seductive in her insistence upon "The Rights of the Child" as the children become under her captivating sway. The book contains ten chapters, each of which seems more delightful than the others. [Boston: Houghton, Mifflin & Company.]

Out of The Jaws of Death, by Frank Barrett, is a stirring romance of Russian perfidy and cruelty, and their consequences in and about London. Its miseries, reaching even to Siberia and ending in civilization after much wretchedness and crime, are clearly and elaborately described—some might say, too elaborately. Its possibilities and even its probabilities touch the reader as incisively as though they had been actualities, which they might very well have been. Nothing seems too terrible to believe of Russia in these days when her inner political conditions are being unveiled to civilized eyes. If readers of this eventful tragedy could only believe it was but the invention of a lively imagination, how much less enthralling it would be; but the author's manner of telling the story is so earnest that we can only shudder as we read until the last pages bring reassurance and peace. [New York: Cassell Publishing Co.]

The United States Book Company, New York, publish *Mr. Witt's Widow*, a *Frivolous Tale*, by Anthony Hope. If the sub-title of this story had been "An Amateur Detective's Experiences," one could recognize its appropriateness. Frivolous the tale is not, but the "Widow" was—at times. The book is an ingenious creation that is sure to stir, if not to warm, the cockles of the out-and-out novel-reader's heart. Every page contains the unexpected, and the conclusion—if it be a conclusion when persons whom one has breathlessly followed through two or three hundred pages have the curtain rung down upon them by the author—is as unusual as the beginning. That the story is a diverting one, there is no denying. That it has its "agony," also admits of no contradiction; and perhaps, as stories go, the latter element is not undesirable in an adventurous widow's experiences.

After twenty-one years of continuous popularity, *The Hoosier Schoolmaster*, by Edward Eggleston is now re-issued with a most interesting preface, which is an explanation, both social and philological. The story is laid in southern Indiana at a time when life was rough, characters very often bad, and local methods of speech as curious as they were mostly ungrammatical. That demoralization which follows war and which is sometimes more terrible in its effects than war itself, is here pictured by a graphic pen. Indeed, were it not for the tender touch of a simple but exquisite romance which runs through the book like a silvery brooklet through parching fields, this tale would be too unpleasant, too terrible. The half-hidden love-life redeems it; more than that, it makes the hard life of the "Hoosier Schoolmaster" beautiful. [New York: Orange Judd Company.]

To say that *Dora Darling*, *The Daughter of the Regiment*, by Jane G. Austin, is an exquisitely interesting romance would be but giving the book its due; but to declare it the equal of some others of Mrs. Austin's works would be far in excess of the truth. The heroine's last name is Darling, a fact that should be understood at once, lest the title of the story prejudice the reader. She was a Southern girl who joined the Northern army during the Rebellion, while her father and brothers were Confederates, fighting against the side she championed or, as one might not inaptly say, chaperoned, so important a position is the little girl given in the suppression of the great civil conflict. The negro in the tale is ideal, and so is the heroine. In fact, all that the latter does is so nearly perfect that the reader fairly swims in a glory of patriotism. [Boston: Lee and Shepard.]

If a boy is madly intent upon going yachting, *The Captain of the Kittiewink*, by Herbert D. Ward, should at once be secured for him, as an antidote. He is sure to delight in the story—as everybody will, especially after discovering that the "Captain" gets home alive—and his ardor for sailing will doubtless be effectually quenched. If he has a fond mother, she must be an exceedingly foolish one, if she is able to excel in idiocy the "Captain's" mamma. The book describes in a deliciously realistic manner the naturalness, foolishness, egotism and underdone manliness that may be found in boys of various sorts. The skipper is a fine type of his kind, and "Trot," the little dog, is thoroughly canine, but has more sense

than his owner and the latter's mother combined, being in intelligence only by the aforesaid skipper. Taken all in all, the story is a really clever production and should avail to bring many a lad afflicted with sea-longing to his sober senses. [Boston: Roberts Brothers.]

The Story of Juliette, by Beatrice Worthington, is the romance of an imaginative little girl who lived in a big, cheerless old house surrounded by a tangled garden in the outskirts of an old French town. The family income was meagre, and much hard work and close economy was necessary; but a world of tender love made amends for the shortcomings of fortune. The little heroine was imaginative and was left much to herself, because her friends were too busily engaged in winning bread to give her that attention which affection suggests and craves. Of course, her fancy became riotous, and it was through this riot that calamity appeared, and through the calamity—brief and fierce, but not fatal—that comfort reached the family. *The Story of Juliette* is not a fairy-tale, but little Juliette strove to make it one. It is a sweet, enchanting narrative, charmingly told by one who is sure to produce other stories that will be still more delightful. [Boston: Roberts Brothers.]

In *The Little Sister of Wilfred* A. G. Plympton has given us a delightful story of twin girls, one of whom was adopted by a rich, daughterless physician and the other by an overworked, underbred lodging-house keeper. The story is made up of the experiences of these two, who were so exactly alike that when the rich girl compelled her unfortunate sister to exchange raiment and homes with her, no one suspected the transformation until it was confessed by the weaker twin. The romance is prettily wrought out, and the character sketching is uncommonly clear. [Boston: Roberts Brothers.]

Little-Folks Lyrics, by Frank Dempster Sherman, includes twelve groups of rhymes, one for every month in the year, and also a score or two of other poems that tell about flowers and feasts, birds and bees, fire-flies and fairies with more or less accuracy of measure and suggestion of melody. These rhymes cannot fail to divert the babies in a pleasant manner. Their thought as well as their form is in close sympathy with infancy and its unreasoning fancies, for which this volume will prove, as it was doubtless in-

tended to, a wholesome and, perhaps a corrective mental food. [Boston: Houghton, Mifflin and Company.]

