

HOLIDAY NUMBER.

VOL. LI.

NO. 1.

THE Delineator

A JOURNAL

of

FASHION.

CULTURE

and

FINEARTS.



CANADIAN EDITION

Identical with that issued by THE BUTTERICK PUBLISHING Co. (Ltd.), 7 to 17 West 13th Street, New York.

Printed and Published in Toronto

BY

The Delineator Publishing Co. of Toronto

(LIMITED)

33 Richmond Street West, TORONTO, ONT.

JANUARY.

PRICE. 15 CENTS.

1898.

Entered according to Act of the Parliament of Canada, in the year 1897, by The Delineator Publishing Co. of Toronto (Limited), at the Department of Agriculture.

DAWN, A NOVELETTE BY HELEN CHOATE PRINCE, IS COMPLETE IN THIS NUMBER.

THE WAYS OF CHILDREN, THE FIRST OF A SERIES BY MRS. ALICE MEYNELL, IN THIS NUMBER.

A Little Philosophy.

Let us reason together for a moment.

A little philosophy now and then does not come amiss.

Many people do not take enough fat in their food. The system craves it, but the palate rebels. Such people grow thin and suffer from fat starvation.

Are you too thin in flesh? Have you the nervousness, the insomnia and the hundred aches and pains that accompany fat-starvation?

If your system needs more fat, why not take more of it with your food? This is good common-sense; it is also sound medical doctrine.

But it all depends upon the kind of fat you select.

It should be easily taken, easily digested, and easily appropriated by the tissues of the body.

All medical writers agree that cod-liver oil is the most easily taken into the system and the most easily appropriated of all the fats. And all who have ever made the trial declare that Scott's Emulsion is the most easily taken preparation of cod-liver oil on the market, because it is not repulsive, but the oil is already partly digested.

Besides the best and purest oil, Scott's Emulsion contains the Hypophosphites, the great nerve tonics; and also chemically pure Glycerine, a nourishing, soothing and healing remedy of marked value.

Whenever there is thinness, in the tiny baby that does not prosper on its food, in the boys and girls who are growing fast and working hard in school, in the pale, anemic mother who carries the burdens of the household; from early life to old age, in all conditions of wasting, Scott's Emulsion offers the best promise of permanent cure.

50c. and \$1.00; all druggists.

SCOTT & BOWNE, Chemists,
Belleville, Ont.



D. 1.

D. 2.



D. 3.

D. 4.

LADIES! see that you get

KERR'S N. M. T.

SPOOL COTTON

It is THE BEST for Machine or Hand Sewing

For Sale by all leading Dry Goods Merchants

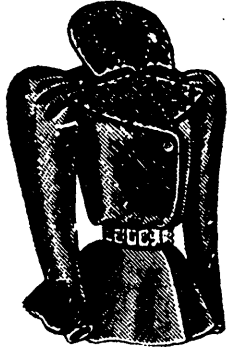
THE DELINEATOR FOR JANUARY.

CONTENTS.

SOME POPULAR RUSSIAN MODES FOR LADIES.	6	SOCIAL LIFE IN LONDON.	Lady Jeune.	92
FASHIONABLE SKIRTS.	7	FALSE ECONOMY IN THE HOUSEHOLD.	Emma Churchman Hewitt.	94
HOUSE FURNISHING AND DECORATION.	9	BLUE-PRINT PHOTOGRAPHY. No. 1.	Sharlot M. Hall.	96
DAY AND EVENING WAISTS.	10	ON BOARD THE YACHT SYRINX. (Clive Rayner's	Adventures.) Martin Orde.	98
NOVELTIES IN SLEEVES.	21	THE TEA-TABLE.	Edna Witherspoon.	101
STYLISH WAIST-DECORATIONS.	13	DECORATIONS FOR CHURCH FESTIVALS.	Emma Haywood.	102
LADIES' FASHIONS. (Illustrations and Descriptions.)	15-50	FOR THE CHILDREN.		107
STYLES FOR MISSES AND GIRLS.	51-62	THE COMMON ILLS OF LIFE. No. 1.	Catching Cold. Grace Peckham Murray, M. D.	108
STYLES FOR LITTLE FOLKS.	63-66	LACE-MAKING. (Illustrated.)		110
STYLES FOR BOYS.	66-68	CROCHETING. (Illustrated.)		111
THE WORK-TABLE.	69	SIMPLE ENTERTAINING.	Blair.	112
MILLINERY.	70	CHILDREN AND THEIR WAYS. No. 1.	The Naughty Child. Mrs Alice Meynell.	114
FASHIONABLE WINTER TEXTILES.	76	THE FLOWER GARDEN.	E. C. Vick.	116
STYLISH TRIMMINGS.	77	NETTING. (Illustrated.)		117
SEEN IN THE SHOPS.	78	DRAWN-WORK. (Illustrated.)		119
SOME STYLISH DESIGNS IN HOUSE-ROBES.	80	CHILDREN'S PARTIES.	Mrs. Edward Lenox.	119
DAWN. (Story.)	84	AMONG THE HOLIDAY BOOKS.		120
SOCIAL OBSERVANCES.	87			
TATTING. (Illustrated.)	88			
KNITTING. (Illustrated.)	89			
DRESSMAKING AT HOME.	90			

Some Popular Russian Modes for Ladies.

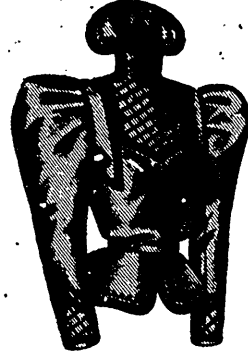
(For Descriptions see Pages 47 and 48.)



9546



9539



9516



9539



9561



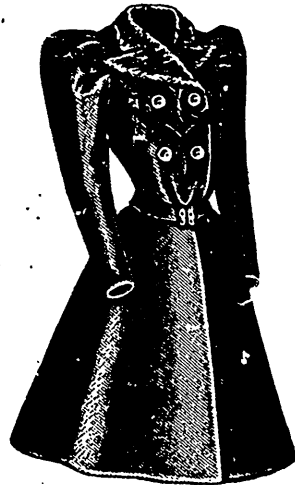
9579



9551



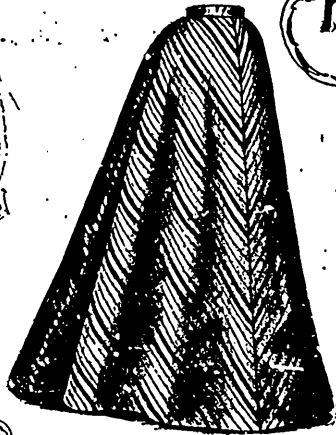
9548



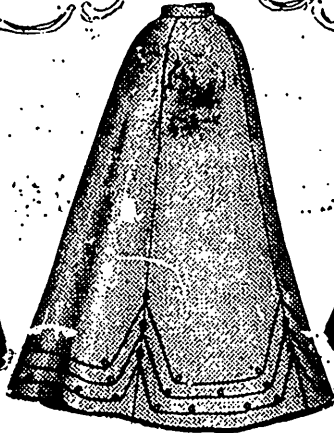
9506

FASHIONABLE SKIRTS

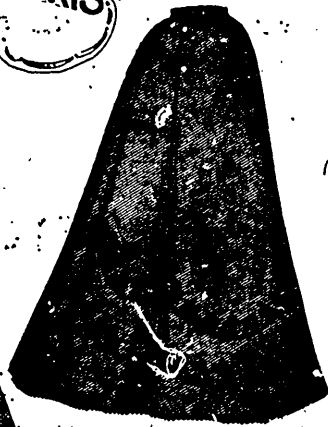
(For Descriptions see Page 61.)



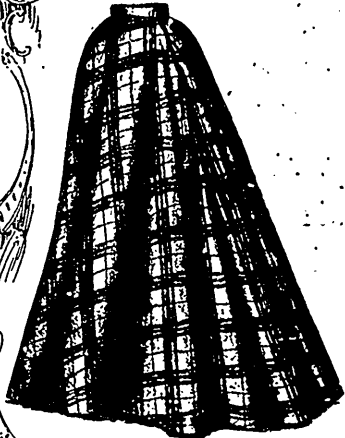
9562



9571



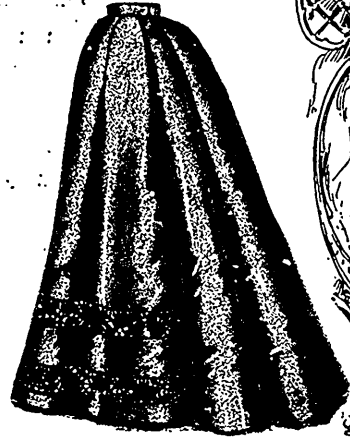
9570



9562



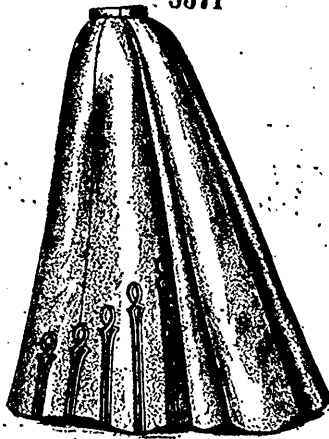
9571



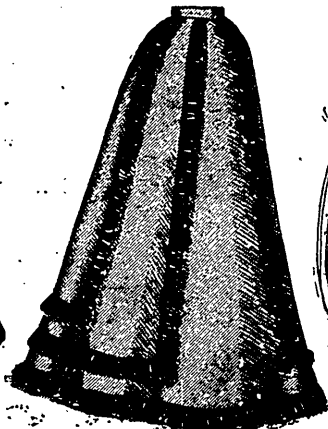
9570



9582



9581



9581



A Home Robbed

Of \$500 in cash is a trivial affair when compared with a home which has been robbed of comfort and happiness by that dread monster Dyspepsia. When Dyspepsia enters a home tempers are soured, father becomes a tyrant, mother becomes nervous and irritable and suffers from those terrible headaches. What wonder if the innocent children seek company in the streets and never enjoy being at home!

Dyspepsia almost invariably results from a diseased and torpid liver. The digestive system is unable to do its work without the assistance of the liver, which furnishes the necessary bile, and the sufferer is literally starving to death.

DR. CHASE'S KIDNEY-LIVER PILLS

remove the cause by making the liver healthy and active. Digestion then goes on unimpaired and health and happiness is restored.

The following is a sample of the many testimonials we receive expressing gratitude for recovery from suffering and disease:

I was greatly troubled with an acute complication of indigestion, dyspepsia and kidney and liver disorder for four or five years. I tried without success to get relief from my sufferings. I was recommended by a friend to give Chase's Kidney-Liver Pills a trial. I did so. After using half a box all distress and pain in my stomach had left me and I began to improve rapidly, and to-day I feel I am freed from the chains of disease and distress that bound me and kept me miserable, and I give the credit where it is due—to Chase's Kidney-Liver Pills.

J. H. BEEMER,
Agent C. P. R., Wingham, Ont.

Dr. Chase's Kidney-Liver Pills are sold at 25c. a box

By all dealers, or from

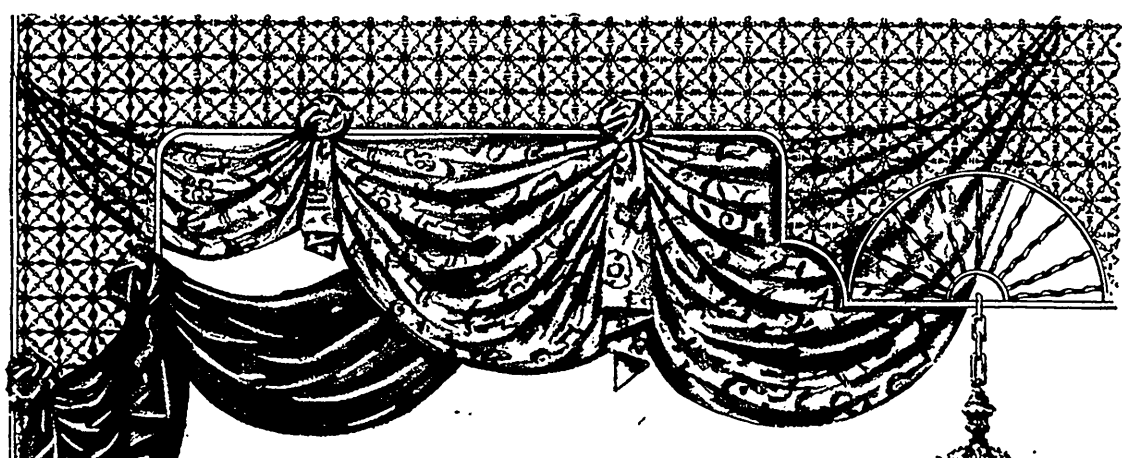
EDMANSON, BATES & CO.,

TORONTO, ONT.

.....AND.....

BUFFALO, N.Y.

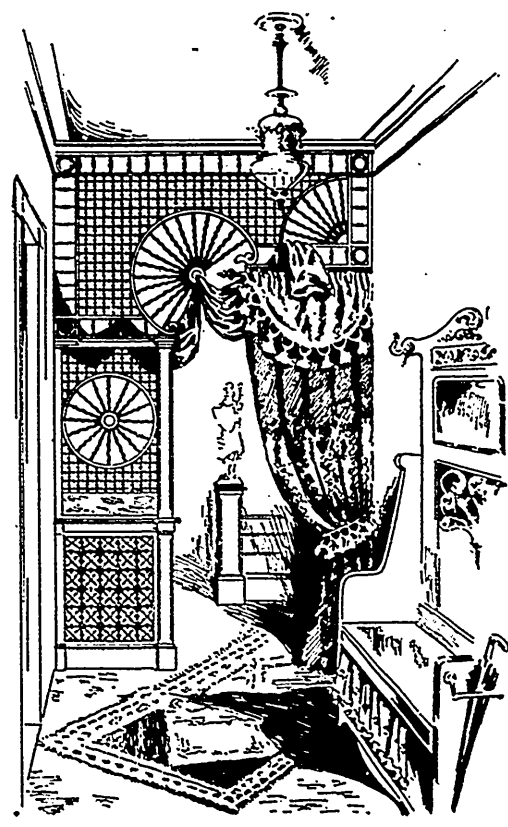
N.B.—Mention this journal and we will send you a free sample of Dr. Chase's Kidney-Liver Pills.



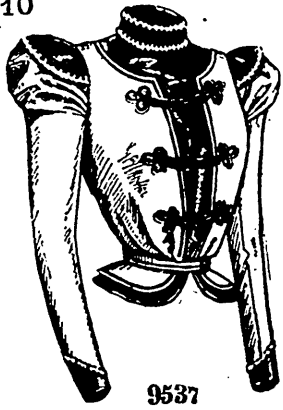
House Furnishing and Decoration.

The choice between portières and lambrequins for doorways or foyer halls is rather a matter of fancy than of fashion. Graceful effects are possible in either. A grille provides always a decorative framework for a doorway and furnishes a more artistic support for a drapery than a pole, though the latter is by no means out of fashion. The Moorish grille is preferred to the simpler spindle grille for richly appointed apartments. The spindle grille is, however, less expensive than the Moorish, though equally effective. In the upper illustration is offered a suggestion for a lambrequin-drapery which falls from a spindle grille adjusted above a door opening upon a foyer. The grille should, in every case, match the woodwork; in this

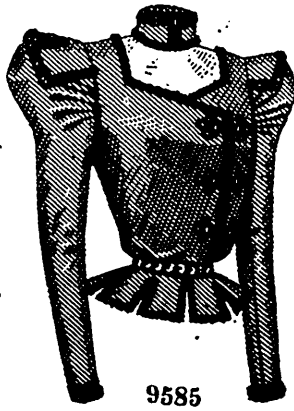
with hat hooks, umbrella stand and mirror, a printed China silk curtain hung on a brass rod at the bottom concealing rubber shoes, etc. An effective spindle grille is introduced. One side is extended to the floor and from the top is gracefully hung a plain India silk drapery. A single velours portière is disposed at the opposite side. It is lined with satin and the overlapping end is finished with a row of heavy tassel fringe. The top is carelessly thrown over a pole and a strip of fringe matching that trimming the portière holds it back. In the space beyond is seen a part of the staircase with a newel-post supporting a bronze figure. A chandelier depends from the ceiling. A hall of this sort requires no other furniture to enhance its attractive effect. If carpeted, the floor covering should be the same as that laid in the adjoining rooms. In draping it is unwise to mingle colors too freely. Beautiful effects result from using various tones of green, olive and the new Empire-green being particularly rich. A relief note of color introduced in a small quantity of figured drapery silk is not undesirable, but beyond that no brightening hue is needed.



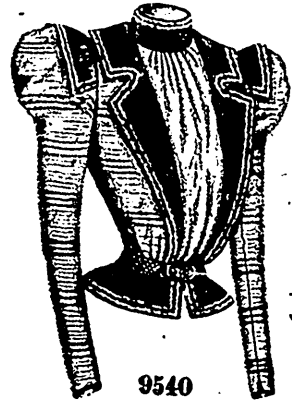
instance it extends low at one side, while the other end supports a gilt swinging lamp of artistic design. Shikii silk in figured and plain varieties is used for the draperies. Each section of the drapery is festooned from the grille and adjusted in puffs and cascades, as illustrated, the figured drapery falling over the plain and furnishing a delightful contrast thereto. Printed or plain Liberty or China silk might be chosen instead of the raw silk of Oriental weave first mentioned. Figured silk and plain velours or satin could be similarly combined. In the lower view a foyer hall is pictured. An Oriental mat is spread upon the polished oak floor near an oak hall-stand that is supplied



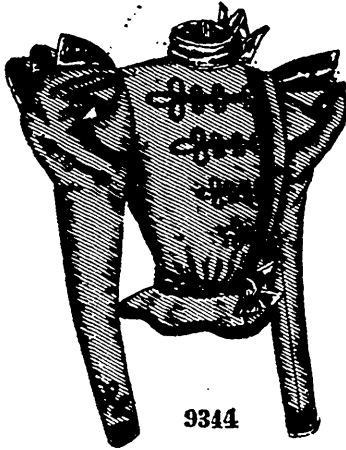
9537



9585



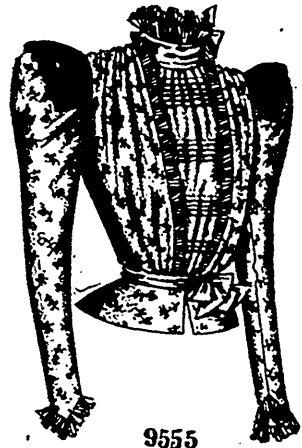
9540



9344



9584



9555



9560



9575



9577



9574

DAY AND EVENING WAISTS.
 (For Descriptions see Pages 48 and 49.)

NOVELTIES IN SLEEVES.

(For Descriptions see Pages 49 and 50.)



1570



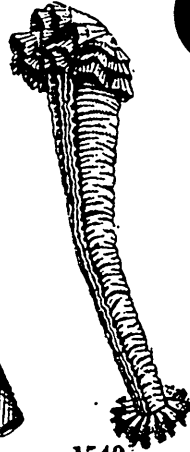
1564



1568



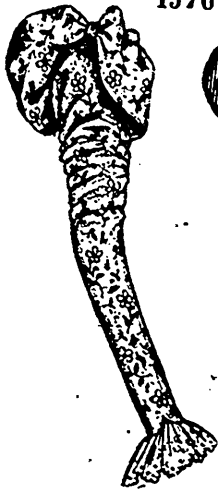
1549



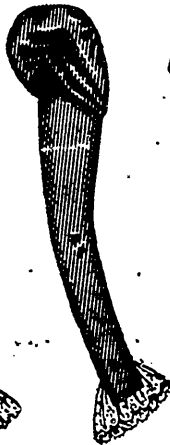
1549



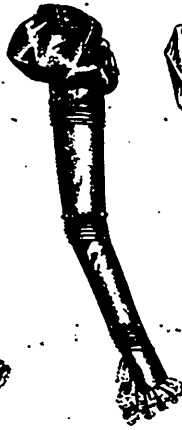
1545



1373



1551



1573



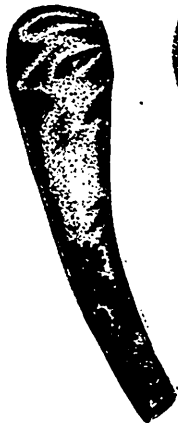
1569



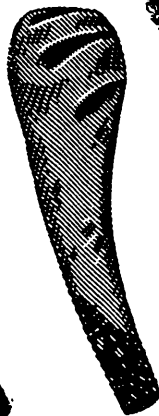
1515



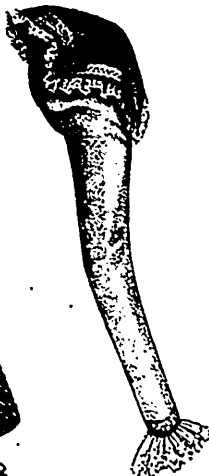
1517



1544



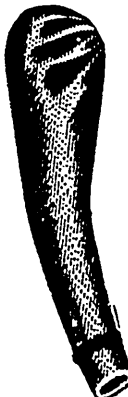
1448



1520



1520



1557



1544

WEAK WOMEN

Home
Testimony

Cable address, "Hendry." A. W. Hendry, Lloyds' Agent, Agent for Yarmouth S.S. Co.

LIVERPOOL, N.S., Nov. 2nd, 1897.

"Dear Sir,—I bought an Electropoise four months ago and followed your advice in treating for nervous indigestion. I was also recovering from an attack of La Grippe, overwork, mental strain, etc. I am about as good as new now. When I feel the need of it, I treat for eight days, two hours each day, and I find myself O.K. I advise all I know of needing treatment to use the Electropoise. I consider it a wonderful thing. To convince any one that there is some power in it, all I ask is for one to put it on and wear it 24 hours constantly, and if it don't shake them up I will buy an instrument or give them the price of it. Once convince people that there is power in it means a commencement of faith in its power to cure."

Yours truly, A. W. HENDRY.

SUBSEX, N.B.