The J. B. Lippincott Company publish *Gold of Pleasure*, by George Parsons Lathrop, which recently appeared in *Lippincott's Magazine*. The story is not long, but is strongly written and adheres closely throughout to its motif, which is the great truth that neither the gold of pleasure nor the pleasure of gold is to be composed with the true worth of unselfish love and staunch fidelity to principle. The author's pictures, whether of sea or land, and whether of scenes along the treacherous Race of Long Island Sound, or of the gorgeous but dangerous splendors of Ceylon, are exquisite, seeming to pulsate with the shrill sea-breezes of the New England coast or throb with the humid heat-waves of the tropics. The effect of the book upon the memory is somewhat marred by the sudden and wholly unnatural manner in which the dénouement is brought about, and the reader is hardly prepared by the charming beginning of the tale for its tragic and rather lurid ending; but for all that the book is very interesting and points a moral at the same time.

Under the title of *The Adopted Daughter*, Edgar Fawcett has woven an enthralling little story out of the simplest of materials. In fact, the tale can scarcely be said to have a plot. A beautiful girl, adopted in her babyhood by a refined and wealthy woman, who learns to love her fondly, is claimed by her parents as the story opens. The girl is over age at the time, but her adopted mother tries to keep from her the knowledge of her humble and decidedly vulgar parentage; and the interest hinges upon the daughter's discovery of the carefully guarded secret and her firm and fearless bearing in the face of the difficulties which result. The book is in Fawcett's usual style. [Chicago: F. T. Neely.]

A unique book, which properly comes under the head of holiday publications, is *My Little Friends*, which contains portraits of children gathered from all parts of the country, reproduced in half tone from negatives furnished by photographers. The book appeals strongly to all parents and lovers of children. It is beautifully printed, and the binding is white leatherette with gold title. [Boston: Lee & Shepard.]

AROUND THE TEA-TABLE.

Did you ever consider, my dear girls, that the terms "good form" and "fashion" are by no means universally synonymous? "Form" is not always "style"; indeed, the two are quite often directly opposed, since styles frequently spring into prominence which it would be decidedly bad form to follow. Good form involves correct taste and a complete absence of exaggeration and affectation, while style or fashion may include neither. Fashion is often tainted by supreme vulgarity and appeals loudly to the attention of the public, whereas good form implies quiet refinement and elegance, an avoidance of ostentation and violent contrasts, and an adaptation of fashion to one's needs and ideas, instead of a subservience thereto. Good form combined with originality produce an effect that the French call *chic*. This term is not confined to dress or appearance, but may be applied to every act of social life.

A certain leader of society, who has of late years become an autocrat in the fashionable world, advises certain forms which he declares are the style, such as cutting one's dearest friend on the street, if that friend chances to wear a shabby coat or hat. To act like this would certainly be very bad form, even if it were the fashion of the day. This same autocrat also advises abbreviations in letter writing, such as "yrs" for "yours" and "dr" for "dear." This may be very fashionable, but it can never be good form. We need never fear being thought unfashionable by nice people if we are truly refined and thoughtful women, caring unselfishly for the feelings of those around us, wearing such raiment as becomes us best, and disdaining vulgarity in any form.

A partially low-necked street costume, gloves of a glaring color, a hat that is conspicuous in shape or decoration, an offensive combination of hues in the costume—all of these are bad form, because they are antagonistic to that quiet reserve which is the truest sign of a gentlewoman. A gown liberally trimmed with lavender or pink may be lovely in the house, but it loses all its charm when worn on the street, a fact that refined people fully realize. The woman whose actions and whose dress are always good form is the one you and I admire and try to imitate. An air of quiet elegance surrounds her, and yet she may not, and generally does not, expend as much on her clothing as does Mrs. Dives, who continually wears huge diamonds and gay colors that simply vulgarize her. The

woman of good form may be compelled to wear her gloves after they are a little shabby, but she never allows them to need stitches or buttons. Her veil never shows a hole or a rent, for if it was as near dissolution as that, she would discard it and wear none rather than a shabby one. She is dainty, neat and trim in her outward dress, and her eyes speak of the gentle soul within. Considerateness for those about her distinguishes her every thought and action, and selfishness finds no abiding-place with her. We should all strive to be good form, though comparatively few of us can be in the fashion.

The busy woman is often greatly fatigued by the domestic and social duties which crowd so thickly upon her at this season, and she should learn how to assist Nature by really resting when she has the opportunity. After a day's shopping the body often seems to be full of numb, throbbing aches, and sleep seems an impossibility. For this unfortunate condition the most efficacious remedy is a system of relaxation by which the tension on the nerves and muscles may be relieved.

The majority of people assume a stiff, unnatural position on lying down to sleep. The knees are drawn and bent, the back is curved, the arms are held too tightly against the body, and the hands are folded. The eyelids are held shut instead of being allowed to droop over the eyes, the neck is strained, and the head seems to touch the pillow only at the temples. The mere thought of such a posture wearies one, yet this is the general method of wooing slumber. We may learn much in this respect by observing a sleeping child. Every muscle of the little body is relaxed, every limb is inert and prone upon the couch, and the entire frame is resting at every point, even the face being in absolute repose. It is this utter abandon of the entire physical structure that causes a child to fall out of bed. Perfect sleep is impossible unless we lie with the same careless ease and freedom from tension. Commencing at the toes, relax all the joints and muscles, unbending the fingers, shaking the wrists loose, removing the curve and strain from the neck—in fact, allowing the frame to go all to pieces. Then will the fatigue disappear and gentle rest and oblivion enfold the sleeper as with a mantle.

Elizabeth tells me of a dainty method of perfuming the hair without using extracts, the fragrance of which is questionable. She

makes a mob-cap of soft, thin silk, and lined with cotton that has been thickly sprinkled with sachet-powder; and when her hair has been newly washed and dried she wears the cap for an hour. In this way a delicate fragrance is imparted that is far more desirable than a more emphatic scent.

This is truly an era of daintiness, and in nothing is this more apparent than in all that leads a prospective bride to her wedding-day. It is now customary for the bride-elect to give a luncheon to her maids and other intimate girl friends, and a pretty repast of this kind recently given was known as a "wish-bone lunch." Directly over the table, suspended from the chandelier, was a huge wish-bone of bride roses and smilax, with ropes of smilax twined with roses reaching to the four corners of the table. All the decorations were in cream-white. In the center of the table a floral wish-bone rested on two parallel bands of satin ribbon extending the length of the table and ending in large bows. The menu cards were white, with gilt edges. The guests' cards were square and were each decorated at one side with a genuine wish-bone nicely gilded and fastened to the card by a bow of narrow satin ribbon; and along the wish-bone were the words, "A golden wish for you," done in small gilt letters. The favors were gold wish-bone stick-pins.

The color schemes noted in the decoration of refined homes nowadays are invariably light. Table-covers, scarfs and small draperies are often ivory-white, with white and gold embroidery; and quite as frequently they are pale-pink, Nile-green or blue. Carpets are also very light in color, the curtains alone giving a darker tone to a room. For adorning the table only delicate tints are used. At a recent dinner a band of pale ivy leaves encircled the round table just inside the covers, and a square mat of fine linen drawn-work laid over green silk formed the center-piece, its corners being held down by silver bowls of pink roses. A circular basket of silvered wicker-work containing growing ferns stood beneath the chandelier, and at regular intervals among the flowers and foliage were tall Corinthian candle-sticks of silver bearing green candles with shades of silver tissue. The combination of green, silver and pink was most delightful.

No pronounced, heavy tones are now permitted in house furnishings and decorations. Even the red damask rose is toned down by being placed in a white or silver bowl, and red carpets and portières are no longer in fashionable use. A music-room, to be strictly correct, should be a veritable symphony in white, produced by white curtains and draperies and a piano cased in white wood. In an ideal music-room recently observed the piano was cream-white, and the drapery on it was of inexpensive but elegant cream China silk all-over embroidered with daisies spaced six inches apart, the rich yellow centers of the flowers affording a desirable touch of color. The edge of the drapery was finished with a dainty tassel fringe of white silk. The curtains were of white silk lined with sateen and were thrown over a pole at the top; and a depth of twenty-seven inches was allowed for a graceful lambrequin effect, the lining being reversed for this end. The only color in the room besides that in the centers of the daisies on the piano-cover was supplied by a large umbrella-shaped shade of pale-green silk on a silver lamp which rested on a center-table. While we may not all have white music-rooms, my dears, we may all keep loud, vulgar colorings out of our houses.

Daisy-work is once more in vogue, but it is done in a different style than formerly. The foundation consists of white muslin,

upon which thick white spots are formed at regular intervals. These spots serve as the centers of the daisies, the rays of which are put in with a few picot stitches worked with white flax threads, care being taken to make them all of the same size, so that they form a perfect circle round the spot in the middle. The daisies are usually worked entirely in white, but the rays may be of any delicate color, or the centers may be done in gold or yellow. Soft spotted silk or, indeed, any other material may be thus ornamented. The muslin is generally made up without lining, on which account it is desirable that the stitches should be as neat as possible on the wrong side. Sections of the material finished with a hem an inch and a half deep make beautiful bureau-covers, pin-cushions, etc.

Covers of all kinds are sheer and fine, and their laundering is almost a work of art, as, indeed, should be the case with all one's dainty belongings. We all know that it is not the washing, but the drying and ironing, that is so damaging to the beauty of our fine handkerchiefs and ruchings, and that unless great care is taken they will soon be sadly draggled and worn. Many women very sensibly refuse to entrust this fine washing to other hands, and they are amply repaid for their pains. Delicate handkerchiefs should be dried on a drying-glass, which is very easy to make. A square piece of glass larger than the largest handkerchief is bound with ribbon, and two lengths of the ribbon are sewed to the top for suspending the frame. After a handkerchief has been washed and rinsed it is stretched upon the glass, and every scollop is picked out and smoothed with care. The glass is then hung in a draught, and the dainty cambric dries very quickly.

Margie asked me last month to suggest a remedy for reddening of the nose—truly a most trying affliction for a pretty girl. When the nose assumes this striking hue as soon as it is exposed to the cold air, attention should be given to the digestive organs. A red nose is often a sign of dyspepsia, and a doctor should be consulted. The limbs should be well clad, especial care being taken to keep the feet and hands warm; and a thick veil should be worn. The veil need not be an ugly one, as Margie fears, for there are net ones of the requisite thickness. Cold feet are a sure indication that the system is not quite right, and one of their most frequent causes is the garter above the knee. If this style of stocking supporter is worn and the feet are often cold, the simplest remedy is to change to the side-supporter. If redness of the nose is caused by a form of erysipelas, the color may be somewhat reduced by a plaster made of refined chalk, glycerine and water. Use two-thirds water, and thicken the preparation with chalk. Lay the plaster across the nose whenever it is possible to sit quietly for half an hour or so, or apply it at night.

When a face-powder is required, an excellent one may be made of the following ingredients:

Prepared chalk,.....	1 ounce.
Carbonate of magnesia,.....	½ ounce.
Pulverized chalk,.....	½ ounce.
Carmine,.....	3 grains.

A clear, wholesome skin does not require the use of powder, but there are occasions when those whose complexions are less than perfect need something to remove the oily appearance which is such a misfortune; and an application of good face-powder is certain to work a decided improvement in such a case. E. S. W.