"Many months have passed since there has been any communication between us. As it is nearly a year since I purchased your Poise from you, I ought to be able to give some idea of the value I place upon it. I know your time is valuable and I will sum up the whole matter in the following words: If any one would offer me a thousand dollars, I would not part with it, if the conditions were that I could not get or use another. As a family physician, in my opinion there is none equal to it. I have been telling my friends of the almost miracles it has done in my family." Yours truly, Mrs. E. W. STOCKTON. Sept. 21, 1892.

Home
Testimony

MADE STRONG

- BY USING -

An ---
Oxygen Home Remedy
Without Medicine

(PRICE REDUCED TO \$10.00)
Delivered free of duty



Often ---
Cures Cases
Pronounced "Incurable"

Our 112 page illustrated booklet mailed free to any address, tells all about the Electropoise, and contains reports from 250 people cured by it.

Address, **ELECTROLIBRATION CO., Room 60, 1122 Broadway, New York**



• PEMBER'S •

Hair Goods, Hair Dressing, Turkish and Russian Bath Establishment.

TO OUR PATRONS,—

We heartily thank you for the patronage you have given us in the past six years we have been in business, hoping you will see fit to continue the same, as we are now in a position to give even better satisfaction than ever before. We have a large staff of competent hair dressers at 127 and 129 Yonge St., and at our branch store, 778 Yonge St., near Bloor. We manufacture all our own goods and are always inventing and improving.

Pember's Pompadour Bang, curled or waved, in every shade and to suit the different features.

Pember's Parted Bang and Princess Louise are in great demand.

Our Naturally Wavy Head Covering, the hair can be worn high or low, and our Naturally Wavy Switches cannot be equalled in quality and price.

Switches from \$1.00 up. Bangs from \$1.00 up. We also make a specialty of all kinds of Hair Dyes, including Scheffler's Colorine, Imperial Hair Regenerator, and all kinds of Lotions, Creams, Cosmetics, Brilliantine and Golden Hair Wash for Brightening the hair.

Special Attention given to Mail Orders.



W. T. PEMBER,

Telephones 2275, 3653

127, 129 and 778 Yonge St.

TORONTO



Naturally Wavy Switch in the Brighton Knot.



Naturally Wavy Switch.



1341



1468



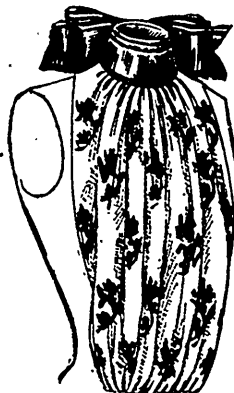
1262



1244



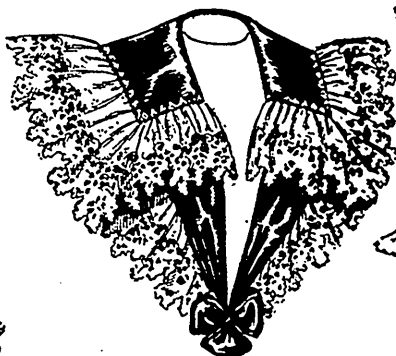
1556



1082



1092



1351



1342



1262

**STYLISH
WAIST
DECORATIONS**

(For Descriptions see Page 62.)

This style represents our open ventilated wig. The long hair can be done high or low. Front can be combed in pompadour, curly, or parted style.



ESTABLISHED 1868.

The Dorenwend Co.

of Toronto, Limited,

103 AND 105 YONGE STREET.

The Largest Hair Goods House in America.

A MERRY CHRISTMAS AND A
HAPPY NEW YEAR

To the thousands of our patrons
and the public generally

We are shipping goods by mail daily to all parts of Canada and United States.

Thousands owe their refined and younger appearance to our styles, saying nothing of the benefit to health that ladies and gentlemen derive from wearing our coverings.

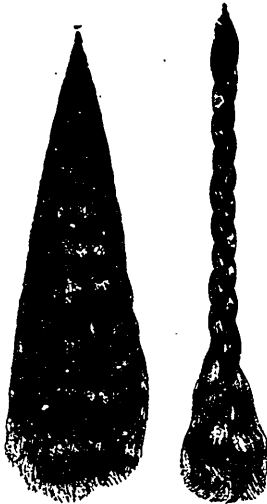
If your hair is thin or grey, or if you are bald, it matters little; we can cover your head with our coverings, that even an expert cannot detect that they are artificial. A great many suffer from colds, neuralgia, catarrh, etc., and we are able to prove by the great number who wear our coverings that they are an absolute necessity to health.

Why suffer from ill-health and inferior appearance when you can procure such perfect goods?

We illustrate a few coverings here. If patron requiring goods not described here will furnish us with their name and address, we will be pleased to send them free by mail a copy of our illustrated catalogue.

Over \$10,000 Worth of Switches to Choose From.

FLUFFY, WAVY and STRAIGHT SWITCHES.
From \$1, \$2, \$3, \$4, \$5, \$7, \$8, \$10, and up.



DORENWEND'S
GENIS TOUPEES AND FULL WIGS.
Light, Durable and Strong.
At \$10, \$15, \$20, \$25, \$30, and up.
Over 33,000 toupees in use.

HAIR ORNAMENTS.

We have just received from Paris, France, some beautiful real Tortoise-Shell Back Combs, Hair Pins, Side Combs, etc., elegantly Hand-Carved or Plain, selling from 25 cen's to \$12.00 each, according to size; also in Cut-Steel, Jet and Silver.

When ordering Hair Goods please cut sample of hair full length from roots to secure perfect match. Enclose amount per Registered Letter, Express, or Post-office Order, and goods will be forwarded by next Mail or Express.

Any article will be exchanged if found not suitable.

All correspondence strictly confidential.

No advertisements on our packages or letters.

Address all communications to

THE DORENWEND CO.

OF TORONTO, LIMITED,

103 and 105 YONGE STREET,

TORONTO, CANADA.

OUR VENTILATED OPEN WIG.

The long hair can be arranged high or low. At \$15, \$20, \$25, \$30, and up.



With our open wigs any lady can dress her hair in a few minutes. We have every kind in stock—long haired, wavy, plain or curly. Prices range from \$10 to \$100, according to amount of material and work.

OUR VENTILATED OPEN WIG.

With Long Wavy Front, at \$10, \$15, \$22, \$25, \$30, \$35, and up.



HOW TO MEASURE HEAD FOR WIG.

1. Around head.
2. From forehead to pole of neck.
3. From ear to ear across forehead.
4. Ear to ear over top of head.
5. Temple to temple around the largest part of head.



Wave Fronts, thin or thick, made of long hair, to cover the head all over, at \$2.50, \$4, \$5, \$7, \$8, \$9, \$10.

Among the many Bang Styles we have a parted, curly, pompadour and wavy, at \$1, \$1.50, \$2, \$3, \$4, \$5, \$6, and up.

THE ELLENA BANG STYLE

Is a big seller. \$3, \$5, \$6.50, \$8, and up.



DORENWEND'S
TOUPEE S.

The ECONOMIZER

VOL. LI.

January, 1898.

No. 1.

PRINTED AND PUBLISHED IN TORONTO.

DESCRIPTION AND ILLUSTRATION OF A STYLISH AND SEASONABLE BLOUSE-COAT.

FIGURE No. 55 G.—This represents a Ladies' coat. The pattern, which is No. 9548 and costs 1s. 3d. or 30 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be seen in three views on page 28.

The Russian blouse-coat, preeminently the top garment of the season, is here shown in a most effective design. It is made up in velvet combined with the glossy, soft caracule or baby lamb. The coat is in this instance made quite short, but it may be just a little longer or in three-quarter length, if preferred. The fronts are crossed in surplice fashion and separate above the bust over a removable shield that is finished with a standing collar. The back is plain at the top and the body pouches all round over a wrinkled ribbon belt. The skirt is joined to the body and consists of two circular portions with a gore between them at the back, the joining of the parts being concealed by a backward-turning plait at each side. A large shawl collar that laps with the fronts is a notably effective ac-



cessory. The two-seam sleeves have the correct amount of fulness collected in gathers.

Velvet is the first choice for dressy blouse-coats, but those for ordinary wear are made of smooth-faced cloth or fancy coatings. Velvet coats are richly elaborated with jet or with silk passementerie ornaments; they are worn at concerts or the theatre or for visiting and on other occasions requiring rich attire. Black velvet hats are oftenest worn with these jackets; indeed, they are the dressy hats of the season. Fur is usually combined with either velvet or cloth coats this season and bands of the fur are associated with passementerie or braid in the ornamentation. Astrakhan is popular and among the more expensive furs of the year are sable, moutton, mink and caracule. White angora was associated with dark-green velvet on a very smart coat made after this pattern, and a silver belt gave a finish in harmony with the rich effect.

Feathers and a buckle caught over a satin fold stylishly trim the velvet hat.

FIGURE No. 55 G.—This illustrates LADIES' RUSSIAN BLOUSE-COAT.—The pattern is No. 9548, price 1s. 3d. or 30 cents.

All rights reserved.

DESCRIPTION OF FIGURES SHOWN ON COLORED PLATES 1 2 AND 3

FIGURES D1 AND D2.—OUTDOOR WINTER TOILETTES.

FIGURE D 1.—This consists of a Ladies' coat and skirt. The coat pattern, which is No. 9548 and costs 1s. 3d. or 30 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be seen in three views on page 28. The skirt pattern, which is No. 9570 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown again on page 47.

Royal-purple velvet is here pictured in the Russian blouse coat. Lace overlays the removable shield, black marten fur forms the shawl collar and the cuffs, and a satin ribbon belt is bowed stylishly over the closing. The body pouches all round in Russian blouse style and the fronts are crossed in surplice fashion below the bust and open above over a removable shield that is finished with a standing collar. A handsome feature is the shawl collar, which extends to the belt and crosses with the fronts. A skirt formed of two circular sections separated by a narrow gore at the back makes the coat in three-quarter length. The coat may be made shorter, if preferred.

The skirt of brocaded silk comprises seven gores and may be box-plaited or gathered at the back.

For dressy wear Russian coats of velvet are among the handsomest and most becoming and when trimmed with fur their effect is enhanced twofold. With them should be worn a skirt of rich silk or lustrous broadcloth of a shade that will not conflict with the coat.

The hat of pressed shirred velvet is trimmed with feathers and lace.

FIGURE D 2.—This consists of a Ladies' jacket-blouse, skirt and shirt-waist. The jacket-blouse pattern, which is No. 9539 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be seen in six views on page 40. The shirt-waist pattern, which is No. 9479 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure. The skirt pattern, which is No. 9507 and costs 1s. 3d. or 30 cents, is in seven sizes for ladies from twenty to thirty-two inches, waist measure.

The stylish jacket-blouse which forms a conspicuous part of this toilette is here shown made of velvet and chinchilla fur, and a belt of French enamel adds to the elegant effect. The fronts open all the way in handsome fur-covered revers over a shirt-waist of Roman-striped silk and pouch slightly at the center. A circular peplum laid in two box-plaits at the back and a high, fur-covered Lafayette collar are stylish accessories.

The draped skirt of lustrous broadcloth is a novelty and is richly decorated with braid. It is hung over a ruffle-trimmed seven-gored foundation-skirt of Roman-striped silk and is artistically draped at the left side in Marguerite fashion, revealing the foundation skirt attractively.

The overwhelming popularity of the blouse style of coat and jacket is not so remarkable when the variety of modes is considered, for every one has a distinctive style, owing to some skillful device of shape or arrangement of trimming. Velvet, cloth or silk may be chosen for this mode and the skirt may match or contrast.

The velvet hat shows the Victorian flare and is adorned with feathers, velvet and a jewelled ornament.

FIGURES D 3 AND D 4.—LADIES' CALLING TOILETTES.

FIGURE D 3.—This consists of a Ladies' coat and skirt. The coat pattern, which is No. 9561 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen in four views on page 33. The skirt pattern, which is No. 9571 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown again on page 45.

The Russian blouse-jacket is here pictured made of velvet; it is enhanced in richness and style by a collar and revers of mink fur and a handsome belt of French enamel. The muff is in harmony with the fur on the blouse. The sides of the blouse are smooth owing to under-arm gores, but the fronts are arranged to pouch in Russian style. A wide gore joined to the right front is a dressy feature of the coat; in this instance it is turned back in a handsome revers, but, if desired, it may be

lapped to the left shoulder in Russian style. A circular peplum is a stylish adjunct. The Lafayette collar flares becomingly.

The six-gored skirt of broadcloth is of conservative width and graceful shape and the braid decoration is effectively disposed. Velvet, silk or cloth, with fur as an accessory, is stylish for the jacket, and the skirt may match or contrast.

Geranium-red velvet brightens the hat, and a feather ornament, ostrich feathers and a dotted veil are the other adornments.

FIGURE D 4.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 9540 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is differently depicted on page 37. The skirt pattern, which is No. 9582 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown again on page 48.

The combination here pictured in the basque emphasizes its good points; it consists of two shades of velvet and a stylish plaid serge. The fronts of the basque open with a flare toward the shoulders over a full vest and are turned back in revers, and the vest pouches over the belt with the fronts. Hatchet caps stand out on the close sleeves, which are in puff effect at the top, and a wrinkled stock encircles the collar, which closes like the vest at the left side.

The skirt is especially approved for plaid, striped and checked goods having circular sides joined in a center-front seam, where the plaid pattern is perfectly matched.

There is a tempting array of fancy weaves in brilliant color effects that may be well displayed in this toilette. It invites the use of plaid goods in the skirt, but the basque may present two or three color unions, with charming results.

The velvet hat is trimmed with feathers.

FIGURES D 5 AND D 6.—LADIES' EVENING TOILETTES.

FIGURE D 5.—This consists of a Ladies' waist and skirt. The waist pattern, which is No. 9577 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is shown again on page 35. The skirt pattern, which is No. 9465 and costs 1s. 3d. or 30 cents, is in seven sizes for ladies from twenty to thirty-two inches, waist measure.

In this instance this charming evening toilette is shown developed in figured gauze over silk, with chiffon for the graceful frill. The toilette is rendered ornate by flowers about the square neck and a velvet belt that is closed with a jewelled buckle. The full fronts close at the center and the waist pouches all round in the fashionable blouse style. The arrangement of the frill is particularly graceful; it is carried across the front and back at the neck and under the arms along the joining of the sleeves, which are small puffs.

The skirt is in circular style with a seven-gored foundation and falls in flutes below the hips. The admired fan effect may be arranged at the back or the fulness may be collected in gathers.

Taffeta royale, vailing in delicate colors and gauzy fabrics, in general will be chosen for the toilette which will make up handsomely for a debutante or for opera, dinner or reception wear.

FIGURE D 6.—This consists of a Ladies' waist and skirt. The waist pattern, which is No. 9574 and costs 1s. or 25 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and may be seen in two views on page 35. The skirt pattern, which is No. 9135 and costs 1s. 3d. or 30 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

The graceful evening toilette is here pictured made of Liberty silk and decorated with lace edging and jewelled bands and is appropriate for balls, opera, dinner or reception wear. A center-front and full side-fronts pouch over the belt and the center-front is arranged to form a frill at the top. The closing is made at the left side of the center-front. The back corresponds in effect with the front, but the fulness is drawn down tight. Three lace-bordered frill-caps fluff out prettily over close-fitting cap-sleeves, the effect being unusually attractive.

A feature of the skirt is the circular yoke, which extends across the front and sides and to which a gathered gored flounce is joined. A straight breadth extends to the belt at the back.

A distinctive style in bodice and skirt is shown in this toilette, suitable alike for gauzy fabrics, silk, satin and velvet.

Fashions of To-Day.



THE flowing cape is displayed in a diversity of styles and lengths.

A circular cape supported by a deep gored yoke has fewer ripples than are wont to characterize such garments. Bretelles of fanciful outline decorate it.

The dolman has come to life. It is shaped like a cape in front and fits the form like a wrap at the back.

A Lafayette collar is the sole adorning feature of a very short with the Medici collar; it may,

circular cape. This collar, which but in effect it is identical however, give place to a collar of the turn-down military order.

In all details save its sleeves the covert coat remains unchanged.

A shawl collar frames a shield in a Russian blouse-coat with a skirt of variable length.

Either one or two revers may roll back from the double-breasted fronts of a Russian blouse-jacket with a skirt.

Revers may be used or omitted on a jacket-blouse with a short skirt, as the wearer elects, and the blouse may be closed to the throat or worn open to the belt, as preferred.

A lapel collar and short peplum with flutes at the back give character to another Russian blouse-jacket having a removable chemisette.

The deeply overlapping front of a Russian blouse-jacket may be reversed in a lapel, if the latter be preferred to a one-sided closing. Box-plaits render the back ornamental.

The novelty of a close-fitting jacket lies in the side-front and side-back seams, which extend to the shoulders.

A great coat with double-breasted fronts and large revers is a novelty in top garments.

Jacket fronts are an innovation in the long-skirted Russian frock coat.

Like the blouse-jacket, the blouse-bodice confronts one at every turn and in varying degrees of fulness.

The vest of a new Russian blouse-waist shows in round yoke outline above the low-necked fronts, which may be

lapped or rolled back in shapely revers. A round or square tabbed peplum and caps are included in the accessories.

Tucks and plaits diversify the pouched fronts of a waist adaptable to plaid fabrics.

The blouse tendency is seen in the front of a basque between notched revers. Sleeve caps and a short peplum are additional attractions of the garment.

The sleeves of a *décolleté* evening bodice with a pouched front are mere frills.

An all-round blouse effect is noted in a square-necked evening bodice with short puff sleeves.

A slightly pouched front confers an up-to-date air upon a baby waist.

A tucked vest produces the effect of an underbody between the slightly pouched fronts of a blouse-basque.

Basque-waists are equally stylish with or without the peplums and caps which most basque patterns provide.

Sleeve caps are shallower and less full than of old.

The sleeve caps on one very close sleeve with a pointed wrist may be plain or finely tucked.

Very like soldiers' epaulettes are the round sleeve-caps supplementing a sleeve with an applied shoulder puff.

The long-waisted effect in a basque-waist slightly bloused is emphasized by a long, narrowing vest. The epaulettes and peplum of this blouse flare in two parts.

Darts extending to the foot of a Princess dress adapt it to stout figures.

A double box-plait spreads at the back of a six-gored skirt.

A fan-plaited back distinguishes another six-gored skirt.

The fulness at the back of a seven-gored skirt may be arranged in box-plaits or in gathers.

The sides of a four-piece skirt suitable for plaid fabrics are circular and the back is fan-plaited.

Another circular skirt with the slightest possible fulness at the top may be made with or without a seam at the center of the front.

Though various styles of plaits are laid at the back of skirts, gathers are also used.

All skirts are made to cling at the top and flare at the foot.

Three rounding caps form an attractive complement to a mousquetaire sleeve with tuck shirrings running along the back of the arm.



FIGURE NO. 56 G.—This illustrates LADIES' RUSSIAN BLOUSE-WAIST.—The pattern is No. 9585, price 1s. or 25 cents.—(For Description see Page 18.)

FIGURE No. 56 G.—
LADIES' RUS-
SIAN BLOUSE-
WAIST.

(For Illustration see
Page 17.)

FIGURE No. 56 G.—This illustrates a Ladies' blouse-waist. The pattern, which is No. 9585 and costs 1s. or 25 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and may be seen again on page 39.

Dark-green and pale-violet silk and white lace form the artistic combination here arranged in the blouse-waist, which is in the graceful Russian style. Jet gimp and ruffles of violet silk give an attractive edge finish. The fronts are shaped low at the top and are folded back in revers to reveal a pretty vest all the way down. If preferred, the fronts may be lapped and closed at the left side in Russian style. A shallow round yoke-facing may carry out the yoke effect on the back, which is plain at the top and has becoming fulness in the lower part. The fronts and vest pouch over a fancy metal belt that covers the joining of a stylish tab peplum. Caps cut in tabs to match the peplum stand out on the small puffs in which the two-seam sleeves are formed at the top. A different effect could be produced by making the peplum and caps plain or in round tabs. The standing collar is encircled by a stock.

The mode, because of the variations possible, will adapt itself to either slender or stout figures and promises to be a general favorite. Combinations are most

effective and any seasonable material may be selected. Lace bands, ruches of silk and gimp may be used to trim.

The hat is of velvet adorned with ribbon and ostrich tips.



FIGURE No. 57 G.—This illustrates LADIES' STREET TOILETTE.—The patterns are Ladies' Coat No. 9550, price 1s. 6d. or 35 cents; and Skirt No. 9570, price 1s. 3d. or 30 cents.

(For Description see this Page.)

FIGURE No. 57 G.—
LADIES' STREET
TOILETTE.

(For Illustration see
this Page.)

FIGURE No. 57 G.—This illustrates a Ladies' great coat and skirt. The coat pattern, which is No. 9550 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is differently portrayed on page 29. The skirt pattern, which is No. 9570 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is also shown on page 47.

The great coat is a decidedly English style; it is here pictured made of rough coating and beaver fur. It extends to within several inches of the foot of the skirt, but it may be in full length or in a shorter length than that illustrated, if preferred. The loose fronts are closed in regular double-breasted fashion with button-holes and large fancy buttons below fur-covered lapels, in which they are reversed and along which they are closed invisibly to the throat. The lapels extend in points upon the two-seam sleeves, which are completed with pointed roll-up cuffs of fur. The inside of the storm collar is also of fur. The back of the coat is close-fitting and shows an under-folded box-pleat below the waist at the center seam and easy fulness at the sides.

The skirt of plaid chevot is a new seven-gored style and may be box-pleated or gathered at the back.

This fashion may be followed in mak-

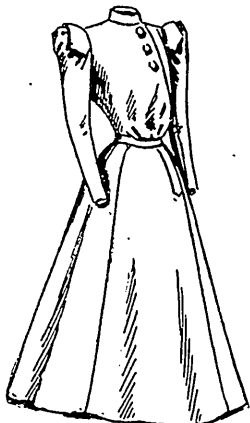
ing up handsome toilettes for the promenade, etc.

The hat is composed of light silk and dark velvet, with a

LADIES' RUSSIAN COSTUME, HAVING A SEVEN-GORED SKIRT (THAT MAY BE BOX-PLAITED OR GATHERED AT THE BACK), AND PEPLUM AND CAPS (THAT MAY BE OMITTED).

(For Illustrations see this Page.)

No. 9568.—A stylish Russian costume is here portrayed made of plum broadcloth and decorated with coiled soutache braid. The skirt comprises seven gores and may be laid in two rolling box-plaits or gathered at the back. It has a smooth

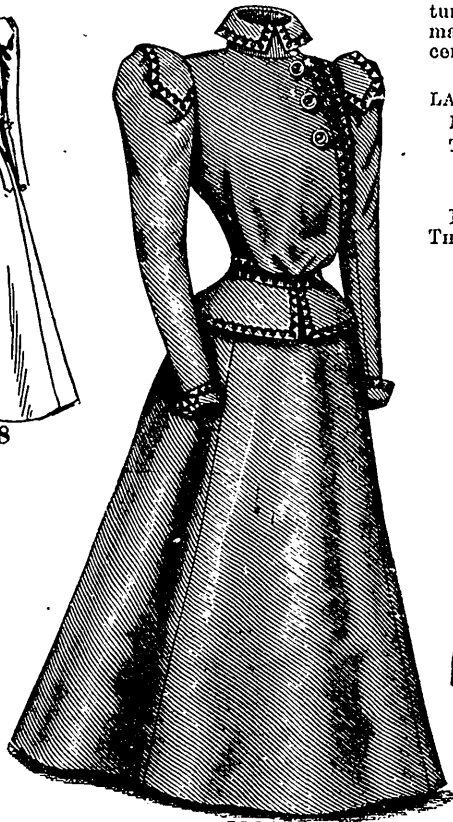


9568

effect at the front and over the hips, but ripples slightly at the sides below the hips. A pointed strap of the material is arranged on the front-gore along the upper part of the left side-front seam when the peplum is not used, suggesting the continuation of the closing of the blouse. The skirt flares gradually towards the bottom, where it measures nearly three yards and three-fourths round in the

medium sizes. A small bustle or skirt extender may be worn.

The Russian blouse is made over a well fitted lining that is closed at the center of the front. The back of the blouse is drawn down tight and is smooth at the top, but has fulness drawn well to the center by two rows of shirring at the bottom. Under-arm gores give a smooth effect at the sides. The right front is wider than the left front so as to lap to the left side in Russian style, and the closing is made under a strap that is ornamented with braiding. Three large buttons are arranged for ornament on the upper part of the front near the strap. The fronts are smooth at the top, but the overlapping front has fulness at the bottom taken up in two rows of shirring at the waist, the shirrings being tacked so as to make the front pouch stylishly over a belt that is closed with a fancy buckle at the left side. A circular peplum is a stylish accessory, but its use is optional; it is in two sections that flare at the front and back and is outlined with the coiled soutache. At the neck is a novel turn-down collar, the turn-down portion being in three sections that flare at the front and at the sides. The two-seam sleeves are made over cont-



9568

Front View.

LADIES' RUSSIAN COSTUME, HAVING A SEVEN-GORED SKIRT (THAT MAY BE BOX-PLAITED OR GATHERED AT THE BACK), AND PEPLUM AND CAPS (THAT MAY BE OMITTED).

(For Description see this Page.)

shaped linings; they are gathered at the top and completed with shallow flaring cuffs in two sections. Braiding ornaments the collar and cuffs and also small caps pointed at the ends, which stand out on the sleeves with stylish effect. The caps may be omitted if a simpler effect is desired.

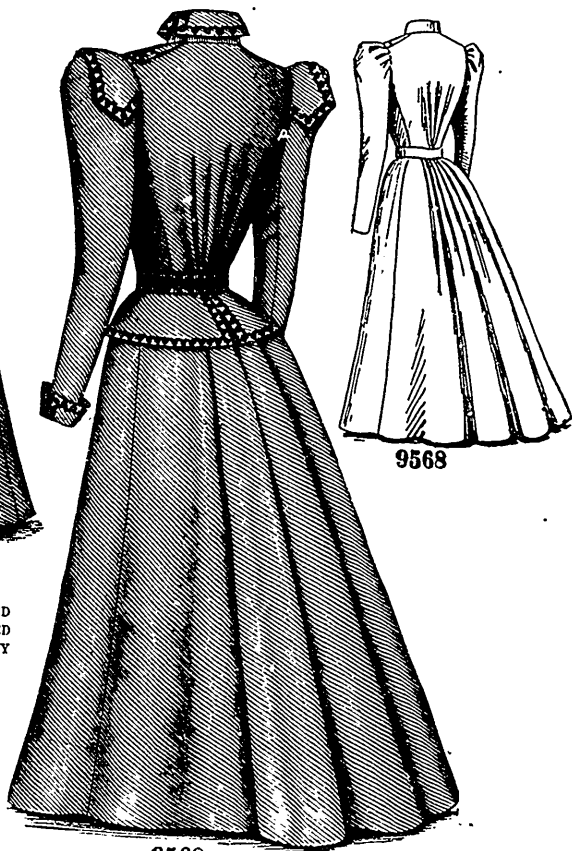
Venetian cloth, *drap d'ete*, whipcord, chevot and velveteen are suitable for a costume of this kind and braid, fancy buttons, appliqué trimming and fur band will contribute to the garniture. The trimming will always be added to emphasize the leading points of the mode.

We have pattern No. 9568 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the costume for a lady of medium size, will require five yards of material fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' PRINCESS DRESS, HAVING A FANCY COLLAR THAT MAY BE OMITTED, AND THE SECOND DARTS EXTENDING TO THE LOWER EDGE. (TO BE MADE IN A SLIGHT TRAIN OR IN ROUND LENGTH.) DESIRABLE FOR STOUT LADIES.

(For Illustrations see Page 20.)

No. 9549.—By referring to figure No. 64 G in this number of THE DELINEATOR, this dress may be seen differently made up.



9568

9568

Back View.

This graceful Princess dress, which is specially desirable for stout ladies, is here pictured made of heliotrope cashmere, with silk overlaid with lace for the fancy collar, which is a handsome accessory. Its adjustment is carefully made by side-back gores, a curving center seam, double bust darts and single under-arm darts, the second bust darts extending to the lower edge of the dress so as to remove all superfluous fulness from the hips and increase the graceful flare at the foot. The shaping of the parts below the waist causes the back to fall in graceful flute folds to the lower edge; and the front is slashed to a desirable distance at the center and finished for an invis-

ible closing. The large fancy collar is most graceful in effect, forming a deep point at the center of the back and front and four pretty scallops over each shoulder; it is bordered with a frill of lace edging. Ribbon surrounds the bottom of the standing collar and ends in a rosette bow in front, while a shaped frill of lace edging rises above the collar. The two-seam sleeves are arranged over coat-shaped linings and are gathered at the top to stand out in puff effect; they are prettily trimmed at the wrists with ribbon and lace. The gown may be made with a slight train or in round length.

Cashmere, Henrietta, flannel and rich silk or velvet will be chosen for the dress, which may be worn either by stout women or by those of slender figure.

We have pattern No. 9549 in twelve sizes for ladies from thirty-two to forty-eight inches, bust measure. To make the dress for a lady of medium size, requires six yards and three-eighths of dress goods forty inches wide, with three-fourths of a yard of silk twenty inches wide. Price of pattern, 1s. 6d. or 35 cents.

FIGURE No. 58 G.—LADIES' STREET TOILETTE.

(For Illustration see Page 23.)

FIGURE No. 58 G.—This consists of a Ladies' Russian blouse-jacket and skirt. The jacket pattern, which is No. 9579 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be seen again on page 32. The skirt pattern, which is No. 9581 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is also shown on page 44.

A graceful toilette is here shown. The Russian blouse-jacket of chestnut-brown velvet is trimmed with Persian lamb, silk cord frogs and a fancy metal belt, and the skirt is of brocaded silk. The fronts are reversed in notched lapels by a rolling coat-collar and closed with frogs below the lapels. In the open neck is seen a linen chemisette and a silk puff scarf. The jacket droops all round over the belt and has a circular peplum that ripples at the back. The shapely two-seam sleeves are of the approved size and are gathered at the top. If desired, a chemisette matching the coat may be worn.

The six-gored skirt may be laid in a double box-plait or gathered at the back; it flares moderately at the foot.

The Russian blouse is the feature of the season and one of its commendable attributes is that by many skill-

ful devices each new mode is given an individual air. Velvet, cloth, silk and the host of novelty goods introduced especially for the present season are available for the style here shown.

The remarkably stylish hat of velvet is artistically trimmed with silk and a bird with brilliant plumage.



9549

Front View.

LADIES' ROUND-YOKE WRAPPER, WITH UNDER-ARM GORE. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR AND WITH OR WITHOUT FITTED BODY-LINING.) KNOWN AS THE MOTHER HUBBARD WRAPPER.

(For Illustrations see Page 24.)

No. 9550.—This practical wrapper is pictured made of



9549

9549

Side-Back View.

LADIES' PRINCESS DRESS, HAVING A FANCY COLLAR (THAT MAY BE OMITTED) AND THE SECOND DARTS EXTENDING TO THE LOWER EDGE. (TO BE MADE IN A SLIGHT TRAIN OR IN ROUND LENGTH.) DESIRABLE FOR STOUT LADIES.

(For Description see Page 19.)

figured dress goods and trimmed with fancy braid. A well fitted lining extending to basque depth is provided but its use is optional. The fronts and back of the wrapper are joined in short shoulder seams and under-arm gores give a smooth effect at the sides. The fullness is collected in gathers at the top and drawn well to the center, and the front and back are joined to a round yoke that is shaped by shoulder seams. When the lining is omitted, a belt-tie is tacked underneath to the under-arm seams and fastened in front, drawing the sides in closely to the figure, and the fullness in the back and front falls free in soft, pleasing folds. The wrapper is closed with button-holes and buttons along the yoke and invisibly to a desirable depth below and the fronts are lapped and tacked the rest of the way. The neck may

(Descriptions Continued on Page 23.)



D 5.

D 6.

(Descriptions Continued from Page 20.)

be finished with a turn-down collar having rounded corners that flare prettily or with a standing collar, as preferred, both styles being illustrated. The full bishop sleeves are finished with round cuffs and are supported by two-seam linings; and the cuffs and yoke are outlined with fancy braid.

Eider-down, cashmere, French flannel, Henrietta and outing flannel will be selected for a wrapper of this kind and ribbon or fancy braid will trim it simply but effectively.

We have pattern No. 9559 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the wrapper will require eight yards and three-eighths of goods thirty-six inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' CIRCULAR CAPE, HAVING A GORED POINTED YOKE EXTENDED TO FORM A LAFAYETTE COLLAR. (TO BE IN THREE-QUARTER LENGTH OR IN SHORTER LENGTH.)

(For Illustrations see Page 25.)

No. 9554.—The gored pointed yoke is an especially novel feature of this circular cape, which is pictured made of dark-blue cloth, with the yoke, Bertha and collar all-over embroidered with braid. The cape is circular with a center seam and falls in soft, rippling folds below the shoulders and at the back; it is joined smoothly to a gored pointed yoke that is extended to form a high flaring Lafayette collar. Fanciful Bertha sections, that flare in points at the front and back, outline the yoke and are shaped in two points on the shoulders. The cape may be in three-quarter or shorter length, as shown in the engravings. The longer cape has a sweep of about three yards and seven-eighths in the medium sizes.

Velvet, plush, cloth and fancy cloakings will be chosen for the cape and braid, fur, passementerie or Astrakhan bands are appropriate garnitures. We have pattern No. 9554 in nine sizes for ladies from



FIGURE No. 58 G.—This illustrates LADIES' STREET TOILETTE.—The pattern is for Ladies' Jacket No. 9579, price 1s. or 25 cents; and Skirt No. 9581, price 1s. 3d. or 30 cents.

(For Description see Page 20.)

thirty to forty-six inches, bust measure. For a lady of medium size, the cape needs three yards and an eighth of material fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

FIGURE No. 59 G.—LADIES' PROMENADE TOILETTE.

(For Illustration see Page 26.)

FIGURE No. 59 G.—This consists of a Ladies' coat and skirt. The coat pattern, which is No. 9541 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be again seen on page 31. The skirt pattern, which is No. 9571 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is again depicted on page 45.

The covert coat of tan faced cloth which forms a conspicuous part of this toilette has a collar of brown velvet. The skirt is of brown cheviot trimmed tastefully with braid. The coat is of fashionable length, with the regulation loose fronts closed with a fly below pointed lapels that form notches with the rolling collar. A close adjustment is made at the sides and back and coat laps and plaits are formed in coat style. The stylish two-seam sleeves are box-plaited at the top and pocket-laps complete openings to pockets inserted in the fronts.

The six-gored skirt may be fan-plaited or gathered at the back. It shows a graceful flare at the foot, and the disposal of the decoration is original and stylish.

The toilette has about it that touch of the jaunty and youthful that is inevitable where the covert coat forms part of the make-up. Broadcloth in all of the new shades, as well as whipcord and cheviot, will be chosen to make the coat and silk, cloth, serge and novelty goods will be used for the skirt. A velvet inlay on the collar, lapels and pocket-laps will be the only attempt at decoration on the covert coat.

The dark felt hat has a broad brim; it is stylishly trimmed with blue ostrich plumes, black satin and white silk cording.

LADIES' CIRCULAR CAPE. (TO BE MADE WITH A LAFAYETTE COLLAR OR WITH A TURN-DOWN MILITARY COLLAR.) FOR FUR, PLUSH, VELVET, ETC.

(For Illustrations see Page 27.)

No. 9572.—This cape is exceedingly graceful in shape and is pictured made of Astrakhan and lined with silk. It reaches to the waist and is circular in shape; it is smooth about the neck, but falls below the shoulders in stylish ripples. At the bottom it has a sweep of a little over three yards in the medium sizes. The neck may be completed with a turn-down military collar or with a flaring Lafayette collar that is high and is composed of four sections.

The mode is recommended for velvet, Astrakhan, plush, fur and cloth that may be prettily trimmed with braid or fur bands of any fashionable variety. The lining may be of silk or satin.

We have pattern No. 9572 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size the cape requires a yard and an eighth of material fifty-four inches wide. Price of pattern, 10c. or 20 cents.

LADIES' DOGMAH CAPE. (TO BE MADE WITH A LAFAYETTE COLLAR OR WITH A TURN-DOWN MILITARY COLLAR.) (For Illustrations see Page 27.)

No. 9573.—A stylish dogmah cape is here represented made of velours and trimmed with fur. It is of circular shaping, with a seam at the center of the back and a short dart on each shoulder; and an underfolded box-plait is arranged at the center seam below the waist. A backward-turning plait is formed in the neck at each side of the center seam and tacked for a short distance to hold it well in position, and a belt-tie holds the back in close to the figure between these plaits. The cape falls in deep flutes below the shoulders and is closed invisibly at the front, the front edges meeting all the way down. The neck may be completed with a turn-down military collar or with a Lafayette collar, which consists of four joined sections and flares in Medici fashion. The cape is lined throughout with silk and measures nearly five yards and a half at the lower edge in the medium sizes.

Plush, velvet, broadcloth, silk, diagonal and fancy coating may be selected for this cape and braid, gimp, passementerie

or fur binding may be used for trimming. When the flaring collar is used it may be covered on the inside with fur. We have pattern No. 9538 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the cape needs three yards and three-eighths of material thirty inches wide, with a yard and a fourth of ribbon for belt tie. Price of pattern, 1s. 6d. or 25 cents.



9559
Front View.

LADIES' ROUND-YOKE WRAPPER, WITH UNDER-ARM GORE. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR AND WITH OR WITHOUT FITTED BODY-LINING.) KNOWN AS THE MOTHER HUBBARD WRAPPER.

(For Description see Page 30.)



9559



9559
Back View.

A study of the various new styles in top garments will soon convince the close observer of fashions that the Russian blouse modes are highly favored, and they are made up in rich and expensive as well as in reasonably cheap fabrics. Cloth, velvet, plush, fancy coating and some of the heavy all-wool English suitings are made up in this style, with fur

LADIES' RUSSIAN BLOUSE-COAT, WITH REMOVABLE SHIELD. (TO BE MADE IN THIRTY-FOUR OR IN SHORTER LENGTHS.) (For Illustrations see Page 28.)

No. 9548.—This blouse-coat again illustrated at figure No. 55 in this number of THE DELINEATOR. One of the smartest ideas in outside garments is here pictured made of velvet, with jet overlaying the shield and satin ribbon encircling the waist. The front and back are joined in shoulder and under-arm seams and double shirred at the waist, the shirring being tacked to a belt so as to make the blouse droop gracefully in Russian blouse style over a belt

satin ribbon that is bowe over the closing. The front are crossed in surplice fashion below the bust and open above over a removable shield that is made with short cape back and a high standing collar and closed at the left side. A handsome shawl collar extends to the belt and crosses with the front; it is deep around at the back. The blouse is lengthened to three-quarter length or to either of the shorter lengths illustrated by a skirt that is composed of circular sides, widely lapped at the front, and a narrow center-back section, the joining seam being hidden under backward-turning plaits. The stylish two-seam sleeves are gathered at the top.

Astrakhan lined with silk. It reaches to the waist and is circular in shape; it is smooth about the neck, but falls below the shoulders in stylish ripples. At the bottom it has a sweep of a little over three yards in the medium sizes. The neck may be completed with a turn-down military collar or with a flaring Lafayette collar that is high and is composed of four sections.

Astrakhan, Persian lamb, jet, and passementerie for decoration. We have pattern No. 9548 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the coat requires eight yards and three-fourths of material twenty-two inches wide. Price of pattern, 1s. 3d. or 30 cents.

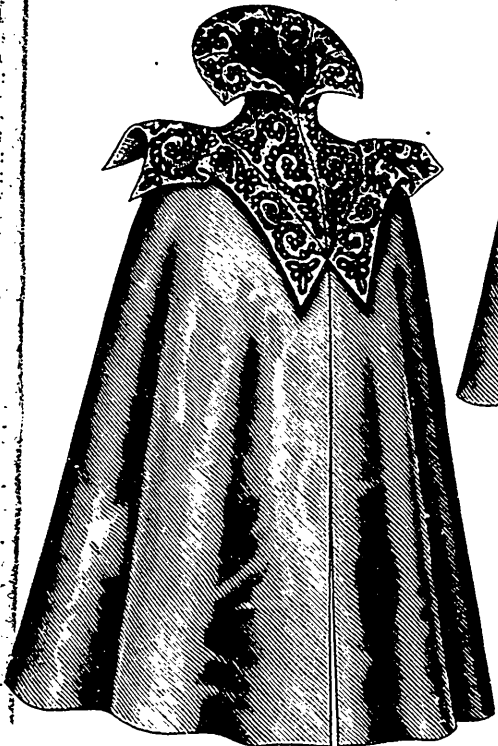
LADIES' DOUBLE-BREADED GREAT COAT. (TO BE MADE IN FULL LENGTH OR IN SHORTER LENGTHS.)
(For Illustrations see Page 29.)

No. 9550.—By referring to figure No. 57 G in this number of THE Delineator this coat may be again seen.

This stylish great coat is here pictured made of dark-blue chinchilla. It may extend to the bottom of the gown or to within several inches of the bottom or it may be in three-quarter length, as preferred. Under-arm and side-back gores and a curving center seam give a close adjustment at the sides and back, and an under-



9554



9554

Front View.

folded box-pleat is arranged at the center seam below the waist. The loose fronts are lapped and closed in double-breasted style with button-holes and buttons and are reversed above the bust in large pointed lapels, above which the closing is made invisibly to the throat. A high Medici collar is at the neck. The two-seam sleeves are gathered at the top and are completed with deep roll-over flaring cuffs that are pointed at the back. An inlay of fur is very stylish on the collar, lapels and cuffs.

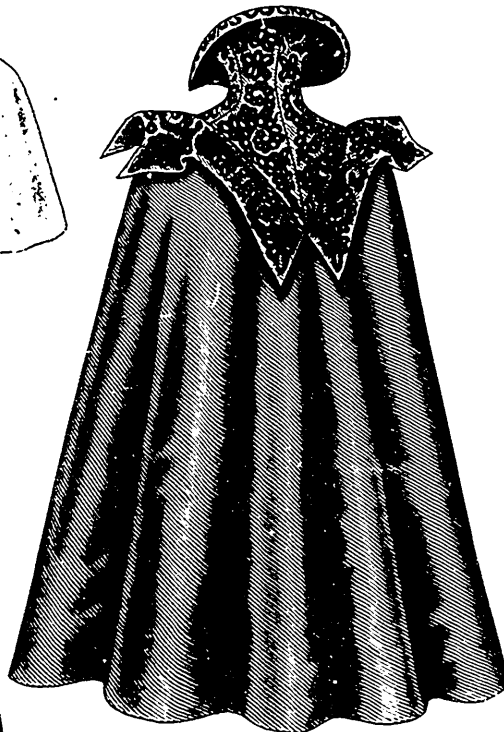
This coat will be a favorite for serviceable wear, being a practical style; and it may be satisfactorily developed in cheviot, broadcloth, kersey, melton, diagonal and fancy coating. An inlay of velvet may be used for the collar, cuffs and

lapels or these portions may be covered with this fabric or fur. We have pattern No. 9550 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the coat requires five yards and three-fourths of material fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

FIGURE No. 60 G.—LADIES' PROMENADE TOILETTE.
(For Illustration see Page 30.)

FIGURE No. 60 G.—This illustrates a Ladies' blouse-coat and skirt. The coat pattern, which is No. 9546 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is also shown on page 32. The skirt pattern, which is No. 9582 and costs 1s. 3d. or 30 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and may be seen again on page 48.

A new style of skirt is united with the favored Russian blouse-coat in this toilette, green plaid cheviot being here chosen for the skirt and brown cloth and black Astrakhan for the coat. The skirt consists of two wide circular sides joined in a center-front seam and two narrow back-gores. The shaping makes it easy to match plaids, stripes, etc., at the front seam, hence the mode is especially desirable for these fabrics. The skirt may be gathered or fan-pleated at the back. The coat pouches all round over a metal belt that conceals the joining of a circular peplum laid in two box-



9554

Back View.