ANSWERS TO CORRESPONDENTS.

J. W. D.:—The spots on your face are suggestive of some derangement of the blood or system; before any external remedies will have a perceptible or permanent effect the trouble must be corrected by internal treatment, and should be prescribed by a physician who has diagnosed your case and knows just what the difficulty is.

RUPERT:—Manicure implements sold separately are superior in quality to those sold in sets. By referring to Advertising Pages you will find illustrations and descriptions of high class manicure implements manufactured expressly for us.

R. G. W.:—Favored materials for draping mantels are India silk, stamped velvet or *crêpe* and silk plush. Japanese bead and bamboo portières are to be had at any Japanese art store.

FAIR ONE:—Sheets and pillow-slips are made with hemstitched hems adorned with the outerlaced initials of the bride's maiden name. Pretty handkerchiefs are seen in fine colored batiste; some have hems that differ in hue from the centers, and others have pale-pink or light-blue centers bordered with white Valenciennes lace edging.

ATILLA:—New four-in-hand scarfs are seen in the Paisley shawl pattern in delicate colors. Patent-leather shoes for the promenade have pointed toes and common-sense heels.

MIRANDA:—Trim the black velvet cape with jet, and cut it by pattern No. 4960, which is illustrated in the January *DELINEATOR* and costs 1s. 3d. or 30 cents. The cape will stylishly accompany the gown of dark-green Bengaline.

CLASSIC:—The seven wise men of Greece were: Bias, Chilo, Cleobulus, Pittacus, Periander, Thales and Solon. One of the sayings of Solon is, "By speaking falsely in jest, we acquire the habit of speaking falsely in serious matters."

RUTH:—Make the pin-cushion of yellow satin, and decorate it at the corners with bows of yellow satin ribbon, arranging the bows in high, standing loops. Mrs. Julia A. Carney is the author of "Little Drops of Water" familiar to all school children.

MINERVA K.:—Some of the best works of fiction are mentioned in "Forming a Library" in the present number. Many of the newest books are noticed in "Rambles among Books," published from time to time in this magazine.

T. T.:—The muff should match the cravate. Suspend it from a long gold chain or a ribbon. Cloth overgaiters may be selected to correspond with your gown, but black ones are always in good taste. Wear light blue Puritan collars and cuffs with your black cheviot gown, to brighten it

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Persons ordering goods should enclose with order sample of hair the exact shade desired, also the amount required to cover purchase, when goods will be sent by first mail. When remittance is not enclosed with order goods will be forwarded by Express, C.O.D. Goods forwarded and not satisfactory will be exchanged.

The following are a few of this season's styles:—



Before wearing Dorenwend's Coverings.



After wearing Dorenwend's Coverings, in Wigs or other shapes



Parisian Bang. With long back hair

The Parisian Bang, with long back hair, \$6, \$7, \$9, \$11, \$13.50 to \$20.

The Natural Wavy Front, with or without back hair, \$3, \$4, \$5, \$6, \$7.50, \$9, \$10, \$12.50 to \$15.

The Bang Wave, with or without parting, \$4, \$5, \$6.50, \$8 to \$10.

The Reversible Bang, \$4, \$5, \$6.50, \$8 to \$10.

The Reversible Point Bang, \$4, \$5, \$6, \$7.50 to \$10.

The Circular Bang—
No. 1. Without spring or binding, \$2.50, \$3, \$4 and \$5.

No. 2. \$4, \$5, \$6 and \$7.50.

The London Pompadour, \$3.50, \$4.50, \$6 and \$7.50.

The Fluffy Shinglet Bang, \$2, \$3, \$5, \$6.50, \$8 and \$10.

The Eclipse Bang—
No. 1. \$1, \$1.25 and \$1.50.
No. 2. \$2, \$2.50 and \$3.

Switches and Braids, \$2, \$2.50, \$3.50, \$5, \$6.50, \$7.50, \$8, \$10, \$12.50, \$15 and upwards.

Gents' Toupees and Wigs, an elegant stock always on hand or made to order, at \$8, \$10, \$12, \$15, \$20, \$25, \$30, \$35, \$40, \$50, and \$60.

Ladies' Wigs, with either Bang, Wave or plain front, short, curly, or long, straight back hair at \$12, \$15, \$20, \$25, \$30, \$35, \$40, \$50 and upwards, according to shade, length, and quality.

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The Delineator Publishing Co. of Toronto [Limited].

33 Richmond Street, West, Toronto.

ANSWERS TO CORRESPONDENTS,

(Continued).

K. K.:—We cannot furnish such a pattern as you mention, but would refer you to an art embroidery establishment.

CLOVER:—*Chiffon* veiling is extremely softening to the face. *Velours Russe* is a grenadine veiling with widely spaced stripes simulating cords.

EPICUREAN:—A dainty luncheon consists of Blue Point oysters packed with crushed ice, baked red snapper, French chops served with *petit pois* and *Saratoga* chips, larded quail with a bit of salad, omelette soufflé, jelly, cakes, *fromage de Brie*, toasted crackers and coffee. Have small bon-bon dishes filled with salted almonds and crystallized ginger.

Georgia:—A "B supper" will occasion much amusement. The invitation is a card in the shape of the letter B, and on one side of it is written the menu, every item in which begins with the same letter. Thus "Baked Biped" would be written for baked chicken, and "Browned Berry Boiled" for coffee. Other letters may be utilized in the same way.

MUFF:—The Inverness cape is worn at night over a dress suit and is favored for all formal occasions, being easily assumed and removed. The full-dress suit is never worn before 6 P. M.

DRESSMAKER:—"The Treatment of the Hair" in the January DELINEATOR will give you full information on the subject.