LADIES' CIRCULAR CAPE, HAVING A GORED POINTED YOKE EXTENDED TO FORM A LAFAYETTE COLLAR. (TO BE IN THREE-QUARTER LENGTH OR IN SHORTER LENGTH.)
(For Description see Page 31.)

plaits at the back. The peplum may be made longer than in this instance, if desired. The back of the coat is smooth at the top and the fronts lap in double-breasted style. The right front is turned back in a large pointed revers and the left front may be similarly reversed, if desired. The jacket is made quite elaborate by handsome braiding on the peplum, on the right front below the revers and at the top of the two-seam sleeves, which are gathered. Astrakhan covers the revers and the inside of the graceful storm collar.

Some of the most stylish toilettes of the season comprise a blouse-coat of velvet or fine cloth and a skirt of cheviot, serge or poplin in checks, plaids or stripes.

Velvet is draped about the felt hat and a bird gives the requisite height.

LADIES' RUSSIAN FROCK COAT. (TO BE MADE IN THREE-QUARTER LENGTH OR IN SHORTER LENGTHS.)

(For Illustrations see Page 31.)

No. 9551.—This Russian frock coat, which is one of the season's novelties, is shown made of broadcloth and velvet. The coat is made perfectly close-fitting by under-arm and side-back gores, a center seam that ends at the top of

coat-laps, and single bust darts in the Eton fronts and smooth, pointed vest. To the sides and front of the coat are joined wide circular side-skirts that ripple gracefully below the hips, and about the waist is adjusted a smooth belt that is fastened with a buckle. The Eton fronts are reversed in long tapering lapels by a rolling coat-collar and extend in points over the belt, and the vest is closed invisibly at the center. At the neck is a standing collar. The two-seam sleeves are laid in five box-plaits at the top. An elegant effect is produced by an all-over braiding on the lapels, coat collar, belt and wrists. The coat may be made in various lengths, as illustrated.

Coats like this will be handsome made of velvet or plush and decorated with rich fur bands or jet passementerie. Smooth or rough cloth in brown, blue, green or black may also be chosen for the mode, fur bands of any variety or braiding providing suitable decoration.

We have pattern No. 9571 in nine sizes for ladies from thirty to forty-six inches bust measure. For a lady of medium size, the coat calls for three yards and an eighth of cloth fifty-four inches wide, with a yard and a fourth of velvet twenty inches wide. Price of pattern, 1s. 3d. or 39 cents.

LADIES' COVERT COAT OR JACKET.

(For Illustrations see Page 31.)

No. 9511. — Another view of this coat is given at figure No. 59 G in this number of THE DELINEATOR.

This handsome covert coat or jacket is up to date in every particular. It is here shown made of light covert coating, with an inlay of velvet on the collar, and is finished in tailor style with machine-stitching. The back and sleeves are closely adjusted by a center seam and under-arm and side-back gores; and coat-laps and coat-plaits are arranged in

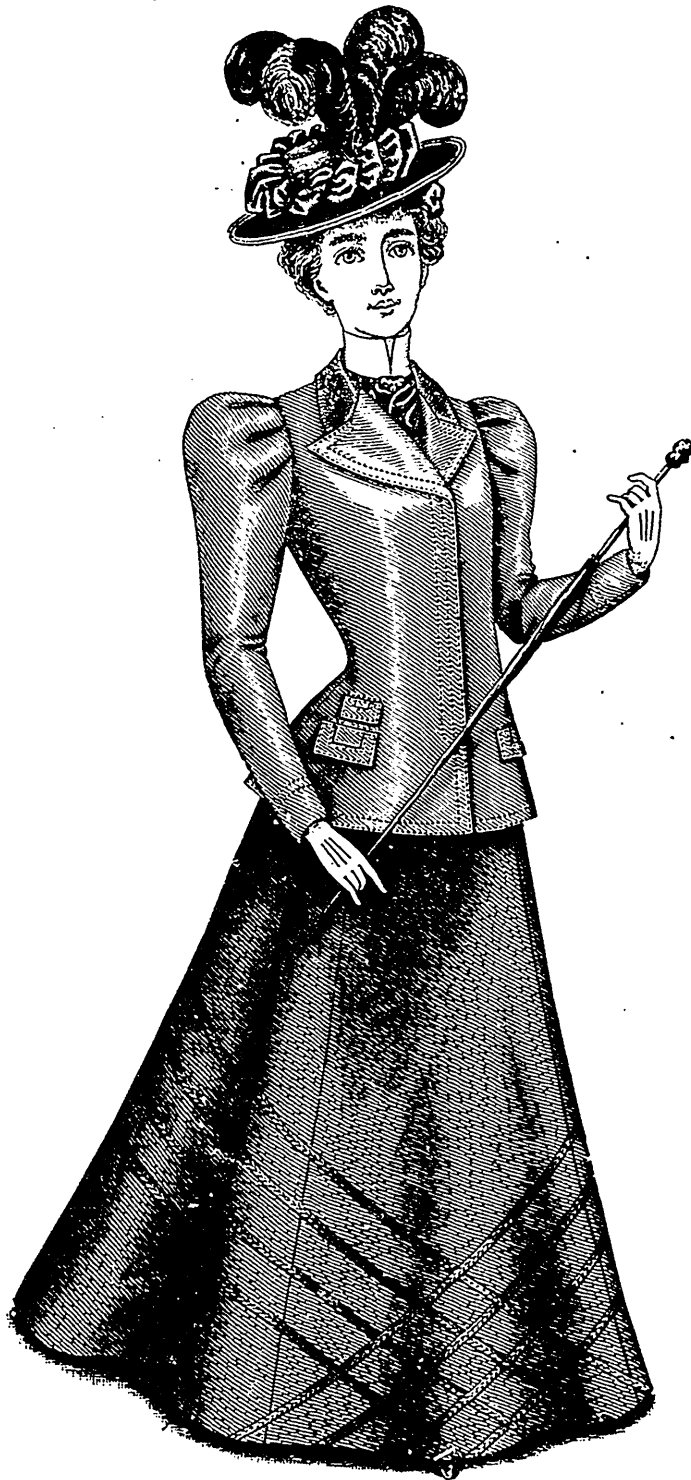


FIGURE No. 59 G. — This illustrates LADIES' PROMENADE TOILETTE. — The patterns are Ladies' Coat No. 9541, price 1s. 3d. or 30 cents; and Skirt No. 9571, price 1s. 3d. or 30 cents. (For Description see Page 23.)

the regular way. The loose fronts are closed with buttons and button-holes in a fly below moderate-size lapels that extend in points beyond the ends of the rolling coat collar. The two-seam sleeves are laid in five box-plaits at the top. Square-cornered lapels cover openings to side pockets and change pocket.

Fancy and plain coating, faced cloth, melton and diagonals are some of the materials in which the coat will develop stylishly.

We have pattern No. 9541 in nine sizes for ladies from thirty to forty-six inches bust measure. For a lady of medium size, the jacket calls for two yards and a fourth of material fifty-four inches wide, with an eighth of a yard of velvet twenty inches wide (cut bias) for facing the collar. Price of pattern, 1s. 3d. or 30 cents.

LADIES' RUSSIAN BLOUSE-JACKET WITH REMOVABLE CHEMISSETTE.

(For Illustrations see Page 23.)

No. 9579. — At figure No. 58 G in this magazine this blouse-jacket is shown differently developed.

This attractive jacket is in Russian blouse style. Brown velvet was here used for it and Persian lamb binding furnishes decoration. The chemisette is removable, so it may be omitted when the jacket is to be worn over a shirt-waist or other style of waist. The chemisette is made with a cap back and is closed at the left side; a standing collar, which also closes at the left side, completes it. The jacket has only shoulder and under-arm seams, and the fronts, which are closed at the center, are turned back in lapels that form wide notches with the ends of the rolling coat collar. The lower edge of the jacket is gathered and joined to a belt, over which the jacket pouches all round; and a circular poplum joined to the belt ripples prettily at

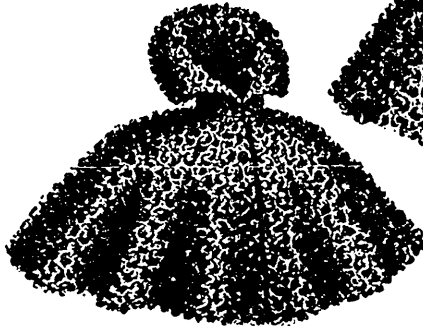
the back. A jewelled metal belt is worn. The stylish two-seam sleeves are gathered at the top.

A dressy jacket may be made like this of silk or fine, smooth-faced cloth, with velvet for the chemisette and fur for decoration. Broad-cloth in any fashionable shade made up by this mode, with braid frogs for the closing below the lapels and a braid decoration, would be extremely handsome.

We have pattern No. 9579 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the jacket requires a yard and seven-eighths of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.



9572



9572

Front View.



9572

Back View.

LADIES' CIRCULAR CAPE. (TO BE MADE WITH A LAFAYETTE COLLAR OR WITH A TURN-DOWN MILITARY COLLAR.) FOR FUR, PLYSH, VELVET, ETC.

(For Description see Page 24.)

LADIES' DOUBLE-BREADED RUSSIAN BLOUSE-COAT. (TO BE MADE IN ONE OF TWO LENGTHS AND WITH ONE OR TWO REVERS.)

(For Illustrations see Page 32.)

No. 9546.—Another view of this blouse-coat is given at figure No. 606 in this number of THE DELIXATOR.

A Russian coat is here illustrated made of velvet and trimmed with fur. Under-arm and shoulder seams join the fronts and back, which are shirred at the waist and pouch over a smooth belt. The fronts are reversed at the top in large pointed lapels and lapped in double-breasted style; they are closed invisibly to the throat and a button is placed for ornament just below the lapels and on the overlapping end of the belt. The coat may be made up with only one lapel, if preferred. A circular peplum that shows a flaring box-plait at each side of the center seam is joined to the lower edge of the coat and may be deep or shallow, as illustrated. At the neck is a high Medici storm collar. The two-seam sleeves are gathered at the top and finished plainly at the wrist.

Broadcloth, melton, kersey, velveteen, corduroy, box cloth and cheviot are suitable for the development of this garment and braid, gimp, passementerie and fur will be stylish for decoration. Velvet could be effectively used for facing the collar and lapels of a cloth coat.

We have pattern No. 9546 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the coat for a lady of medium size, calls for six yards and a fourth of goods twenty two inches wide. Price of pattern, 1s. or 25 cents.

LADIES' RUSSIAN BLOUSE COAT OR JACKET. (TO BE CLOSED AT THE LEFT SIDE OR FOLDED BACK IN A REVERS, AND MADE WITH OR WITHOUT THE PLAITS ON THE BACK.)

(For Illustrations see Page 33.)

No. 9561.—At figure No. 65 G in this magazine, this blouse coat is again represented. Plush is here pictured in the stylish blouse-coat and fur, cord frogs and satin ribbon provide the decoration. The back

is seamless and perfectly smooth, and on it are applied two box-plaits that meet all the way down at the center; if a plain back be preferred, the plaits may be omitted. Wide under-arm gores render the sides close, while the fronts are shirred at the bottom and tacked to stays to pouch in the fashionable way. The right front is widened by a gore that may be lapped to the left shoulder in Russian style or turned back in a revers, as shown in the engravings. The closing is made invisibly in either instance. A circular peplum in two sections that flare slightly at the back and front is arranged in two spreading box-plaits directly below the box-plaits on the back. The

fulness at the top of the two-seam sleeves is taken up in five box-plaits. The collar is in Lafayette style composed of four sections; it stands high and rolls becomingly. The style is not too pronounced to be adopted by conservative women and still retains the leading characteristics of the blouse modes in vogue. It will be effective in fine cloth or



9538



9538

Front View.



9538

Back View.

LADIES' DOLMAN CAPE. (TO BE MADE WITH A LAFAYETTE COLLAR OR WITH A TURN-DOWN MILITARY COLLAR.)

(For Description see Page 34.)

novelty suitings, but velvet is preëminently adapted to blouse-jackets. Fur bands or braid may be used to trim and ribbon disposed as in this instance is an attractive addition. The entire inside of the collar could be covered with fur.

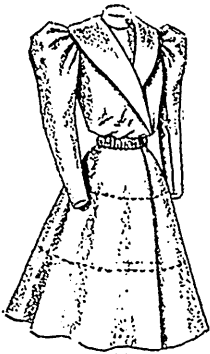
We have pattern No. 9561 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the coat requires two yards of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.

FIGURE NO. 61 G.—LADIES' BLOUSE-BASQUE.

(For Illustration see Page 33.)

FIGURE NO. 61 G.—This illustrates a Ladies' blouse-basque. The pattern, which is No. 9555 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is shown again on page 35.

The tucked vest is an attractive feature of this blouse-basque, for which a combination of violet and white silk was chosen, lace insertion and silk plaitings being lavishly used for decoration. The fronts have pretty fulness and flare toward the shoulders, disclosing effectively the vest, which is tucked in groups in a very ornamental way, the highest group having the greatest number of tucks. The closing is made at the left side of the vest and the basque pouches all round over a fancy metal belt. The collar is encircled by a ribbon stock. Caps standing over the sleeves in epaulette style are here made fanciful only by the trimming, but they may be tucked near the ends and lower edges if desired. A stylish plenum that



9548

LADIES' COAT OR JACKET, HAVING SIDE-BACK AND SIDE-FRONT SEAMS EXTENDING TO THE SHOULDERS.

(TO BE MADE WITH A LAFAYETTE COLLAR OR WITH A STANDING MILITARY COLLAR.)

(For Illustrations see Page 34.)

No. 9580.—This fashionable coat or jacket is shown differently made up at figure D 7 in this magazine.

This is a simple but novel style of coat for which plain cloth was here selected, with braid and stitching for a finish. The adjustment is novel, introducing side-front and side-back seams that extend to the shoulders, and a center seam and under-arm gores, and the closing is made invisibly at the center of the front. An underfolded box-plait below the waist at the center seam and coat-plaits at the side-back seams give a stylish flare to the skirt at the back. The coat is of stylish depth and is smooth at the front and sides. Openings to side pockets inserted in the fronts are finished with square-cornered laps. A high flaring Lafayette collar or a standing military collar may finish the neck. The two-seam sleeves have the correct amount of fulness collected in gathers at the top.

Coats like this will usually be made of unpretentious materials, such as chevrot, serge, melton, broadcloth or novelty coatings in quiet color mixtures. Braid or fur will be used to trim.

We have pattern No. 9580 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the jacket needs two yards and a fourth of goods fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



9548

Front View.



9548

Back View.

LADIES' RUSSIAN BLOUSE-COAT WITH REMOVABLE SHIELD. (TO BE MADE IN THREE-QUARTER LENGTH OR IN SHORTER LENGTHS.)

(For Description see Page 24.)

has slight fulness at the back, but is smooth at the front, where its ends flare, is joined to the basque. The arrangement of insertion on the side-fronts is novel and attractive, and, although the decoration is elaborate, it is so tastefully disposed that the basque does not appear overtrimmed.

Basques of this sort may be developed in beautiful combinations in which a vest of silk may be associated with cloth or velvet. A basque of black satin could have a vest of white silk and bands of white lace and knife-plaitings of the white silk could be arranged as in this instance. Bands of lace or frills of very narrow Valenciennes lace edging could be placed between the groups of tucks in the vest, with pleasing results.

LADIES' YOKE-WAIST. (TO BE MADE WITH A HIGH OR SQUARE NECK, WITH FULL-LENGTH OR SHORT PUFF-SLEEVES AND WITH THE FRONT DRAWN DOWN TIGHT OR SLIGHTLY POCHEDED.) KNOWN AS THE BABY WAIST.

(For Illustrations see Page 34.)

No. 9560.—By referring to figure No. 63 G in this magazine, this yoke-waist may be again seen.

The waist is here illustrated made of silk, and a very effective decoration is arranged with lace edging, insertion and ribbon. A square yoke appears above the full fronts and full back, which are gathered at the top and bottom, and a well-fitted lining supports the waist, the fronts pouching over prettily or being drawn down tight, as preferred; both effects are illustrated. The closing is made invisibly at the center of the front and under-arm gores give a smooth effect at the sides. The waist is shown with a low square neck and short puff sleeves and with a high neck and long coat sleeves having puffs at the top. The puffs are double-shirred at the lower edge and trimmed with insertion to have the effect of a band finish. The square neck shows the yoke covered with insertion and edged with a standing frill of lace, the effect being exceedingly dainty. The high neck is completed with a standing collar. A wrinkled ribbon covers the belt finishing the lower edge and is bowed at the back. Double circular caps stand out smoothly on the puffs.

The baby waist is a becoming mode that is always a favorite for both day and evening wear. It is simple and pretty and the pouch front brings it entirely up to date. All soft materials in street and evening shades may be chosen for it and gimp, lace bands, frills of edging and satin ribbon will provide a pleasing decoration. In an evening waist of pale-blue *peau de soie* the yoke was covered with iridescent bands and

mini
W
thirt
neck
and
high
twer

No
by re
The
pict
with
rent
and
over
bein
at th
gath
com
full
very
The
five
the
the
bein
to s
who
an
able
fies
a wa
chin
pear
satin
pliat
in v
ever
W
9574
ladi
by-f
ure.
dium
need
four
inch
patt

L
EVE
MA
L
FUL

(For
No
in
DEL
even
diffe
The
be c
occa
dome
gr it
a hi
and
shor
laco
kure
way,
able,
and
thou

similar bands in a narrow width adorned the caps and sleeves. We have pattern No. 9560 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the low-necked waist for a lady of medium size, requires two yards and seven-eighths of goods twenty-two inches wide. The high-necked waist needs four yards and a fourth of goods twenty-two inches wide. Price of pattern, 1s. or 25 cents.

LADIES' EVENING WAIST, POUCHED IN FRONT.

(For Illustrations see Page 35.)

No. 9574.—Another view of this evening waist may be obtained by referring to figure D6 in this number of THE DELINEATOR. This evening waist is a charming fluffy style and is here pictured made of Nile-green Liberty silk and daintily trimmed with lace edging and ribbon. A fitted lining closed at the center of the front supports the waist, which has a center-front and side-fronts gathered at the top and bottom and pouching over the ribbon belt in the fashionable way, the center-front being turned under to form a frill heading. The closing is made at the left side. A center-back and side-backs are similarly gathered, but are drawn down tight. The square neck is becoming and pleasing. The sleeves are composed of three full frills that are deepest on the shoulder and fall over a very short smooth cap.

The frills are an attractive feature of the waist, the soft fluffy effect and the breadth imparted being very becoming to slender women, for whom this will be found an exceptionally desirable mode. All soft fabrics are appropriate for a waist like this, crêpe de chine, Czaritza crêpe, peau de serpent, Liberty satin and vailing being pliable fabrics that are in vogue this year for evening wear.

We have pattern No. 9574 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the waist will need two yards and a fourth of goods forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' POUCHED EVENING WAIST. (TO BE MADE WITH A HIGH OR LOW NECK AND WITH FULL-LENGTH OR SHORT SLEEVES.)

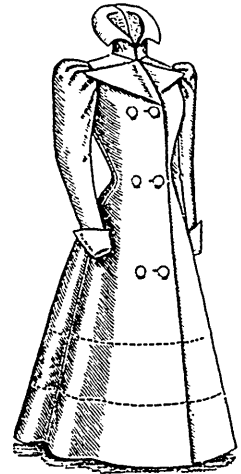
(For Illustrations see Page 35.)

No. 9577.—At figure D5 in this number of THE DELINEATOR this dainty evening waist is shown differently made up.

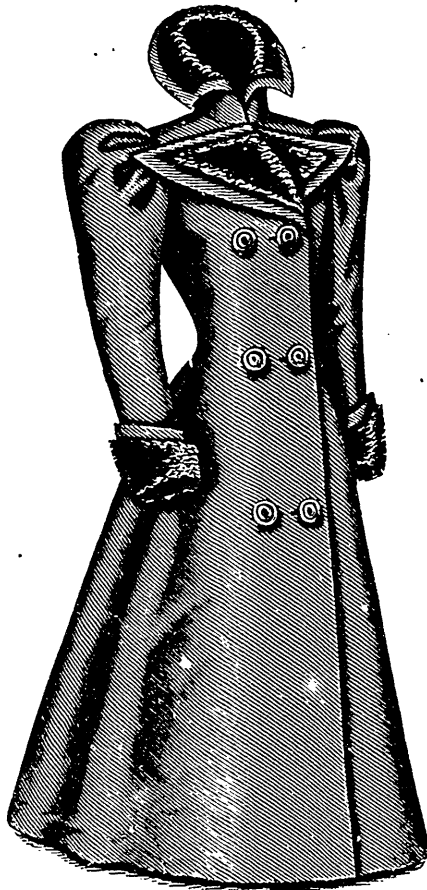
This evening waist may be chosen for full-dress occasions or for theatre, concert or general wear, or it may be made with a high or square neck and with full-length or short sleeves. Silk and lace edging are here pictured in the waist, which pouches all round in the fashionable way, a well-fitted lining giving a trimness that is very desirable. The full portions are shaped low and square at the top and when the neck is to be made high the lining is faced above them to have the effect of a square yoke; they are gathered at

the top and bottom. The closing is made at the center of the front. The full-length sleeves are in coat shape, with short puffs at the top; and the short sleeves are daintily decorated with a frill of lace headed by a row of fur. The square neck is decorated with a frill of edging and a row of fur to match the short sleeves, and the high neck is finished with a standing collar. A charming effect is given the low-necked waist by a Bertha frill of deep lace arranged across the front and back at the neck and under the arms along the arms'-eyes.

The mode is exceedingly effective and will be developed in fancy silk, satin or a tissue over silk. Any evening shade may be selected and the waist may accompany a skirt of cloth, novelty goods, silk, etc.

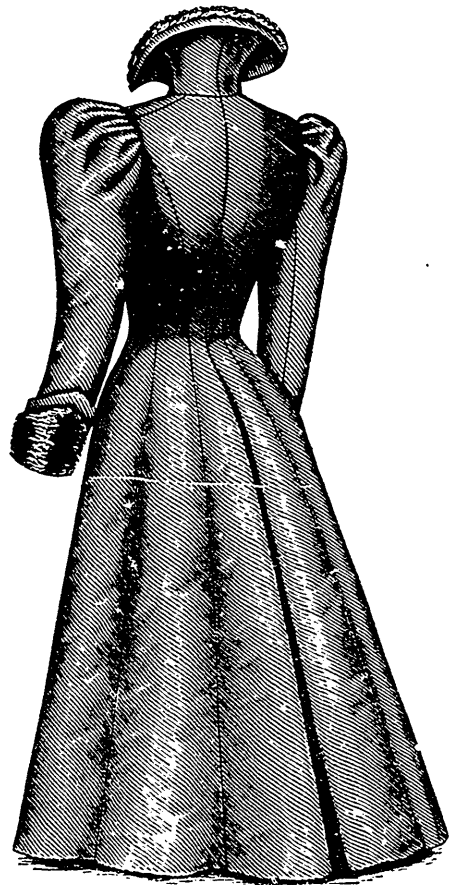


9550



9550

Front View.



9550

Back View.

LADIES' DOUBLE-BREADED GREAT COAT. (TO BE MADE IN FULL LENGTH OR IN SHORTER LENGTHS.) (For Description see Page 25.)

We have pattern No. 9577 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the waist with low neck and short sleeves needs two yards and three-fourths of goods twenty-two inches wide, with three yards and a fourth of edging six inches and a

fourth wide for the Bertha frill. The waist with high neck and full-length sleeves needs four yards and a fourth of goods twenty-two inches wide. Price of pattern, 1s. or 25 cents.

conjunction with ribbon will contribute effective garniture. We have pattern No. 9555 in seven sizes for ladies from

thirty to forty-two inches, bust measure. To make the garment for a lady of medium size, will require four yards and a half of goods twenty-two inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BLOUSE-BASQUE, WITH TUCKED VEST. (TO BE MADE WITH OR WITHOUT CAPS THAT MAY BE PLAIN OR TUCKED AND WITH OR WITHOUT THE PEPLUM.)

(For Illustrations see Page 35.)

No. 9555.—Another view of this stylish blouse-basque may be observed by referring to figure No. 61 G in this number of THE DELINEATOR.

A smart blouse-basque is here shown developed in silk and trimmed with lace insertion and a belt, stock and platings of ribbon. Side-fronts gathered at the top separate all the way over a full vest that is tucked in a novel way, beginning with two near the bottom and then in clusters of three, four and five. The closing is made at the left side, but the fitted lining, which gives perfect trimness, is closed at the center of the front. The blouse back is smooth at the top and the basque is gathered all round at the bottom and tacked to the lining so as to pouch softly in Russian blouse style. A peplum having seams corresponding with the under-arm seams of the basque is gathered at the back and joined to the basque; it is a stylish accessory, but its use is optional. The two-seam sleeves are gathered at the top and mounted on coat-shaped linings, and on them rest gathered caps that may be plain or formed in a group of three tucks at the lower edge and at the ends; the wrists may be finished plain or in Venetian points. The standing collar closes at the left side.

Cloth, *drap d'été*, *stamine*—in fact, any woollen of seasonable texture—may be associated with silk in a plain or fancy variety by this pattern, and gimp, lace bands, ruches or platings of silk, chiffon, etc., in



FIGURE No. 60 G.—This illustrates LADIES' PROMENADE TOILETTE.—The patterns are: Ladies' Coat No. 9546, price 1s. or 25 cents; and Skirt No. 9532, price 1s. 3d. or 30 cents.

(For Description see Page 25.)

LADIES' BASQUE

(TO BE MADE WITH SQUARE OR ROUND COLLARS, WITH THE SLEEVES PLAITED OR GATHERED AND WITH THE OVERLAPPING FRONT BUTTONED TO THE TOP OR REVERSED IN A LABEL.)

(For Illustrations see Page 36.)

No. 9569.—The basque displays the most graceful line and is a charming basis for a tailor-made gown. It is illustrated made of cloth and finished in tailor style with machine-stitching. Double bust darts under-arm and side back gores and a curving center seam enter into the close adjustment, and the center seam may extend all the way down or may be terminated little above the lower edge and the lower corners rounded prettily, as illustrated. The fronts lap diagonally nearly to the left shoulder and the upper and lower corners may be rounded square, or the overlapping front may be turned back in reverse above the bust, the different effects being illustrated. Buttons and button-holes are used in closing. A the neck is a standing collar, and the sleeves which are made over coat-shaped linings may be gathered or box-plaited at the top. The different effects possible in this basque make it easy for admirers of tailor-made styles to be suited.

Broadcloth, mohair Venetian cloth, plain or fancy chevrot and various wool fabric will be made up in this style and machine-stitching or braid will give the most suitable finish. We have pattern No. 9569 in twelve sizes for ladies from

thirty to forty-two inches, bust measure. To make the garment for a lady of medium size, will require four yards and a half of goods twenty-two inches wide. Price of pattern, 1s. or 25 cents.

thirty to forty-six inches, bust measure. To make the basque for a lady of medium size, will require a yard and five-

favorite. In some instances the links extend all round the waist, while other belts have a very ornamental buckle.

Ostrich feathers and two shades of silk adorn the velvet hat.



9551

Front View.



9551

Back View.



9551

LADIES' BASQUE, WITH POUCH FRONT. (TO BE MADE WITH OR WITHOUT THE PEPLUM, LAPELS OR CAPS.)

(For Illustrations see Page 37.)

No. 9540.—This basque is shown made up in a combination

of *drap d'été*, velvet and silk and trimmed with gimp. The back is smooth at the top, but has fulness in the lower part drawn to the center by gathers at the lower edge. The fronts are smooth at the top, but have shirred fulness at the bottom; they open with a flare toward the shoulders over a full vest and may be turned back all the way down in notched revers or made up without the revers, as preferred. The vest is gathered at the top and bottom and pouches with the fronts in the fashionable way. The basque is closed at the left

LADIES' RUSSIAN FROCK-COAT. (TO BE MADE IN THREE-QUARTER LENGTH OR IN SHORTER LENGTHS.)
(For Description see Page 25.)

eightths of material fifty inches wide. Price of pattern, 1s. or 25 cents.

FIGURE NO. 62 G.—LADIES' BASQUE-WAIST.

(For Illustration see Page 36.)

FIGURE NO. 62 G.—This illustrates a Ladies' basque-waist. The pattern, which is No. 9534 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is again pictured on page 38.

New ideas are expressed in this smart basque-waist, which is here shown in a combination of maroon cloth and krimmer, a handsome black braiding design enriching the effect. The back has trifling fulness at the bottom closely shirred into the center, but is smooth at the top. The fronts open all the way over a vest that is tacked to the well-fitted lining at the right side and secured with hooks and loops at the left side, the standing collar being closed at the left shoulder. The vest and fronts pouch stylishly over a metal belt, and a smooth peplum in two sections is joined to the waist. Smooth caps, also in two sections, stand out over the slight gathered fulness arranged at the top of the two-seam sleeves. Either caps or peplum could be omitted.

The variety in blouse-waists is unlimited and the association of the trim-fitting back with the pouch front makes it possible for all figures to be appropriately and stylishly gowned. Velvet or fur can be combined with plain or mixed wool goods or silk in this mode, with braid, passementerie or fourragères for ornamentation. Belts are exceedingly handsome and often mock

jewels of all sorts are introduced in their composition. The metal belt consisting of round, square or oval links is the

side and so is the standing collar, but the fitted lining supporting the basque is closed at the center of the front. The basque is lengthened by a circular peplum that ripples considerably at the back, and the joining is concealed by a smooth belt that is fastened with a buckle. Smooth caps stand out over the two-seam sleeves, which are mounted on coat-shaped linings and formed in small puffs at the top by gathers at



9541

Front View.



9541

Back View.

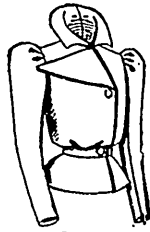
LADIES' COVERT COAT OR JACKET.

(For Description see Page 26.)

the upper edge and for a short distance along the side edges. Combinations will be most effective in this style, spangled

net, grenadine or mousseline over silk being commended for the full vest, fine cloth, novelty goods or silk for the main portions of the basque and velvet for the accessories. Fur bands could be used in conjunction with ribbon, laces, etc., for trimming.

We have pattern No. 9540 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the basque needs a yard and a half of cloth fifty-four inches wide, with a yard and a fourth of velvet twenty inches wide, and five-eighths of a yard of silk twenty inches wide. Price of pattern, 1s. or 25 cents.



9546



9546
Front View.



9546
Back View.

LADIES' RUSSIAN BLOUSE-BASQUE. (TO BE MADE WITH THE BACK DRAWN DOWN TIGHT ON THE LINING OR SLIGHTLY POUCHED.)
(For Illustrations see Page 37.)

LADIES' DOUBLE-BREADED RUSSIAN BLOUSE-COAT. (TO BE MADE IN ONE OF TWO LENGTHS AND WITH ONE OR TWO REVERS.)
(For Description see Page 27.)

No. 9537.—At figure No. 66 G in this number of THE DELINEATOR this blouse-basque is shown differently developed.

A combination of light-brown *drap d'été* and violet silk is here represented in the blouse-basque and a simple decoration is arranged with black soutache braiding and doubled frills of light silk at the neck and wrists. The back is shaped low at the top and lapped over a shallow round yoke, and the fronts are similarly shaped at the top and are apart all the way down to disclose a narrow vest that is shaped to form a shallow yoke at each side. The vest is sewed to the right front and secured with hooks and loops at the left side. The well-fitted lining is closed at the center of the front. The lower edge of the blouse may be gathered and tacked to the lining so as to make the blouse pouch all round, or the back may be drawn down tight and only the fronts made to pouch, both effects being illustrated. A double circular peplum with rounding front ends and straight back ends is a stylish addition, and a belt conceals its joining to the blouse. Smooth round caps stand out upon the two-seam sleeves, which have coat-shaped linings and are formed in short puffs

The latest ideas for the Russian blouse are illustrated in this mode, which invites combinations of fabric and color. Violet is often associated with green, fawn with gray, and red with these shades and also with brown. Plain or fancy velvet is much used for the small accessories of basques.

We have pattern No. 9537 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the basque for a lady of medium size, needs a yard and seven-eighths of dress goods forty inches wide, with a yard and an eighth of silk twenty inches wide. Price of pattern, 1s. or 25 cents.



9579

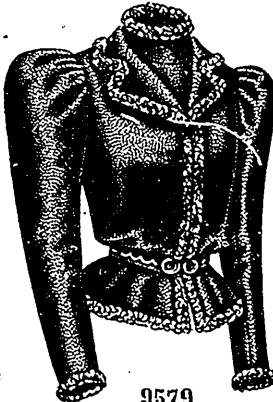
LADIES' BASQUE-WAIST. (TO BE MADE WITH OR WITHOUT THE PEPLUM OR CAPS.)
(For Illustrations see Page 38.)

No. 9584.—At figure No. 62 G in this magazine this basque-waist is again represented.

In this instance the waist is shown developed in velvet combined with silk overlaid with Russian lace, and chinchilla fur furnishes the rich decoration. The waist is made over a well-fitted lining that is closed at the front. The seamless back is smooth at the top and has slight fulness below taken up in gathers at the waist. A long, narrow vest of the silk overlaid with lace is prettily displayed between the fronts, which are apart all the way and joined to the back in shoulder and under-arm seams. The fronts and vest are double-shirred at the bottom and tacked to the lining so as to pouch in the fashionable way, and a short circular peplum in two sections that flare at the front and back is joined to the waist. Sleeve caps in two sections that separate in points on the shoulder extend over the tops of the two-seam sleeves, which are gathered at the top and made over coat-shaped linings. The peplum and caps may be omitted. At the neck is a standing collar that is closed at the left side, and the waist is closed at the left side of the vest.

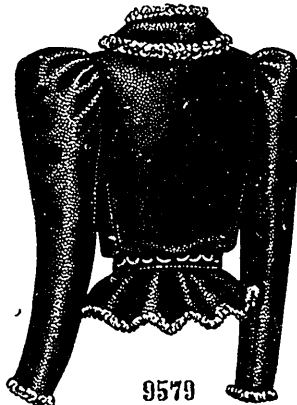
Drap d'été, silk, Venetian cloth, camel's-hair and novelty goods may be effectively combined with velvet, chiffon or lace net over silk, Liberty silk, etc., and passen. enterie, appliqué trimming, ribbon, braid, gimp, narrow fur bands of any admired sort and bands of heavy lace in cream or éceru may be used for ornamentation.

We have pattern No. 9584 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the waist for a lady of medium size, requires three yards and three-fourths of velvet twenty inches wide, with five-eighths of a yard of silk twenty inches wide, and five-eighths of a yard of lace net



9579

Front View.



9579

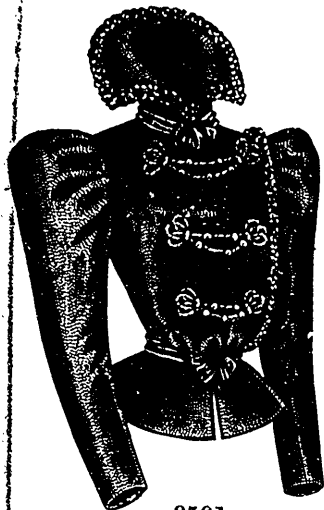
Back View.

LADIES' RUSSIAN BLOUSE-JACKET, WITH REMOVABLE CHERMISSETTE.

(For Description see Page 26.)

at the top by gathers at the upper edge and at the side edges of the upper portion. The standing collar closes at the left side.

velvet twenty inches wide, with five-eighths of a yard of silk twenty inches wide, and five-eighths of a yard of lace net



9561

Front View.



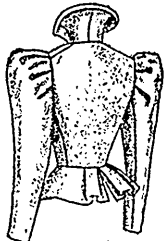
9561

Back View.

LADIES' RUSSIAN BLOUSE-COAT OR JACKET. (TO BE CLOSED AT THE LEFT SIDE OR FOLDED BACK IN A REVERS AND MADE WITH OR WITHOUT THE PLAITS ON THE BACK.)—(For Description see Page 27.)



9561



9561

FIGURE No. 63 G.—LADIES' EVENING TOILETTE.

(For Illustration see Page 29.)

FIGURE No. 63 G.—This consists of a Ladies' yoke-waist and skirt. The waist pattern, which is No. 9560 and costs 1s. or 25 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and may be seen in three views on page 34. The skirt pattern, which is No. 9465 and costs 1s. 3d. or 30 cents, is in seven sizes for ladies from twenty to thirty-two inches, waist measure.

The toilette is simple yet very elegant in effect. A charming color scheme is here carried out with pearl chiffon over coral-pink silk, and the waist is all-over spangled, while

twenty-seven inches wide. Price of pattern, 1s. or 25 cents.

LADIES' RUSSIAN BLOUSE-WAIST, WITH PEPLUM AND CAPS THAT MAY BE PLAIN OR IN SQUARE OR ROUND TABS. (TO BE WORN WITH THE FRONTS LAPPED OR REVERSED AND MADE WITH THE BACK PLAIN OR IN YOKE EFFECT.) (For Illustrations see Page 28.)

No. 9585.—This stylish blouse-waist may be again observed by referring to figure No. 56 G in this number of THE DELINEATOR.

The many varieties of effect possible in this blouse-waist make it one of the most charming of the Russian modes. Green and fawn cloth are here most attractively combined in the waist and soutache braid in lines and in an embroidery design provides the decoration. The blouse-waist is arranged on a well-fitted lining that is closed at the center of the front. The back is smooth at the top, but has gathered fulness at the lower edge. The fronts are shirred at the bottom and shaped at the top to reveal a vest in either round or square yoke outline; they may be folded back in revers to disclose the vest all the way at the center or they may be lapped and closed at the left side in Russian style, and the upper corners may be pointed or round, the different effects being illustrated. A shallow round yoke-facing may be applied on the back to carry out the guimpe effect produced by the front. A belt with pointed ends conceals the joining of a stylish peplum that may be plain or in square or round tabs, and the pretty sleeve caps should harmonize with the peplum. The two-seam sleeves are mounted on coat-shaped linings and gathers at the top and for a short distance along the side edges of the upper portion form them in small puffs which uphold the caps. The standing collar closes at the throat.

Velvet, velours or satin would combine handsomely with novelty goods, plain or figured silk, étamine, drap d'été, etc., in this mode, and for decoration lace insertion, passementerie, iridescent trimmings or fur could be selected.

We have pattern No. 9585 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the blouse-waist for a lady of medium size, will require a yard and three-fourths of dark with five-eighths of a yard of light cloth



FIGURE No. 61 G.—This illustrates LADIES' BLOUSE-BASQUE.—The pattern is No 9555, price 1s. or 25 cents.—(For Description see Page 24.)

the skirt is ornamented with lace appliqué. The dainty square-necked bodice is fashionably known as the baby waist; it has

a square yoke and its full fronts pouch softly over the belt, but they may be drawn down tight, if preferred. The perfectly smooth effect at the sides is due to under-arm gores, and the back is soft and full, but is drawn down tight. Smooth, double sleeve-caps fall over the short puff sleeves.

The circular skirt hangs over a seven-gored foundation-skirt and is, therefore, eminently appropriate for transparent fabrics that require a bright lining to increase their loveliness. The long gloves match the chiffon in color.

Light tints of *mousseline de soie*, chiffon, mull, net, tulle and organdy made up over taffeta royale or satin are commended to emphasize the good points of the toilette and spangled net, flowers, lace and ribbon are appropriate garnitures used singly or collectively. A charming toilette was copied from this mode in net over white taffeta; the decoration was provided by appliques of black lace and an edging of net with a border of black appliques.

lower edge: it joins the full fronts in shoulder and under-arm seams. A box-plait formed at the front edge of the right front



9560

Front View.



9560

9560

Back View.

(For Description see Page 28.)

LADIES' YOKE-WAIST. (TO BE MADE WITH A HIGH OR SQUARE NECK, WITH FULL-LENGTH OR SHORT PUFF SLEEVES AND WITH THE FRONT DRAWN DOWN TIGHT OR SLIGHTLY POUCHED.) KNOWN AS THE BABY WAIST.

LADIES' BASQUE-WAIST. (TO BE MADE BIAS OR STRAIGHT.) DESIRABLE FOR PLAIDS, CHECKS, ETC.

(For Illustrations see Page 40.)

No. 9575.—This stylish basque is shown made up bias of gay plaid goods. It may, however, be made up straight, if preferred. A lining fitted by double bust darts and the usual seams insures a perfectly trim adjustment and the closing is made at the



9580

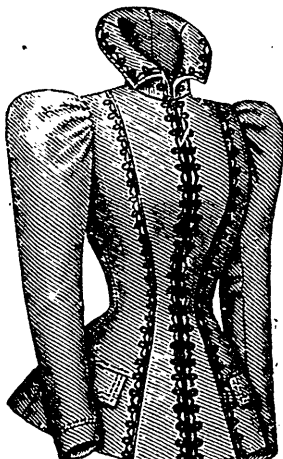


9580

conceals the closing, and a similar plait is formed in each front between clusters of tiny tucks that extend from the neck and shoulder seams to just above the bust. The fronts are gathered at the bottom and tacked to droop softly over the ribbon belt, which surrounds the waist and terminates in a dainty bow at the left of the closing. A ribbon stock with frill-finished ends closed at the back surrounds the standing collar and frills of lace edging complete the one-seam leg-of-mutton sleeves, which are supported by two-seam linings and have moderate fulness at the top collected in gathers.

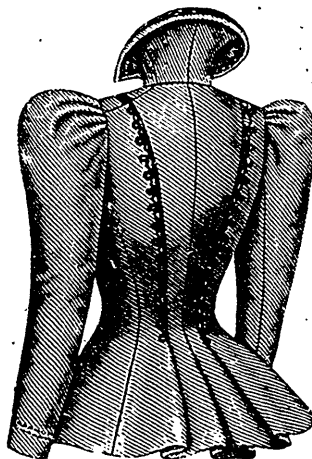
Although the basque is commended for plaids, checks, etc., it may be made of any of the seasonable dress goods of novelty or standard weave. When plaid or checked goods are used the vest effect is attained by cutting the waist bias, but plain materials are made up straight. A band of lace could be applied on the middle box-plait and on the upper part of the plaits at each side.

We have pattern No. 9575 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the waist needs two yards and seven-eighths of goods forty-four inches wide, with two yards and an eighth of ribbon three inches and a half wide for the stock, etc. Price of pattern, 1s. or 25 cents.



9580

Front View.



9580

Back View

LADIES' COAT OR JACKET, HAVING SIDE-BACK AND SIDE-FRONT SEAMS EXTENDING TO THE SHOULDERS (TO BE MADE WITH A LAFAYETTE COLLAR OR WITH A STANDING MILITARY COLLAR.)

(For Description see Page 23.)

LADIES' JACKET-BLOUSE. (THE FRONTS MAY BE MADE WITH OR WITHOUT REVERS AND ARRANGED TO CROSS OR MEET AT THE WAIST AND TO CLOSE TO THE THROAT OR OPEN TO THE BELT.)

(For Illustrations see Page 40.)

No. 9539.—This jacket-blouse is pictured made of green cloth and Persian lamb. The wide seamless back has slight fulness in the lower part drawn in gathers at the waist and is joined to the full fronts in shoulder and under-arm seams. The fronts, also, are smooth at the top, but have fulness at the bottom collected in gathers at each side of the closing, which is made at the center; they pouch slightly and may be made without revers or turned back in any of the effects illustrated and arranged to cross or meet at the belt, which finishes the lower edge. A circular peplum that is smooth in front and at the sides and has fulness at the back laid in a box-plait at each side of the center seam, is joined to the belt. The Lafayette collar rises high about the neck and flares in Medici style. The two-seam sleeves are gathered at the top.