CHESTERFIELD:—A well-bred man raises his hat when he renders a lady a service, such as restoring her handkerchief, fan, etc., or when she makes an inquiry of him.

MEZZO:—If you wish to present your singing society with a gift, nothing would be more suitable than a bust of Beethoven. Appropriately draped, and crowned with a wreath of laurel leaves, it would be in perfect harmony with the furnishings of the room.

E. A. M.:—A pretty house-waist may be made of violet Bengaline, trimmed with violet *crêpe* and jet. Colored alpaca or mohair, trimmed with three pinked flounces, will make a serviceable petticoat if you cannot afford the richer material.

GENEVIEVE:—A night-dress sachet would be a pretty gift for a girl friend. Make it of white Bengaline or figured *crêpe de Chine*, outline it with silk cord, and deftly arrange butterfly bows in each corner to harmonize with the quilted satin lining.

PEN:—Directoire dresses with large sleeves are still fashionable. Large, ornamental buttons, which are obtainable in handsome designs, are chosen for such costumes.

SCOT:—Robert Burns has been called the Shakespere of Scotland. His "Cotter's Saturday Night" is a picture of domestic religion. "Tam O'Shanter" is a weird tale of a market-day carousal, a midnight ride and other incidents.

ROSES:—You will find an excellent recipe for whitening the hand in "Line Upon Line" in the September DELINEATOR.

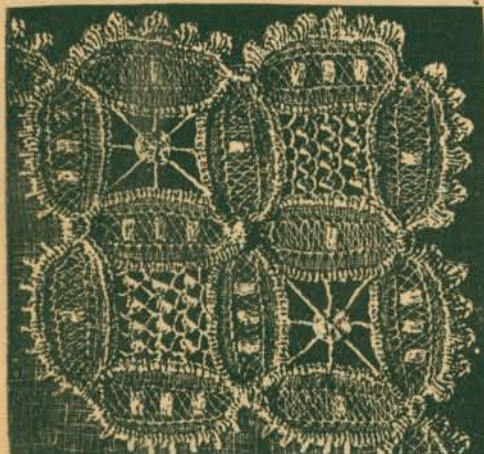
A. B.:—Among modern playwrights may be mentioned Victorien Sardou, Joseph Hatton, W. G. Wills, Henry Arthur Jones, Bronson Howard, A. W. Pinero and Sidney Grundy. *Yorick's Love* is an adaptation from the Spanish by William Dean Howells. Georges Ohnet is the author of *The Ironmaster*, Alex. Dumas, Jr., of *Camille*, and Boucicault of *London Assurance*.

DE COLONNE:—We cannot give the authorship of the quotation. Arrange your hair in the style described for "Constant Reader" elsewhere in these columns. The Empire modes are likely to retain their popularity for some time. The use of good soap does not cause facial imperfections.

REX:—The engagement ring is worn on the third finger of the left hand, and diamond solitaires are still preferred.

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AN Enlarged and Revised Edition, containing all the Important Points concerning Festivities of this class, as well as those of a kindred variety, and displaying between Two and Three Hundred Illustrations of Historical, Legendary, Traditional, Shakspearean, National and Original Costumes for Ladies, Gentlemen and Young Folks, with complete Descriptions, especially in reference to Colors and Fabrics.

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The Delineator Publishing Co. of Toronto (Limited),
33 Richmond Street, West, Toronto.



ANSWERS TO CORRESPONDENTS,

(Continued).

IGNORANCE:—You may use lace like sample to trim a Henrietta cloth dress. A remedy for freckles is given in "Line upon Line" in the September DELINEATOR.

SUBSCRIBER:—Brocade like sample is seldom seen nowadays, and we would not advise remodelling the gown. You can, however, combine plain or changeable garnet velvet with the goods.

F. E. C.:—Directions for knitting leggings are given in the November DELINEATOR.

C. V. S.:—If your coat is trimmed with Astrakhan, large Astrakhan buttons would look well.

E. J. S.:—We know of nothing to make straight hair curly save the use of the curling-iron.

BEATRICE:—Bedford cord is not as fashionable as woollen Bengaline. Hat-bands are out of style.

RED SNAPPER:—The latest fad in the arrangement of tea or luncheon tables is the use of pretty little linen circles as centers on highly polished tables, cloths being omitted. Three sizes of doilies—cup, plate and finger-bowl—go with the center-pieces, and maidenhair fern, wood violets, clover leaves, daisies, etc., are artistic designs for embroidering them. Very new table linen shows the chrysanthemum pattern. A "silence cloth" is made of double-faced flannel and is placed under the linen tablecloth to deaden the sound of the china and glass.

MRS. C. S.:—The disks of the card counter and trump indicator described and illustrated in the October DELINEATOR are about four inches in diameter.

ROSALIND:—Directions for crocheting an infant's hood of split zephyr (or Saxony) and silk are given in "The Art of Crocheting," published by us at 2s. or 50 cents.

ALICE W.:—Your troubles seem nothing more than bashfulness increased by a highly nervous temperament, and an effort of your will power and frequent mingling with kindly people may overcome it.

M. S.:—There is no rigid formality regarding the announcement of an engagement of marriage, but it is usually made at a dinner party given by the bride-elect's family. The news may also be communicated by the girl by note to her intimate friends.

SWEET VIOLETS:—Read "The Treatment of the Hair" in the January DELINEATOR.

L. L. D.:—Cards of invitation to a silver wedding anniversary are the same as those for any ordinary entertainment, with the exception that the date of the marriage and the present date appear at the top of the invitation. Garlands of laurel and autumnal foliage are fitting decorations.

READER:—Do not fold your napkin when invited for only one meal, but lay it loosely on the table. If a gentleman is inclined to visit you again, he will do so without repeated invitations.

STAR OF THE SEA:—Directions for making rugs from pieces of carpet are given in "A Rug Recital," in the September DELINEATOR.