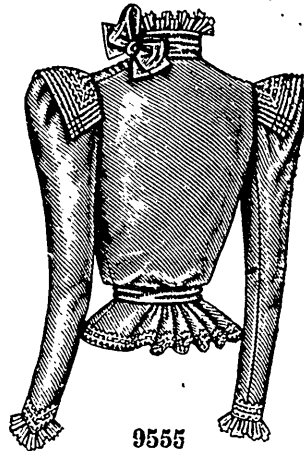
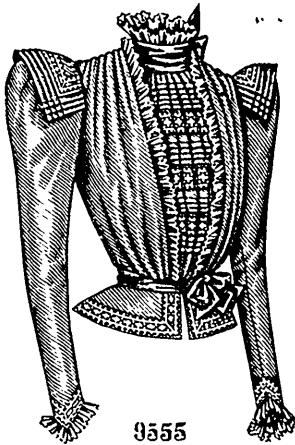
Useful, enduring fabrics are used for the popular blouse-jackets and a combination is favored for some. Cloth in any fashionable shade, cheviot, plaid or in charming mixtures of color, and velvet, heavy silk and the smooth lustrous cloths are in high vogue and fur, Astrakhan, Persian lamb,

center of the front. The bias whole back is perfectly smooth across the shoulders, but has a little gathered fulness at the

etc., are favored decorative materials to combine with them. We have pattern No. 9539 in seven sizes for ladies from

thirty to forty-two inches, bust measure. For a lady of medium size, the jacket-blouse needs two yards and a fourth of material forty-four inches wide. Price of pattern, 1s. or 25 cents.

menterie, braiding and fur binding for garniture. Cord frogs could be arranged on the fronts, with attractive results.



LADIES' COLLARETTE (To extend to the belt or a little below the belt and worn with coats, jackets, etc.) KNOWN AS THE SONTAG COLLARETTE. (For illustrations see Page 41.)

No. 1556.—A dainty collarette, known as the Sontag collarette, for wear with coats, jackets, etc., is here pictured made of velvet and decorated with feather trimming, bands of jet passementerie and jet ornaments. The smooth, seamless back is wide at the top and tapers gradually toward the bottom, where it is quite narrow; it is joined to the fronts in shoulder seams that terminate some distance from the outer edge to form the fronts and back in square tabs that extend out on the tops of the sleeves. At the neck is a fancy tab collar which stands high in Medici fashion. The collarette may reach only to the belt, or it may extend below the belt in one tab at the back and in two tabs at the front, as illustrated. The closing of the collarette and belt is made invisibly.

Collarettes, besides being dressy, are convenient for wear without a jacket on days when a wrap is not actually needed, but when a slight protection is acceptable. They give a very smart air when worn with jackets or coats that are

LADIES' BLOUSE-BASQUE, WITH TUCKED VEST. (TO BE MADE WITH OR WITHOUT CAPS THAT MAY BE PLAIN OR TUCKED AND WITH OR WITHOUT THE PEPLUM.) (For Description see Page 30.)

We have pattern No. 1556 in three sizes, small, medium and large. To make the collarette in the medium size, and five-eighths of goods twenty-two inches wide. Price of pattern, 5d. or 10 cents.



9574
Front View.

9574
Back View.

LADIES' EVENING WAIST, POUCHED IN FRONT. (For Description see Page 29.)



9577

9577

9577

Front View.

Back View.

LADIES' POUCHED EVENING WAIST. (TO BE MADE WITH A HIGH OR LOW NECK AND WITH FULL-LENGTH OR SHORT SLEEVES.) (For Description see Page 29.)

LADIES' COLLARS AND LAPELS. (FOR DOUBLE-BREADED AND SINGLE-BREADED BASQUES, WAISTS, ETC.) (For Illustrations see Page 41.)

No. 1560.—These up-to-date collars and lapels are for tailor-made double-breasted or single-breasted basques, waists, etc. The lapels for double-breasted garments lap with the fronts and flare slightly from the ends of the rolling collar, which is shaped by a center seam. The lapels for single-breasted basques flare a trifle more from the collar, and are smaller.

These adjuncts may be of the basque material or of velvet or silk; they may be inlaid with either of these materials.

We have pattern No. 1560 in three sizes, small, medium and large. The quantities for these collars and lapels are not given because the amount required for them varies according to the way the collars and lapels are made up. Price of pattern, 3d. or 5 cents.

LADIES' SAILOR COLLARS. (FOR BASQUES, ETC.) (For Illustrations see Page 41.)

No. 1555.—A variety of sailor collars is included in this pattern. One style, made of lace over silk and trimmed with frills of ribbon, has a V cut out at the center of the back, and its front ends are shaped very fancifully and flare from the throat. Another collar has curved stolo ends that may meet at the throat or be apart all the way and is triple-pointed at the back. This collar also is made of silk overlaid with lace and is trimmed with a frill of ribbon.

Another collar is curved to form points in front and back of the shoulders, and its long ends meet in a point on the bust.

plainly made. Heavily-corded silk, Astrakhan cloth, velvet and broadcloth may be selected for the collarette, with jet passe-

Velvet was used for this collar and silk soutache braid trims it effectively. The remaining collar is made of dress goods and decorated with lace insertion and edging. It is square at the back and curved over the shoulders, and the ends meet in a point just above the bust.

Fancy collars of all sorts are convenient for freshening *passé* waists or giving variety to the wardrobe. The sailor collars are a favorite style and are made of the waist material, silk, satin, etc., and trimmed with lace, ribbon or *passementerie*.

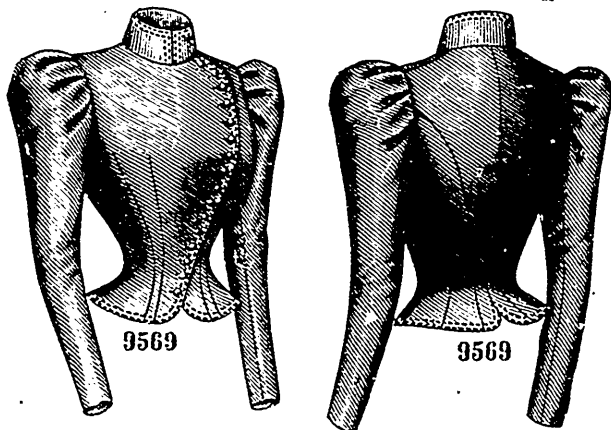
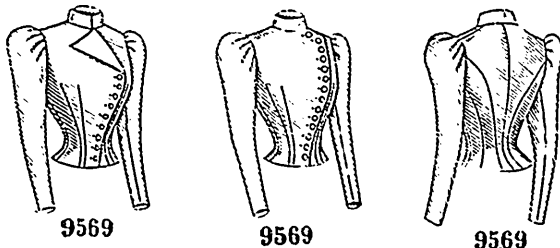
We have pattern No. 1555 in three sizes, small, medium and large. In the medium size, any style of collar needs five-eighths of a yard of material twenty-two or more inches wide. Price of pattern, 5d. or 10 cents.

FIGURE No. 64 G.—LADIES' PRINCESS DRESS.

(For Illustration see Page 42.)

FIGURE No. 64 G.—This illustrates a Ladies' Princess dress. The pattern, which is No. 9549 and costs 1s. 6d. or 35 cents, is in twelve sizes for ladies from thirty-two to forty-eight inches bust measure, and is again shown on page 20.

Striped lavender silk and plain violet velvet are here associated in this beautiful Princess dress, and lace edging and lace appliqué used as decoration give a charming touch of daintiness. The mode is highly commended for stout ladies, the adjustment being made with special reference to the needs of such figures. The second dart, extending to the lower edge, is a special feature, removing all fullness that would detract from the symmetry and emphasizing the graceful flare at the foot. The dress may be made with a slight train or in round length, as preferred. A novel and elaborate accessory is the large fancy collar, which lies smooth upon the dress and is shaped to form a deep point at the center of the front and back and four pretty scollops on each shoulder. A stock of silk surrounds the standing collar, above which a shaped frill of lace edging forms a becoming finish. The two-seam sleeves



Front View.

Back View.

LADIES' BASQUE. (TO BE MADE WITH SQUARE OR ROUND CORNERS, WITH THE SLEEVES PLAITED OR GATHERED AND WITH THE OVERLAPPING FRONT

BUTTONED TO THE TOP OR REVERSED IN A LAPEL.)

(For Description see Page 30.)

have fullness at the top and are prettily trimmed at the wrist.

For dressy occasions silk, velvet or a combination of the two



FIGURE No. 62 G.—This illustrates LADIES' BASQUE-WAIST.—The pattern is No. 9584, price 1s. or 25 cents.

(For Description see Page 21.)

will usually be selected for the dress. Satin-finished cashmere, and novelty dress goods, as well as the standard weaves, may also be chosen and rendered effective by the application of trimming that will be in harmony with the goods and disposed in a way emphasizing the good points of the figure.

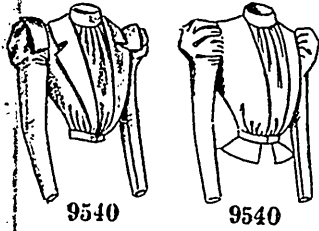
FIGURE No. 65 G.—LADIES' RUSSIAN BLOUSE COAT.

(For Illustration see Page 42.)

FIGURE No. 65 G.—This represents a Ladies' coat. The pattern, which is No. 9561 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is illustrated in four views on page 33.

This exceedingly dressy Russian coat is here pictured made of fine cloth in a rich mahogany shade that is subdued by the elaborate decoration of black braid. The fronts pouch softly over a metal belt and the right front is widened by a gore to lap to the left side in Russian style. This gore may be folded back in a large revers. The back is seamless and smooth-fitting; it may be plain or made ornamental by two applied box-plaits. The peplum is in two sections that flare slightly at the back and front and it is laid in a box-plait near each back end. Two-seam sleeves box-plaited

at the top and a becoming Lafayette collar complete the coat. Velvet and fine broadcloth are the preferred materials for Russian coats. An aigrette and silk decorate the felt hat.



PRUSSIAN YACHTING CAP. (FOR LADIES, MISSES AND CHILDREN.) (For Illustrations see Page 43.)

No. 1552.—A smart

These hoods may be made of velvet or the coat material. We have pattern No. 1558 in three sizes, small, medium and large. In the medium size, the Irish peasant hood needs seven-eighths of a yard of goods twenty-two inches wide, with seven-eighths of a yard of silk twenty inches wide to line. The golf hood requires a yard and an eighth twenty-two inches wide, with a yard and an eighth of silk twenty inches wide to line. Price of pattern, 5d. or 10 cents.

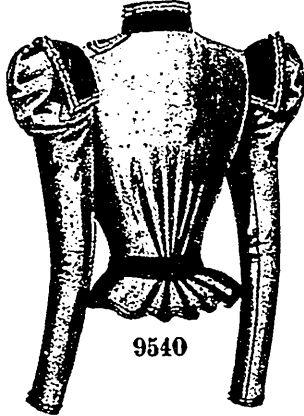
WORK APRON, WITH LARGE POCKET. (FOR HOUSEKEEPERS, SALESWOMEN, WAITRESSES, ETC.) (For Illustrations see Page 43.)

No. 1543.—A very practical apron for housekeepers, saleswomen, waitresses, etc., is here shown made of butchers' linen. A large pocket-opening is shaped out at the right side and to its edges is sewed a capacious pocket for spoons, forks, clothespins, etc. The pocket is square at the bottom and consists of an upper and under section joined in seams along the sides and lower ends. The top of the pocket is gathered with the upper edge of the apron, which is finished with a belt. The apron extends well to the sides and almost to the bottom of the dress. Gingham, black sateen or alpaca will be used for the apron.

Pattern No. 1543 is in one size only, and, to make an apron like it, requires two yards and a fourth of material thirty-six inches wide. Price of pattern, 5d. or 10 cents.



Front View.



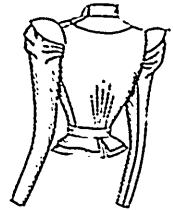
Back View.

LADIES' BASQUE, WITH POUCH FRONT. (TO BE MADE WITH OR WITHOUT THE PEPPLUM, LAPELS OR CAPS) (For Description see Page 31.)

LADIES' SIX-GORED SKIRT. (TO BE LAID IN A DOUBLE BOX-PLAIT OR GATHERED AT THE BACK.) (For Illustrations see Page 44.)

No. 9581.—At figure No. 58 G in this number of THE DELINEATOR this skirt is again represented.

This is a graceful, conservative style of skirt; it is here pictured made of zibeline and is composed of six gores—a narrow front-gore, two gores at each side and a back-gore. The skirt fits the figure smoothly at the top and below the knee spreads gradually to flare at the bottom, where the width is about three yards and a half in the medium sizes. The fulness at the back may be laid in



9537

Prussian yachting cap is here pictured made of white flannel. A circular top joined to a moderately deep side that is composed of two fitted sections forms the crown, which is joined to a band that fits the head closely. A narrow peak or visor edged with soutache is added at the front and the band is trimmed with three rows of soutache and a flat bow of ribbon placed at the left side. A row of the braid is also decorative along the seam joining the top and side.

Cloth or flannel are used for the cap, which is an exceptionally jaunty style for yachting, golf, cycling, etc. Duck and crash are suitable for the warm season. We have pattern No. 1552 in seven sizes, from six to seven and a half, cap sizes, or from nineteen inches and a fourth to twenty-three inches and three-fourths, head measures. To make the cap for a person wearing a six and three-fourth cap or whose head measures twenty-one inches and a half, will require five-eighths of a yard of material twenty-seven or more inches wide. Price of pattern, 5d. or 10 cents.

LADIES' HOODS. (KNOWN AS THE IRISH PEASANT AND GOLF HOODS.) FOR CAPES, CLOAKS, WRAPS, ETC. (For Illustrations see Page 43.)

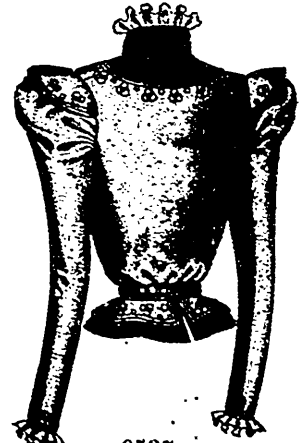
No. 1558.—Two styles of hoods for capes, cloaks, wraps, etc., are included in this pattern. One hood is round and is known as the Irish peasant hood. It is pictured made of cloth and lined with plain silk. The hood is shaped by a short dart seam at the center extending upward from the outer edge, which is reversed by a plait at the ends. The upper edge is gathered and finished with a binding.

The other hood is pointed and is called the golf hood. Cloth was used for its development and an effective lining of plaid silk was added. The hood is shaped by a center seam extending from the outer edge to the neck, and a plait in each end reverses the edge quite deeply.



9537

Front View.



9537

Back View.

LADIES' RUSSIAN BLOUSE-BASQUE. (TO BE MADE WITH THE BACK DRAWN TIGHT ON THE LINING OR SLIGHTLY POUCHED.) (For Description see Page 32.)

a double box-plait that is narrow at the top and widens gradually towards the lower edge, or it may be taken up in gathers

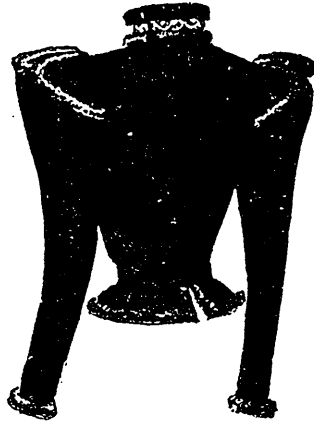
with equally good effect. If desired, a small bustle or any preferred style of skirt extender may be used with this skirt.

sleeves are formed in puffs that sustain smooth caps and lacetrills fall from the wrists. Appliqué lace and fancy braid are associated in the stylish decoration. The collar closes at the left side. The basque is closed along the left side of the vest and has a fitted lining closed at the center of the front.



9584

Front View.



9584

Back View.



9584

Elaborate trimming is not required, but a neat edge finish of braiding, lace bands, etc., is desirable.

LADIES' SIX-GORED SKIRT. (TO BE GATHERED OR FAN-PLAIED AT THE BACK.)
(For Illustrations see Page 45.)

No. 9571.—At figure No. 59 G in this number of THE DELINEATOR this skirt is again illustrated.

There are many new ideas in skirts, and while the fan back is popular, gathers and box-plaits are equally favored, and the number of gores is a matter of individual fancy. The skirt here pictured made of camel's-hair embodies six gores. The front-gore and the two gores at each side are perfectly smooth at the top and the fulness at the back may be laid in two backward-turning plaits at each side of the center in fan effect, or it may be collected in compact gathers, as preferred. The width at the bottom is about three yards and seven-eighths in the medium sizes. A small bustle or any kind of skirt extender may be worn.

The fashionable novelty goods, cashmere, cloth, serge, chevot and camel's-hair weaves will be chosen for the skirt, and decoration such as braiding, fur bands, silk cord or

LADIES' BASQUE-WAIST. (TO BE MADE WITH OR WITHOUT THE PEPLUM OR CAPS.)
(For Description see Page 22.)

The tendency to modify the width of all skirts meets with favor and decoration is quite generally applied. The materials suited to this mode are cashmere, cloth, chevot and a long list of novelty weaves, and silk may be selected, as may also the fine camel's-hair goods that are now popular. Flat bands, fur, ruffles of silk or ribbon and bands of open-work passementerie are recommended for decoration.

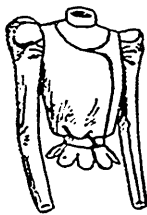
We have pattern No. 9581 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, needs three yards and seven-eighths of goods forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

FIGURE NO. 66 G.
—LADIES' RUSSIAN BLOUSE-BASQUE.

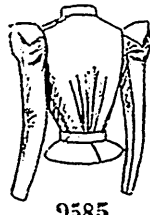
(For Illustration see Page 44.)

FIGURE NO. 66 G.—This illustrates a Ladies' blouse-basque. The pattern, which is No. 9537 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is differently portrayed on page 37.

In this instance gray silk and royal-blue velvet form an effective and stylish combination in this smart blouse-basque. A smooth vest of velvet that pouches over with the fronts forms a shallow round yoke at each side above the fronts and a round yoke is also seen above the back, which is slightly low at the top and has becoming fulness at the bottom. A metal belt covers the joining of a smooth, double peplum that has rounding front ends and square back ends. The two-seam



9585



9585



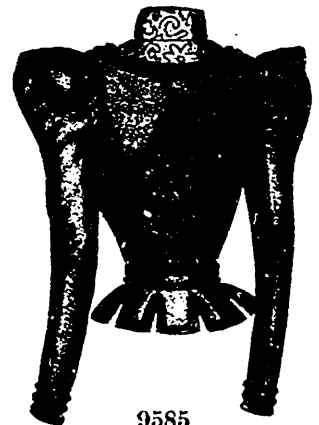
9585

Front View



9585

Front View.



9585

Back View.

LADIES' RUSSIAN BLOUSE-WAIST, WITH PEPLUM AND CAPS THAT MAY BE PLAIN OR IN SQUARE OR ROUND TAILS. (TO BE WORN WITH THE FRONTS LAPPED OR REVERSED AND MADE WITH THE BACK PLAIN OR IN YOKE EFFECT.)

(For Description see Page 33.)

passementerie ornaments may be applied if a dressy effect is sought, although the gracefulness of the mode is sufficiently attractive to obviate the necessity for garniture.

We have pattern No. 9571 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt requires four yards and three-fourths of material forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' TWO-SEAM SLEEVE, GATHERED AT THE TOP. (FOR COATS, JACKETS, ETC.)

(For Illustrations see Page 45.)

No. 1557.—An up-to-date sleeve for coats, jackets, etc., is here illustrated. It is shaped by two seams and has a fashionable amount of fulness, which is collected in gathers at the top. It defines the outline of the arm in the way now approved. Two rows of machine-stitching finish it at the wrist in tailor style.

Broadcloth, melton, diagonal, chevrot, fancy coating or any material suitable for coats and jackets will be appropriate for this sleeve. A braid decoration or several rows of fancy stitching at the wrist will be quite satisfactory.

We have pattern No. 1557 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, needs one yard of goods fifty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' ONE-SEAM SLEEVE. (TO BE LAID IN FIVE BOX-PLAITS OR GATHERED AT THE TOP.) FOR COATS, JACKETS, ETC.

(For Illustrations see Page 45.)

No. 1544.—This handsome sleeve for coats, jackets, etc., is of approved outlines and is shaped with only an inside seam. It stands out fashionably at the top, where it may be laid in five box-plaits or gathered, and below it fits the arm with comfortable closeness.

Plush, velvet and all coatings may be used for this sleeve and the finish will accord with the remainder of the garment.

We have pattern No. 1544 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of sleeves requires seven-eighths of a yard of material fifty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' TWO-SEAM DRESS SLEEVE, HAVING THE UPPER PART DRAPED IN A BUTTERFLY PUFF AT THE TOP. (TO BE FINISHED PLAIN AT THE WRIST OR WITH A FANCY CUFF.)

(For Illustrations see Page 46.)

No. 1569.—A charming sleeve is here pictured. It is made over a cont-shaped lining and is shaped by two seams. The upper portion is gathered at the top and is gracefully draped in a butterfly puff by a short upright row of shirring at the center, the shirring being covered by a strap of ribbon. The wrist may be finished plain or completed with a fancy cuff in two sections that are shaped in points and lined with silk, one section being turned up at the front of the arm and the other falling over the hand at the back.

Plain or fancy cloth, serge, cashmere, velvet, tannine and poplin may be used to develop this style and silk or ribbon will decorate it prettily.

We have pattern No. 1569 in seven sizes for ladies from



FIGURE No. 63 G.—This illustrates LADIES' EVENING TOILETTE.—The patterns are Ladies' Yoke-Waist No. 9560, price 1s. or 25 cents; and Skirt No. 9465, price 1s. 3d. or 30 cents.

(For Description see Page 33.)

ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of sleeves



9575

Front View.



9575

Back View.

LADIES' BASQUE-WAIST. (TO BE MADE BIAS OR STRAIGHT.) DESIRABLE FOR PLAIDS, (CHECKS, ETC.)
(For Description see Page 31.)

requires a yard and an eighth of material forty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' TUCKED DRESS SLEEVE. (TO BE FINISHED PLAIN OR IN VENETIAN STYLE OR WITH A FANCY CUFF.)
(For Illustrations see Page 46.)

No. 1545.—This sleeve is novel in style and is shaped by two seams and mounted on a coat-shaped lining. Three groups of five tucks are taken up in both the upper and under portion and above the highest group the sleeve is formed in a short puff by gathers at the top. The wrist may be finished plain or in Venetian points or it may be completed with a cuff that is in two circular sections, one of which turns up at the front of the arm, while the other falls over the hand at the back.

The sleeve may be inserted in any fanciful bodice of silk or wool goods, plain materials being most effective.

We have pattern No. 1545 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of sleeves needs a yard and a fourth of material forty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' CIRCULAR SKIRT, WITH SLIGHTEST POSSIBLE FULLNESS AT THE TOP. (TO BE MADE IN TWO SECTIONS JOINED AT THE CENTER OF THE FRONT AND BACK OR IN ONE SECTION WITH A SEAM ONLY AT THE BACK, AND WITH OR WITHOUT A FIVE-GORED FOUNDATION-SKIRT.)
(For Illustrations see Page 46.)

No. 9562.—An extremely graceful novelty in circular skirts is here illustrated made of plaid woollen goods. The skirt may be made in two



9575

sections joined in a seam at the center of the front and back or in one section with a seam only at the back. Made in two sections it is exceedingly effective in plaid goods, as illustrated, the plaid being perfectly matched at the center-front seam. It hangs in graceful ripples at the sides below the hips and in deep flutes at the back, although there is no more fulness at the top than is necessary to fit it at the belt. The flare toward the bottom is exceedingly stylish. The skirt measures about four yards round at the foot in the medium sizes and may be made with or without a foundation skirt, which comprises five gores. The foundation skirt is rendered smooth-fitting at the top by two darts in the front-gore and two in each side-gore and is gathered at the back; it measures three yards and a fourth round at the foot in the medium sizes. A small bustle or any style of skirt extender may be worn with this skirt.

Plaid cheviot, serge and velours, mixed Scotch cheviot in checks, poplin, *drap d'été* and novelty goods in silk-and-wool mixtures will develop this style. Trimming may be added to harmonize with the decoration of a special bodice or a simple braid decoration may be added when the skirt is made up separately.

We have pattern No. 9562 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of



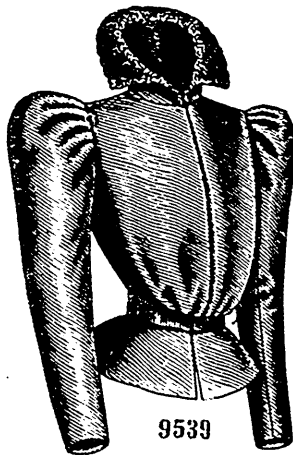
9539



9539



9539



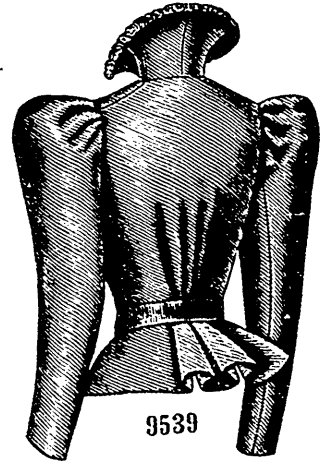
9539

Front View.



9539

Front View.



9539

Back View.

LADIES' JACKET-BLOUSE. (THE FRONTS MAY BE MADE WITH OR WITHOUT REVERS AND ARRANGED TO CROSS OR MEET AT THE WAIST AND TO CLOSE TO THE THROAT OR OPEN TO THE BELT.)

(For Description see Page 34.)

medium size, the skirt needs four yards of goods forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' SEVEN-GORED SKIRT. (TO BE BOX-PLAIED OR GATHERED AT THE BACK.)

(For Illustrations see Page 47.)

No. 9570.—By referring to figure No. 57 G in this magazine, this skirt may be seen differently developed.

The skirt here pictured made of camel's-hair is of stylish width and exceedingly graceful in shape. It comprises seven gores. The front-gore and side-gores fit the figure closely as far down as the knee and expand below to produce a moderate flare at the bottom, where the skirt measures about three yards and three-fourths round in the medium sizes. The fulness at the back may be gathered or laid in two small box-plaits that roll stylishly. With this skirt a small bustle or any kind of skirt extender may be worn.

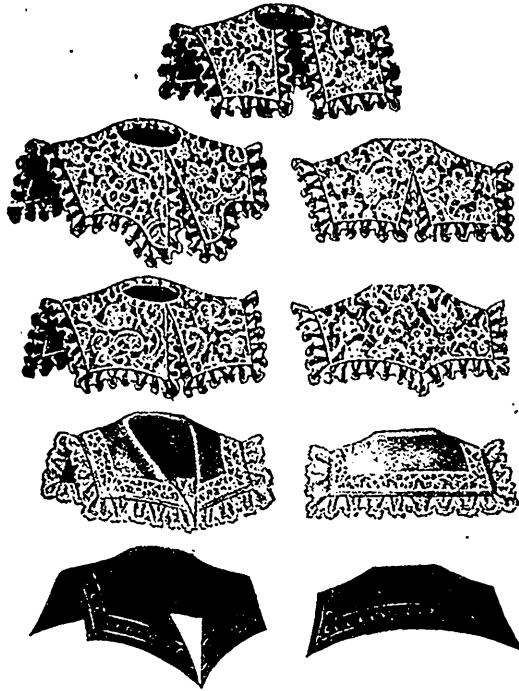
Almost all of the fashionable dress goods are available for a skirt of this style and ruffles of the material, bands of velvet, fur, passementerie or many rows of braid may decorate it tastefully.

We have pattern No. 9570 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, will require four yards of goods forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' TWO-SEAM DRESS SLEEVE. (KNOWN AS THE AMY ROBSART SLEEVE.)

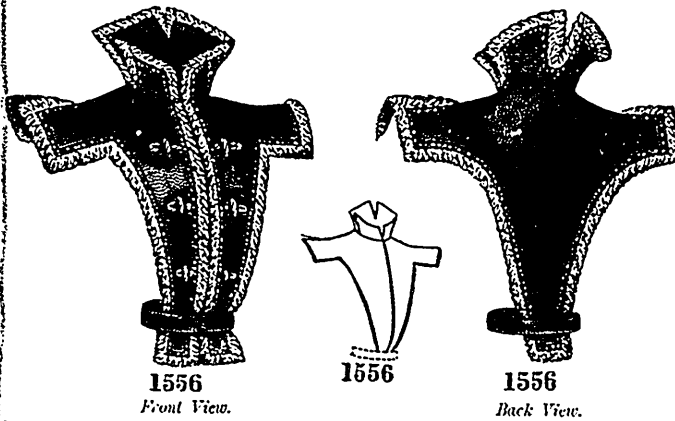
(For Illustrations see Page 47.)

No. 1564.—This picturesque sleeve, known as the Amy Robsart sleeve, is suited to a wide range of fabrics and may be added to any style of gown or waist. It is exceedingly effective in a combination of two materials or colors and is made over a coat-shaped lining. A short puff that is gathered



1555

LADIES' SAILOR COLLARS. (FOR BASQUES, ETC.)
(For Description see Page 35.)



1556

Front View.

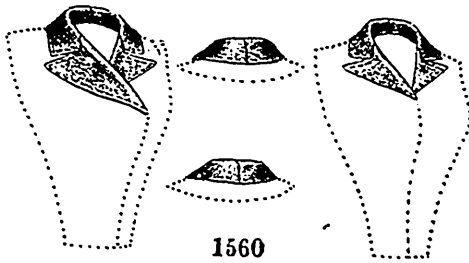
1556

1556

Back View.

LADIES' COLLARETTE. (TO EXTEND TO THE BELT OR A LITTLE BELOW THE BELT AND WORN WITH COATS, JACKETS, ETC.) KNOWN AS THE SONTAG COLLARETTE.
(For Description see Page 35.)

at the upper and lower edges is arranged on the lining and is prettily displayed between upright straps in which the upper portion of the sleeve is cut at the top. The sleeve fits the arm closely and may be plain at the wrist or rounded prettily at the inside seam



1560

LADIES' COLLARS AND LAPELS. (FOR DOUBLE-BREADED AND SINGLE-BREADED BASQUES, ETC.)

(For Description see Page 23.)

for the sleeve and gimp, braid and passementerie may ornament it at the wrist or a plain finish of machine-stitching may be given it.

We have pattern No. 1564 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, requires three-fourths of a yard of dress goods forty inches wide, with a yard and a fourth of silk twenty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' TWO-SEAM DRESS SLEEVE, WITH TRIPLE CAP. (TO BE MADE WITH OR WITHOUT THE MOUSQUETAIRE PORTION.)
(For Illustrations see Page 47.)

No. 1549.—This sleeve is a notably pretty style for sheer fabrics and also for dress goods of all kinds. It may be made up with a mousquetaire upper portion or with a plain upper portion. The mousquetaire portion is gathered at its side edges and three lengthwise tuck-shirrings are made all the way from the wrist to the top at the outside of the arm, the tuck-shirrings spreading slightly toward the top. Three frill caps edged with knife-plaitings fluff out stylishly on the sleeve, and the wrist is trimmed with a lace frill that is continued along the edges of a short slash made at the back. The wrist may be plain, if preferred.

The sleeve may be inserted in dressy or simple bodices. The wrist will usually be trimmed as in this instance and the caps may be decorated with gimp or insertion. Knife-plaitings also could be prettily used in trimming a sleeve of this style; the plaitings could be headed by narrow gimp. A row of narrow Valenciennes lace edged the four frills on a sleeve of blue silk, the lace standing out with the frills and producing an exquisitely dainty effect. Wide lace to match edged the caps and trimmed the wrist. On a sleeve made with a plain upper portion this

portion was trimmed from shoulder to wrist with rows of two-inch insertion arranged in points. The insertion could have been alternated with frills of edging to match.

We have pattern No. 1549 in seven sizes for ladies from

of sleeves with the mousquetaire portion for a lady whose arm measures eleven inches as described, will require two yards of material thirty inches wide; a pair of sleeves without the mousquetaire portion will need a yard and five-eighths of goods thirty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' TWO-SEAM DRESS SLEEVE, HAVING THE UPPER PART DRAPED IN A SMALL PUFF AT THE TOP.

(For Illustrations see Page 48.)

No. 1551.—A very pretty style of sleeve is here shown. It has two seams and the upper portion is draped in a small puff at the top by gathers at the upper edge and three downward-turning plaits in each side edge. A coat-shaped lining supports the sleeve and the wrist may be plain or shaped in two square tabs and finished with a frill of lace.

A shape like this with the fulness raised on the shoulder so that the contour of the arm is displayed nearly all the way is admirable for velvet, heavy cloth or rich silks like *poult de soie*, *fleur de velours*, *Renaissance moiré*, etc. When made with the edge in tabs the sleeve will usually be finished with a wrist frill of silk or lace. Upright rows of ribbon arranged in pointed cuff outline form a stylish decoration for plain sleeves.

We have pattern No. 1551 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, needs one yard of goods forty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' TWO-SEAM DRESS SLEEVE. (TO BE MADE WITH OR WITHOUT TUCKS.)

(For Illustrations see Page 48.)

No. 1573.—This sleeve will develop prettily in any soft or sheer texture. It is shaped by two seams and the upper portion is formed in three groups of five tucks, the lowest group crossing the arm diagonally. If preferred, the upper portion may be plain. The sleeve is made over a coat-shaped lining and has a short gathered puff at the top. A frill cap that may be plain or formed in three tucks at the lower edge fluffs out prettily on the puff. The wrist is trimmed with a frill of lace that is continued along the edges of a short slash made at the outside of the arm.

The sleeve may be inserted in either dressy or plain bodices and the puff or cap could be of velvet or satin to match the small accessories of the bodice. Trimming could be arranged between the groups of tucks.

We have pattern No. 1573 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches, as described, a pair of sleeves will require a yard and seven-eighths of goods forty-four inches wide. Price of pattern, 5d. or 10 cents.



FIGURE No. 61 G.—This illustrates LADIES' PRINCESS DRESS.—The pattern is No. 9549, price 1s. 6d. or 35 cents.

(For Description see Page 35.)

ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair

a pair of sleeves will require a yard and seven-eighths of goods forty-four inches wide. Price of pattern, 5d. or 10 cents.



FIGURE No. 65 G.—This illustrates LADIES' RUSSIAN BLOUSE-COAT.—The pattern is No. 9561, price 1s. or 25 cents.
(For Description see Page 36.)

LADIES' FOUR-PIECE SKIRT, HAVING CIRCULAR SIDES JOINED IN A CENTER-FRONT SEAM. (TO BE GATHERED OR PLAITED AT THE BACK.) SPECIALLY DESIRABLE FOR PLAIDS, STRIPES, ETC.

(For Illustrations see Page 43.)

No. 9582.—Other views of this skirt are given at figure No. 60 G and figure D 7 in this magazine.

The skirt is highly commended for plaid and striped goods, a gay Scotch plaid being illustrated in this instance. It is composed of four sections—two narrow back-gores and two wide circular sides that are joined in a seam at the center of the front, the plaid being accurately matched at

LADIES' GATHERED AND RIPLE SLEEVE-CAPS.

(For Illustrations see Page 49.)

No. 1562.—Sleeve caps are still popular accessories of dress bodices and are seen in all sorts of effects. Two varieties are here shown. One cap is composed of three graduated sections that fall upon the sleeve in ripples due entirely to the circular shaping. The other is also formed of three sections that are graduated in size, but these sections are gathered at the top and rest in full fluffy folds upon the sleeve. A row of velvet ribbon at the edges is very effective on both styles.

These caps may match the remainder of the bodice or may be of velvet, fancy silk or satin to accord with a belt or any other small accessory of the bodice.

We have pattern No. 1562 in three sizes, small, medium and large. In the medium size, the ripple cap for a pair of sleeves needs three-fourths of a yard of goods twenty-two inches wide; the gathered cap for a pair of sleeves requires one yard of goods twenty-two inches wide. Price of pattern, 3d. or 5 cents.

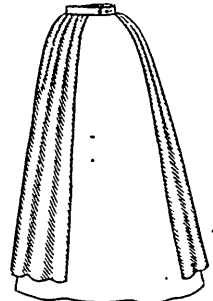
LADIES' TWO-SEAM DRESS SLEEVE, WITH A CAP THAT MAY BE SQUARE OR ROUND OR IN TABS.

(For Illustrations see Page 49.)

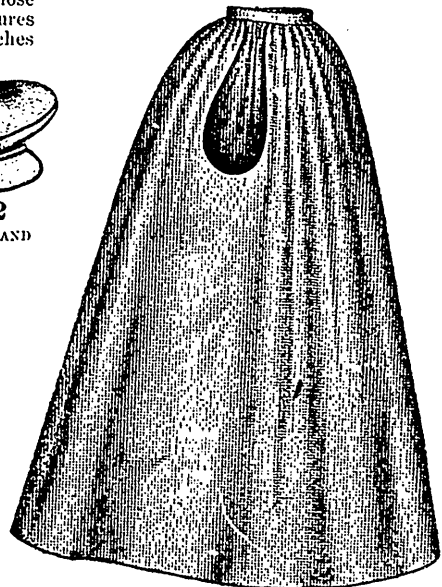
No. 1568.—This smart sleeve has a coat-shaped lining and is made with two seams. The upper portion is formed in a puff at the top by gathers at the upper edge and for a short distance along the side edges, and a smooth cap that may be square, round or shaped in two square tabs stands out on the puffs. A pretty finish is a row of gimp at the edges.

All reasonable goods of silk or wool texture may be chosen for this sleeve, and the cap may be of a contrasting color. Braid, lace bands and edging are appropriate for trimming.

We have pattern No. 1568 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches



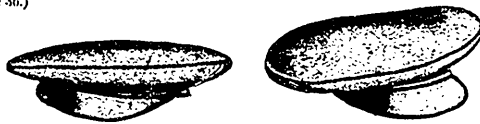
1543



1543

WORK APRON, WITH LARGE POCKET. (FOR HOUSEKEEPERS, SALESWOMEN, WAITRESSES, ETC.)

(For Description see Page 37.)

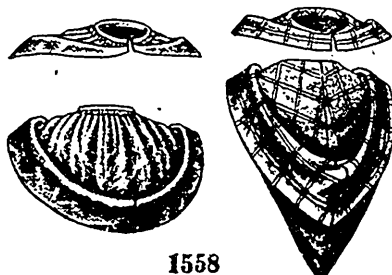


1552

1552

PRUSSIAN YACHTING CAP. (FOR LADIES, MISSES AND CHILDREN.)

(For Description see Page 37.)



1558

LADIES' HOODS. (KNOWN AS THE IRISH PEASANT AND GOLF HOODS.) FOR CAPES, CLOAKS, WRAPS, ETC.

(For Description see Page 37.)

the seam. The circular portions are smoothly fitted at the top by darts and the back edges of the circular sides are joined to the back-gores in seams that are concealed by the arrangement of fulness, which may be gathered or formed in two backward-turning, overlapping plaits at each side of the center seam, the plaits expanding gradually in fan effect. The width at the foot is about four yards round in the medium sizes.

Although checked, figured, striped and plaid goods are favored for the skirt, the standard weaves of dress goods are also approved and plaid silk may be used.

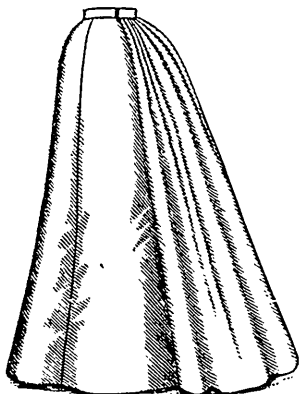
We have pattern No. 9582 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt in medium size, needs three yards and three-fourths of goods forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

as described, will require seven-eighths of a yard of material forty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' TWO-SEAM DRESS SLEEVE. (TO HAVE FIVE OR FEWER FOLDS AT THE TOP.)
(For Illustrations see Page 49.)

No. 1570.—A novel and attractive sleeve is here represented. It is shaped by two seams and fits the arm closely all the way. Encircling the sleeve at the top are five smooth folds that have their ends joined under the arm. The folds stand out from the sleeve in a most attractive way. Fewer folds may be used, if preferred, three being very effective. A row of narrow ribbon heads each fold and conceals its sewing to the sleeve. A full frill of lace headed by a wrinkled ribbon that is prettily bowed at the back of the arm is a dainty decoration for the wrist.

We have pattern No. 1570 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of sleeves needs a yard and three-eighths of goods forty-four inches wide. Price of pattern, 5d. or 10 cents.

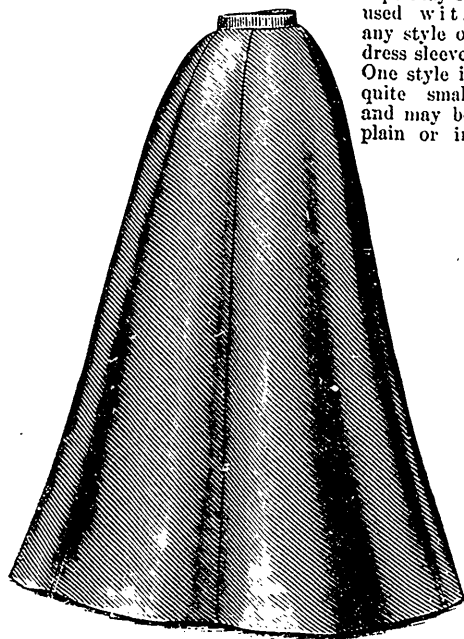


9581

LADIES' PLAIN AND TAB SLEEVE CAPS.

(For Illustrations see Page 49.)

No. 1561.—These sleeve caps may be used with any style of dress sleeve. One style is quite small and may be plain or in



9581

Side-Front View.

LADIES' SIX-GORED SKIRT. (TO BE LAID IN A DOUBLE BOX-PLAIT OR GATHERED AT THE BACK.)

(For Description see Page 37.)

two tabs that may be round or square. The other is larger and may be plain or in three tabs that may be round or square, the different effects being illustrated. A row of gimp on the edges is very effective as a decoration.

We have pattern No. 1561 in three sizes,



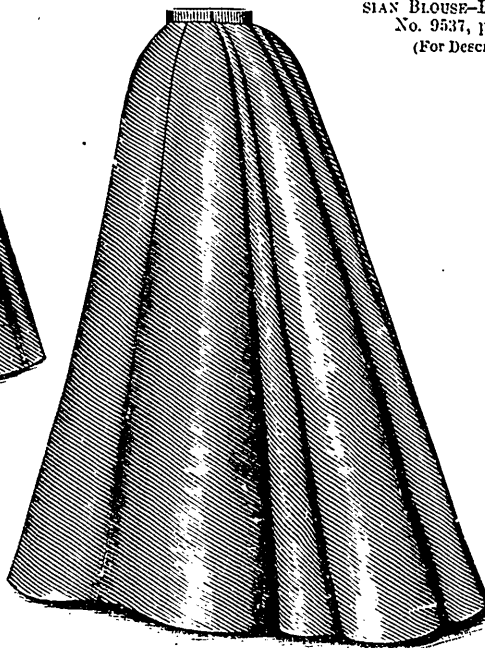
FIGURE No. 66 G.—This illustrates LADIES' RUSSIAN BLOUSE-BASQUE.—The pattern is No. 9537, price 1s. or 25 cents.
(For Description see Page 38.)

small, medium and large. In the medium size, a pair of either style of cap requires three-eighths of a yard of goods twenty inches wide. Price of pattern, 3d. or 5 cents.

LADIES' FANCY SLEEVE-CAPS.

(For Illustrations see Page 50.)

No. 1563.—Two styles of very pretty sleeve caps are here illustrated. They are trimmed at the lower edges with a doubled silk ruffle headed by a row of passementerie. One style shapes three points at the lower edge and falls in ripples, while the other is smooth and is curved deeply at the lower edge to shape a point at each end.



9581

Side-Back View.