SIXTEEN:—Your features may admit of adjusting your hair in a compactly braided coil at the back of the head.

IGNORAMUS:—In embroidering initial handkerchiefs it is customary to use the initial of the first name.

G. B.:—Directions for knitting a foot-ball sweater are given in the June DELINEATOR.

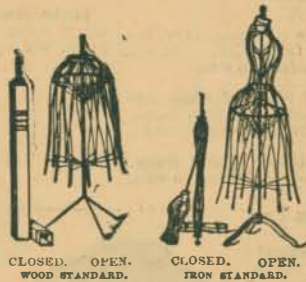
W. H. S.:—"Line upon Line" in the September DELINEATOR gives a remedy for excessive perspiration. Personally we have no knowledge of the article referred to, but we have no reason to doubt its efficacy.

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Price of Complete Form, Iron Standard, £1, 5s. 6d. or \$6.50
Skirts sold separately, if desired, for.....18s. 6d. " 3.50
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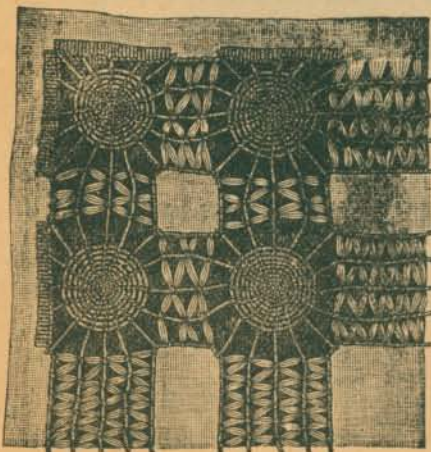
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All Styles of Bangs and Waves are made of the best Natural Curly and Wavy Hair, and are made on New Principles.



This cut shows a lady who wears one of Armand's Bangs and one Switch. See what a difference hair makes in appearance.

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Armand's New Style of Bang, very becoming to round and full faces. Prices, \$3, \$4.50, \$6 and \$7, according to size.

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Ladies who wear Waves, should get them only at Armand's.

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16 inches, Long Hair	\$4 00
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22 "	7 00
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26 "	9 00
28 "	11 00



This cut shows a lady who does not wear Armand's Bang or Switch.

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Hygienic Treatment of the Hair and Scalp and Skin.

Hair and scalp disease treatment. Hair specially treated after Typhoid and other Fevers and Illness.

Free Consultation and advice given to young people whose hair is turning grey prematurely.

For falling out of the hair or for dandruff use nothing else but Armand's Eau de Quinine and Cantharides, \$1.00, a preparation which is recommended by Physicians and Professors of the School for Hair Dressers in Paris, France, and London, Eng.

Armand's latest Discovery of Hair Coloring. No more grey hairs. This Hair Coloring Fluid is superior to an other Hair Dye in the market to-day. The essential fact in it is, that it will retain the color wonderfully, it is easy to apply, and in nine distinct, different colors. Price \$2.50. In ordering Armand's Hair Coloring, please send a sample of your hair.

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Armand's Eau d'Or. The most reliable preparation for brightening and lightening the hair; makes the hair grow; innocent as water; \$1, 6 bottles for \$5.

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Mrs. Graham's Wrinkle Eradicator, with full instructions for Face Massage, is unparalleled for ladies living out of town. Send stamp for booklet and prices. Remember the address,

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This is simply a holiday figure and will not be continued after the above date.

We know that for every one we sell now we will sell twenty afterwards at the regular price \$2.

In every case they prove satisfactory and in no case do they fail to do their work, completely removing the wrinkles from the face, irrespective of the cause, age or sickness.

Cosmetics, rouges, plumpers and other deceptions have had their day, so far as the concealment of wrinkles is concerned, as the dispeller removes them without leaving a trace.

See what Mille Lee, the renowned New York Actress says:

GENTLEMEN,—My last illness left my face lined with deep wrinkles, so much so that I felt that I would have to abandon my profession, as you are well aware that wrinkled faces are not very popular with fastidious audiences. I am happy to say that by the use of Somher's Dispeller every wrinkle has disappeared. You can use this if you wish—as the thousands who know me and have seen me at the foot lights well know what the dispeller has done for me.

Yours truly,
MILLE LEE,
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We will forward to any address in sealed package on receipt of \$1. Dispellers forwarded to the States are duty paid.

Youth is sweet, hold it while you can.
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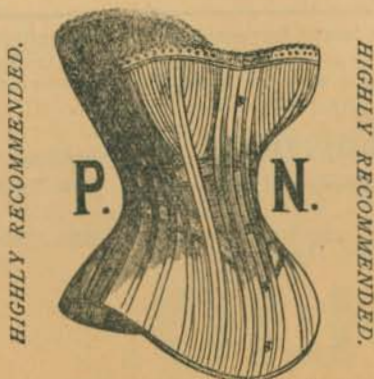
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Treats specially—Piles and Rectal Diseases, Stomach and Intestinal Disorders, Chronic and Nervous Diseases, Kidney and Bladder Affections, and Diseases of Women.

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The envelope which contains correct answer bearing first post-mark will receive first reward and the balance in order as received. Be sure and answer to-day and enclose 30 cents and you will receive the best value you ever did for the money. Address (E) **OUR YOUNG PEOPLE**, King Street, West, Toronto, Canada.

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The Plates issued for the months of February and August are printed in Chromo-Lithographic Colors, and are each 24 x 30 inches in size; while those issued for the remaining months of the year are printed in Chromo-Lithographic Tints or Colors, and are each 16 x 22 inches in size.

The Numbers for February and August, which represent Fashions for "Spring and Summer" and "Autumn and Winter" respectively, also include with each a Plate 19 x 24 inches in size, printed in Chromo-Lithographic Colors, and illustrating JUVENILE FASHIONS, a description of which will be found in the accompanying Magazine, with the matter above mentioned.

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We will pay \$100 to any person securing the arrest, sentence and incarceration of any unauthorized person, who, representing himself as our agent, obtains money fraudulently, either by taking subscriptions for our publications or by the fictitious establishment of agencies for the sale of our goods.

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IT IS A SOLID CAKE OF SCOURING SOAP USED FOR ALL CLEANING PURPOSES EXCEPT THE LAUNDRY.

ANSWERS TO CORRESPONDENTS,
(Continued).

CHAS. H.:—Rembrandt represents the Dutch school of painting, Velasquez the Spanish, Leonardo da Vinci the Italian, and Turner the English. Sir Joshua Reynolds and Thomas Gainsborough were portrait painters. Rosa Bonheur's magnificent representation of animal life, "The Horse Fair," is permanently placed in the Metropolitan Museum of Art in New York.

EVANGELINE:—A nursery-rhyme party is a most delightful form of entertainment for little folks, who may impersonate the historic "Little Jack Horner," "The Old Woman who Lived in a Shoe," "Mary, Mary, Quite Contrary," "Simple Simon," "Little Miss Muffett," etc. Suggestions for these and other costumes for young folks are given in "Masquerade and Carnival," published by us at 2s. or 50 cents.

ANXIOUS:—Write to the Woman's Exchange, a branch of which is to be found in every large city, in reference to disposing of fine needle-work.

DRESSMAKER:—We would not advise the cutting of mink fur by any one but a furrier.

R. S. V. P.:—It is not deemed advisable for first cousins to marry. Read "Line upon Line" in the September DELINEATOR relative to your complexion.

PEGGIE:—Girls of fourteen who are carefully brought up are not permitted to attend dances with men. They should devote their youth to study and to such pursuits as will fit them for their duties later in life. Use tepid water for washing the hands.

CARNETTA:—Wear dress-shields in your basque, and apply the following mixture with a sponge to overcome the effects of excessive perspiration:

Tannic acid, 1 drachm.
Eau de cologne, 6 ounces.

After using, powder plentifully with starch.

J. E.:—Dr. Oliver Wendell Holmes is one of the most popular American authors. His works are marked by pathos, playful fancy and genial humor. "The Autocrat of the Breakfast-Table," "Elsie Venner" and "The Guardian Angel" are among his prose works. "The Casino" in New York is a Moorish structure, the architectural design of which is an adaptation from that of the Palace of the Alhambra in Spain.

COUNTRY GIRLS:—It is not advisable to interfere with moles, as scars are likely to ensue. Specialists often treat them without ill results.

INA:—Goods like sample are available for Winter wear, but woollen Bengaline is more generally used than Bedford cord.

SAVARIN:—The following lines would make a suitable legend for a tray-cloth:
"That all-softening, overpowering knell,
The tocsin of the soul—the dinner bell."

ROSES:—Flowers and bonbons are the only gifts which, according to etiquette, a young woman may receive from a man. If, however, a copy of your favorite author is sent you, you might retain it with propriety; it is not necessary to return a gift sent you thus. Try walnut juice for darkening the lashes and brows, applying it with a fine camel's-hair brush.

LINDSAY F.:—Your library is quite a good one. You might add a good library atlas, a dictionary of dates, and a book of familiar quotations.

THERESE:—Tapestry carpet can be used for making a rug like that described in the September DELINEATOR, provided it is woven carefully; but the rug will not be very durable.

FLO.:—Why not impersonate Music? The costume may be made of India silk decorated with a Greek-key design done with metallic braid, and the low neck garlanded with artificial laurel leaves. A thick cord girdle may encircle the waist. White Suède gloves and slippers and a lyre complete the appointments. A pattern available for the costume is No. 2745, price 1s. 8d. or 40 cents.

A NEW BOOK ON

The Art of Knitting.

The only Book Wholly Devoted to Knitting ever issued.

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THE Book is printed upon strong, highly finished paper, with a handsome, flexible cover, presenting an elegant appearance. It is complete in its intention of instructing beginners, and advancing experts in Knitting; introducing, as it does, all the rudiments of the work, from THE CASTING-ON OF STITCHES to the commencement and development of PLAIN AND INTRICATE DESIGNS. No detail is left unexplained, and each of the almost numberless illustrations of garments, fancy and household articles, edgings, insertions, etc., found on its pages is fully and correctly explained by directions which are extremely easy to follow, having been most carefully prepared with this object in view.



It is an admirable addition to our Fancy-Work Series, and should be among the others of its kind upon the work-table of every lady.

If THE ART OF KNITTING cannot be obtained from the nearest Agency for the sale of our Goods, send your Order, with the Price, direct to Us, and the Book will be forwarded, prepaid, to your address.

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The Following List of Chapter Headings Indicates its Scope:

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The Delineator Publishing Co. of Toronto (Limited), 33 Richmond St., W., Toronto.

ANSWERS TO CORRESPONDENTS,

(Continued).

P. E. M.:—The remark would indicate that the gentleman desired to call. There would have been no impropriety in extending an invitation. This menu may be served on the occasion mentioned:

	Bouillon.
Lobster Salad.	Roll'd chicken sandwiches.
	Olives.
	Celery.
Ices.	Assorted cakes.
	Coffee.

J. E. S.:—The directions given for the 14th figure of the march in the "Fan Drill" which appeared in the November DELINEATOR, will, if properly followed, bring the girls to their original positions. Nos. 2, 5, 10, 13, 4, 7, 12 and 15 remain stationary, and the others simply pass about them in the winding course described, each stopping when she reaches her place.

M. E. L.:—To preserve Autumn leaves, proceed as follows: Gather bright-red, yellow and mottled leaves, and before they wither, iron with a hot iron over which beeswax has been run. Place in a press for a few days to dry thoroughly; and then carefully attach them with spool wire to small tree branches. Thus arranged they will form a pretty frieze for a room.

PERPLEXED MOTHER:—Teach your child to say "Yes, Mr. Blank," and "No, Mrs. Blank," instead of "Yes, sir," and "No, ma'am."

KATHERINE K.:—We shall be glad to receive, with a view to payment therefor and publication, any novelties you may have prepared in Knitting, such as Laces, Insertions, Fancy Articles, Garments, etc. Novelties in Knitting sent by contributors always receive special and prompt attention from us. We can also make immediate use of new designs in Tinting and Netting, but unless your designs are very decided novelties, it will scarcely be worth your while to send them to us.

SUBSCRIBER:—Black Sebastopol will make a pretty costume, and pattern No. 4887, which costs 1s. 8d. or 40 cents, and is illustrated in the December DELINEATOR, may be chosen for it. Black Bengaline or Persian galloon will constitute effective garniture.

H. R. McL.:—Wonders can be achieved in the way of freshening up an old gown by adding a new collar and cuffs, a ruffle or a vest; and one's wardrobe can be made to last a long time by this method. For information regarding current topics read a few of the leading magazines, together with a trustworthy daily newspaper.

SUBSCRIBER:—Vaseline and other oils do not suit all skins, and cold cream will often cause hair to grow upon the face. Each individual must experiment with creams and unguents recommended until she finds the one which suits her skin best. Try glycerine diluted with rose water for a chapped skin.

MILFORD:—Interesting is pronounced in-ter-est-ing, with the accent on the first syllable. The last syllable in furniture is pronounced "choor."

I. B. H.:—The sample is a good quality of dark-blue tricot and a smart costume may be developed by pattern No. 4906, which costs 1s. 8d. or 40 cents, and is illustrated in the December DELINEATOR. Have the vest of tan corduroy.

A. F. O.:—*Décolleté* literally translated means "without the collar"; the term is applied to a dress cut with a low, round or V-shaped neck.

CONSTANT READER:—Messrs. Lee and Shepard, of Boston, Mass., publish "The Voice," by E. B. Warman, and various publications on elocution. If your features admit of the style, part your hair in the center, arrange a few curls on the forehead and adjust the back hair in a Cutogan.

Mrs. H.:—The choice between a crape and a nun's-veiling veil is entirely a matter of preference; one is as deep mourning as the other.

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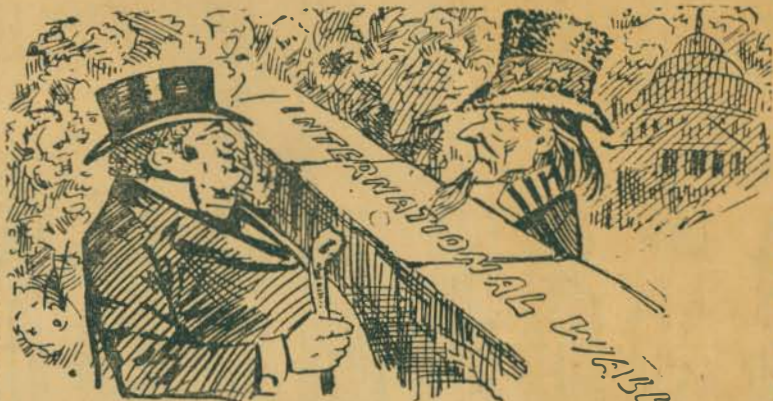
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John Bull on one side of the wall, Uncle Jonathan on the other.
Find Sir John Thompson's face in the above cut.

The publishers of "The Canadian Music Folio" will give **\$50 in Cash** to first person sending in a correct answer to the above puzzle (by having the face marked thus: X); **\$25** in cash to the second correct answer; **\$15** to the third correct answer; **\$10** to the fourth correct answer, and **\$5** in cash to every **tenth correct answer** to the close.

These prizes are not large, but we award every dollar just as advertised. See the list of prize-winners in our last contest at the bottom of this advertisement.

If you are in doubt concerning the merit we claim for this beautiful publication, write to some friend here or any Toronto papers, who can easily vouch for what we say.

You want latest and most popular music, and you want it at the lowest prices. Send us 30 cents, and after you receive the Folio if you are not satisfied, write us, and we will cheerfully return your money. The most prominent musical people in Canada are among our subscribers.

CONDITIONS.—Every person sending an answer must enclose with same ten three-cent stamps (30 cents) for one month's trial subscription to the Folio, which contains this month the following latest music:

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Write to-day and you may receive a prize that will repay you many times over for your trouble. You will not lose anything, for the music alone cannot be bought elsewhere for five times the amount of your remittance.

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You are missing a big snap if you miss this month's number.
Address: **CANADIAN MUSIC FOLIO,**
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INFANTS' DRESSES, SLIPS, UNDERWEAR, etc.

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 Special Value in Men's Beaver and Melton Overcoats, \$7.50.

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Health is a set of good habits of stomach, heart, nerve, etc.

The skin has its duties; it covers and drains us. There are millions of little sewers in it. The drainage ought to be free. It is no great tax to keep it so; then the skin is in good habit every way.

Civilized people keep their drainage free with soap and water, Pears' Soap and water—it has no alkali in it—alkali burns and shrivels the skin, uncovers us, makes us rough and red and tender.

To keep this drainage free is to keep the skin soft and beautiful. Nature and health delight in beauty.

We go by habits; every part of us does the same.

Good food and activity, sleep and Pears' Soap—what more can the animal want, man, woman, child or baby!

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Will insist upon their garments being adorned
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