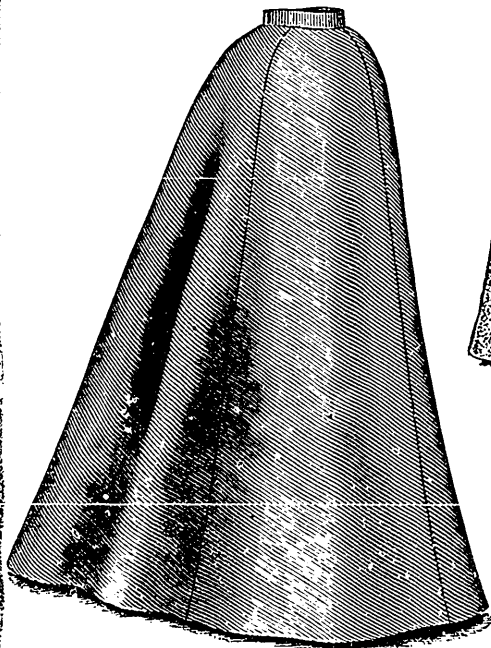
Any material from which the dress is made will be suitable for the sleeve caps and lace, braid, gimp, narrow velvet and satin ribbon will decorate them prettily.

We have pattern No. 1563 in three sizes, small, medium and large. In the medium size, a pair of either style of cap needs a fourth of a yard of goods thirty or more inches wide. Price of pattern, 3d. or 5 cents.

LADIES' CIRCULAR BELL SLEEVES, PLAIN AND SLIGHTLY GATHERED AT THE TOP. (FOR COATS, WRAPS, ETC.)

(For Illustrations see Page 50.)

No. 1542.—The graceful bell sleeves here illustrated are for coats, jackets, wraps, etc., and may be used alone or over close-fitting sleeves. They are of circular shaping, with a seam under the arm, and may be smooth or have slight gathers at the top, as preferred, both styles being included in the pattern and both effects illustrated; they hang in graceful rippling folds and have a good sweep at the lower edge.



9571

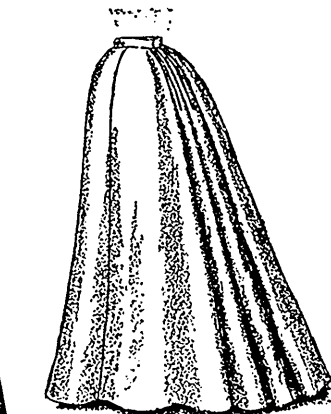
Side-Front View.

LADIES' SIX-GORED SKIRT. (TO BE GATHERED OR FAN-PLAIED AT THE BACK.)

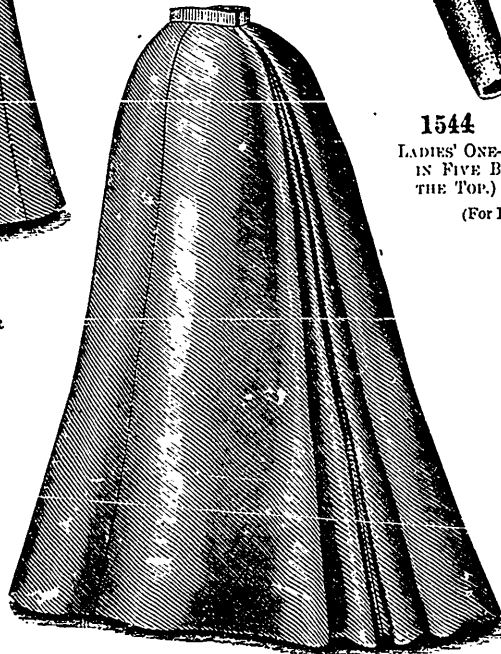
(For Description see Page 33.)

Velvet, chevot, box cloth, melton or any fabric from which the coat or wrap is made will satisfactorily develop this style of sleeve and braid and fur of any admired sort may be used for decoration.

We have pattern No. 1542 in three sizes, small, medium and large. In the medium size, a pair of sleeves needs a yard and a half of material fifty-four inches wide. Price of pattern, 5d. or 10 cents.



9571



9571

Side-Back View.

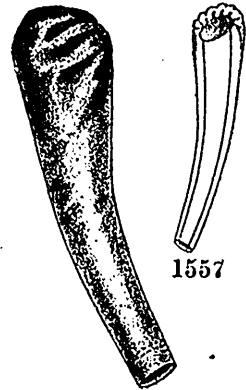
LADIES' SEPARATE BUSTLE AND HIP PADS.

(For Illustrations see Page 50.)

No. 1572.—A bustle and hip pads that are made separate are here pictured made of cambric and hair-cloth. The bustle and pads may be worn together or separ-

ately, as preferred. The bustle consists of five gores cut from the hair-cloth and lined with the cambric; the edges are bound with tape and the gores are joined together and to a straight, smooth foundation to stand out in rolling flutes. A binding of tape and tie-strings finish the bustle at the top.

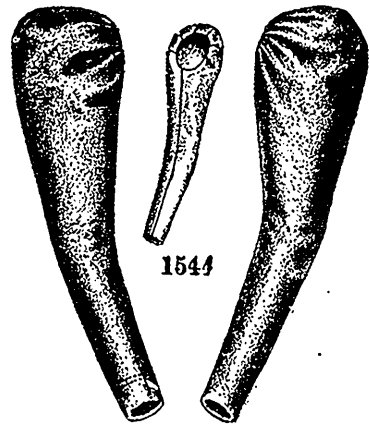
Each hip pad is composed of a smooth under-part and a dart-fitted upper part joined together; it is rounding at the lower edge and loosely padded with curled hair to give the proper size. The pads are connected by a binding of tape at the top, the



1557

LADIES' TWO-SEAM SLEEVE, GATHERED AT THE TOP. (FOR COATS, JACKETS, ETC.)

(For Description see Page 33.)



1544

1544

1544

LADIES' ONE-SEAM SLEEVE. (TO BE LAIN IN FIVE BOX-PLAITS OR GATHERED AT THE TOP.) FOR COATS, JACKETS, ETC.

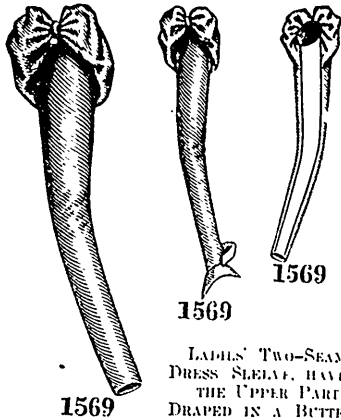
(For Description see Page 33.)

tape being left long enough to form tie-strings.

A hook at each side of the center of the binding both on the bustle and hip pads is to be fastened to a corresponding eye sewed to the skirt band.

The most appropriate materials for these bustles and hip pads are cambric, muslin and silesia in combination with hair-cloth.

Pattern No. 1572 is in one size only. The hip pads need half a yard of material twenty-seven inches wide and the bustle half a yard of hair-cloth eighteen inches wide. Price of pattern, 3d. or 5 cents.



LADIES' BUSTLE AND HIP PADS IN ONE.

(For Illustrations see Page 50.)

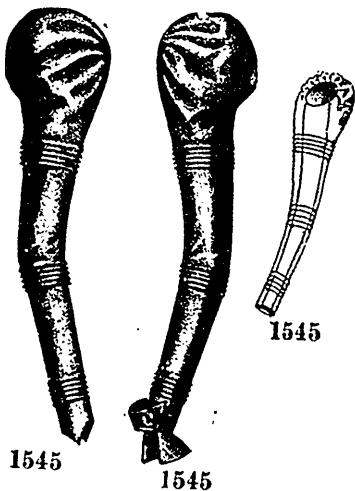
No. 1571.—The present fashions have created a demand for padding devices and the need is excellently met by the bustle and hip pads here illustrated. Cambric and hair cloth are combined in the construction. A smooth-fitting portion of cambric forms the founda-

back are hooked to corresponding eyes sewed to the skirt band. Muslin, cambric and silesia combined with hair-cloth, with tape for a completion, are favored materials for this purpose. Pattern No. 1571 is in one size only. To make a bustle and hip pad like it, needs half a yard of hair cloth eighteen inches wide, with three-fourths of a yard of material twenty-seven inches wide. Price of pattern, 3d. or 5 cents.

LADIES' TWO-SEAM DRESS SLEEVE, HAVING THE UPPER PART DRAPED IN A BUTTERFLY PUFF AT THE

TOP. (TO BE FINISHED PLAIN AT THE WRIST OR WITH A FANCY CUFF.)

(For Description see Page 39.)



LADIES' TUCKED DRESS SLEEVE. (TO BE FINISHED PLAIN OR IN VENETIAN STYLE OR WITH A FANCY CUFF.)

(For Description see Page 40.)

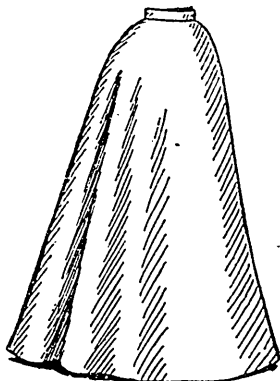
tion, and upon it are mounted the bustle and pads. The bustle is formed of five narrow gores of the hair-cloth, each gore being lined with the cambric and bound at the edges with tape. They are joined together and to the lining so as to stand out in firm flutes. At each side of the bustle is arranged the upper side of a hip pad, which is shaped by a dart at the top and padded with curled hair to give the desired size. A binding of tape completes the top, the tape being left long enough to form tie-strings for adjusting the bustle and pads about the waist. Two hooks fastened to the binding at the center of the

inches wide. The yoke will need half a yard of goods wide. Price of pattern, 10d. or 20 cents.

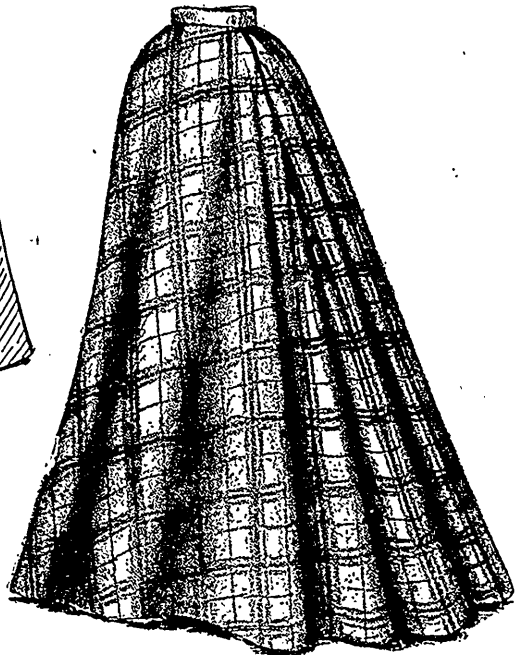
LADIES' SHORT PETTICOAT, HAVING A SHALLOW YOKE, AND A FULL SKIRT WITH STRAIGHT LOWER EDGE FOR HEMSTITCHING, EMBROIDERY, ETC.

(For Illustration see Page 50.)

No. 1554.—A dainty short petticoat is here shown made of pale-blue embroidered flannel, with the yoke of pale-blue silk. The skirt portion is straight, so that it may be cut from embroidered goods or finished with a hemstitched hem or with embroidery, etc.; it is gathered at the top and joined to a shallow round yoke that fits with perfect smoothness. The yoke is closed at the back with button-holes and buttons and



9562

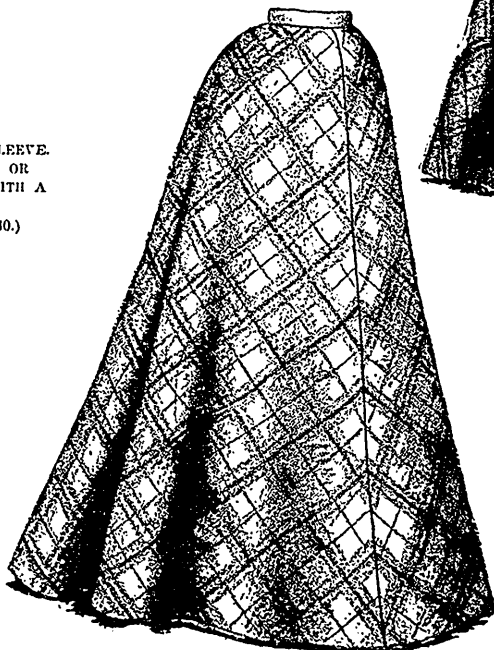


9562

Side-Back View.

LADIES' CIRCULAR SKIRT, WITH SLIGHTEST POSSIBLE FULLNESS AT THE TOP. (TO BE MADE IN TWO SECTIONS JOINED AT THE CENTER OF THE FRONT AND BACK, OR IN ONE SECTION WITH A SEAM ONLY AT THE BACK AND WITH OR WITHOUT A FIVE-GORED FOUNDATION-SKIRT.)

(For Description see Page 40.)



9562

Side-Front View.

feather-stitching ornaments its upper and lower edges.

Petticoats made up in this style of fine flannel in white or in pale tints, embroidered or finished at the bottom with a deep hem headed by feather-stitching or hemstitching, are dainty. Canton flannel, flannelette, eider-down and cambric may also be used.

We have pattern No. 1554 in nine sizes for ladies from twenty to thirty-six inches waist measure. For a lady of medium size, the petticoat, except the yoke, requires two yards and five-eighths of material having a border decoration twenty-five or more

SOME POPULAR RUSSIAN MODES.

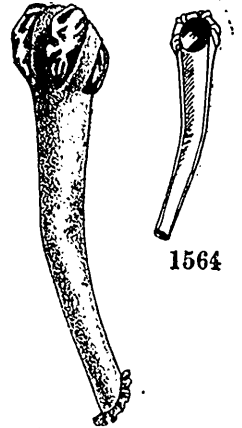
(For Illustrations see Page 6.)

To say that the Russian fashions have established their right to be considered the most popular outside garments is but to confirm the prophecy of the early Winter and acknowledge that the practical lines on which they are formed are so graceful and worthy of acceptance as to invite universal approval. The length of the Winter coat varies, but the double-breasted closing, broad revers, peplums and circular skirt-portions are features conspicuous in every assortment shown either in illustrations or in the shops.

A Russian blouse coat or jacket made of beige cloth and trimmed effectively with braid has a ribbon belt and a soft twist of ribbon at the neck. It is shaped by pattern No. 9561, in nine sizes for ladies from thirty to forty-six inches, bust measure, price 1s. or 25 cents. Fullness is arranged at the bottom of the front to pouch over in Russian style and the right front is widened by a gore that may be lapped to the left shoulder, as illustrated, or turned back in a revers. A circular

collar and shapely sleeves are features that contribute to the good effect of the whole.

A popular shade of brown whipcord is the material used for the stylish double-breasted Russian blouse-coat shaped by pattern No. 9546, in seven sizes for ladies from thirty to forty-two inches, bust measure, price 1s. or 25 cents. The revers, sleeves and collar are attractively decorated with braid. The fronts and back pouch over a smooth belt and the pattern permits of considerable variation. A circular peplum lengthens the coat, which may be made in one of two lengths and with one or two revers. A Medici storm collar

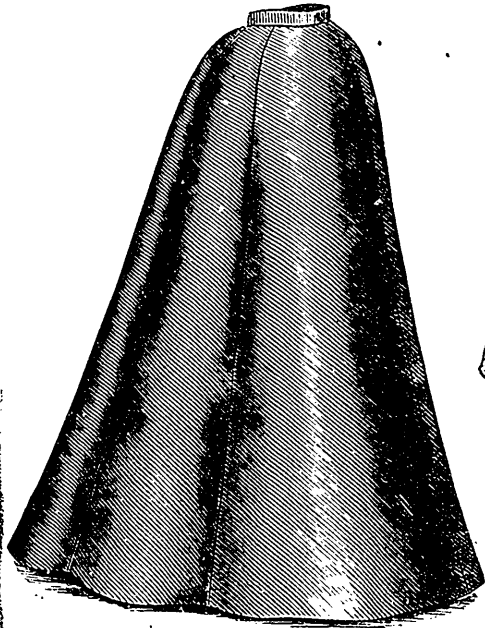


1564

1564

LADIES' TWO-SEAM DRESS SLEEVE. (KNOWN AS THE AMY ROBERT SLEEVE.)

(For Description see Page 41.)

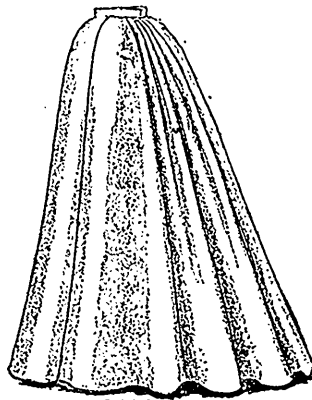


9570

Side-Front View.

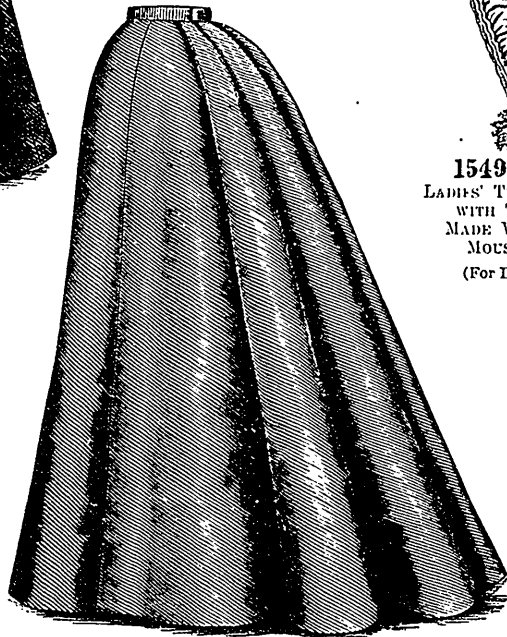
LADIES' SEVEN-GORED SKIRT. (TO BE BOX-PLAITED OR GATHERED AT THE BACK.)

(For Description see Page 41.)

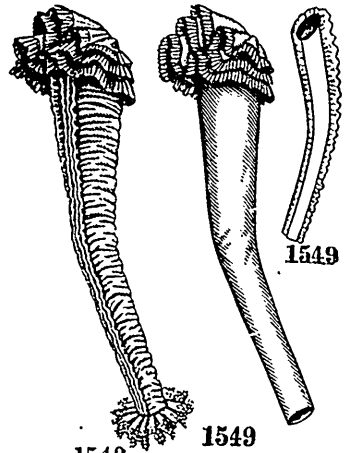


9570

Side-Back View.



9570



1549

1549

LADIES' TWO-SEAM DRESS SLEEVE, WITH TRIPLE CAP. (TO BE MADE WITH OR WITHOUT THE MOUSQUETAIRE PORTION.)

(For Description see Page 41.)

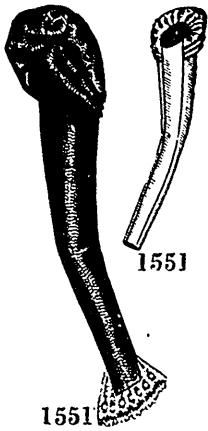
peplum lengthens it, and a Lafayette collar and box-plaited sleeves complete the garment.

There are shown two views of the jacket-blouse shaped by pattern No. 9539, in seven sizes for ladies from thirty to forty-two inches, bust measure, price 1s. or 25 cents. One view illustrates the garment made up with revers, the other without. Provision is made in the pattern for practical variations in the method of closing. Ruby velvet and chinchilla fur are combined in one instance and blue cloth with Astrakhan and braid for decoration are shown in the other, a fancy belt being worn with both styles.

A remarkably stylish Russian blouse-coat made of myrtle-green cloth and decorated with braid is shaped by pattern No. 9516, in seven sizes for ladies from thirty to forty-two inches, bust measure, and costing 1s. 3d. or 30 cents. The fronts lap widely and the closing is made at the left side in true Russian style. A circular peplum, Lafayette

completes the neck.

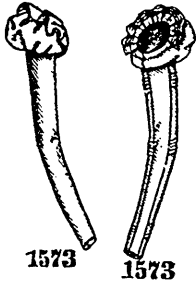
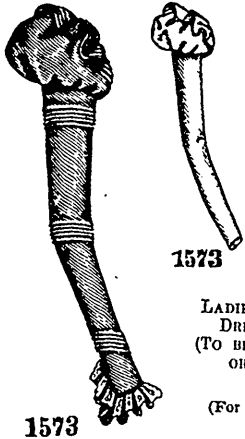
A double-breasted Russian coat with circular side-skirts is shaped by pattern No. 9506, in seven sizes for ladies from thirty to forty-two inches, bust measure, price 1s. 3d. or 30 cents. Whipcord is the material pictured in the coat; the revers and collar are of fur and braid and buttons fancifully arranged form the decoration. This mode is eminently well suited to the heavy, fleece-lined coatings and durable chevrons of warm weight and weave. For very dressy wear velvet, corded



1551
LADIES' TWO-SEAM DRESS SLEEVE, HAVING THE UPPER PART DRAPED IN A SMALL PUFF AT THE TOP.
(For Description see Page 42.)

silk and plush may be chosen, with some fur for decoration. Less dressy coats are decorated with braid and buttons.

The coat shaped by pattern No. 9548, in seven sizes for ladies from thirty to forty-two inches, bust measure, price 1s. 3d. or 30 cents, is one of the popular three-quarter lengths, although the pattern makes provision for shorter lengths. A new shade of blue in the smooth-faced cloth is used for the garment and fur, ribbon and jet provide rich decoration. The fronts are crossed in surplice fashion below the bust and open above over a removable shield that is ornamented becomingly. The shawl collar of fur crosses with the fronts and is deep and round at the back. The two-seam sleeves are of stylish width, and finished with fur cuffs.



1573
LADIES' TWO-SEAM DRESS SLEEVE. (TO BE MADE WITH OR WITHOUT TUCKS)
(For Description see Page 42.)

A graceful Russian blouse-jacket with removable chemisette is made of green velvet and decorated with fur. Fancy ornaments at each side of the closing and a handsome belt. The fronts are turned back in lapels and shapely sleeves and a circular peplum are commendable features. The garment is shaped by pattern No. 9579, in seven sizes for ladies from thirty to forty-two inches, bust measure, price 1s. or 25 cents.

A Russian frock coat of brown cloth with vest of tau cloth all over braided, is shaped by pattern No. 9551, in nine sizes for ladies from thirty to forty-six inches, bust measure, price 1s. 3d. or 30 cents. Braid borders the revers, collar and cuffs, and adorns the belt. The coat may be made in three-quarter length or in shorter lengths, as preferred.

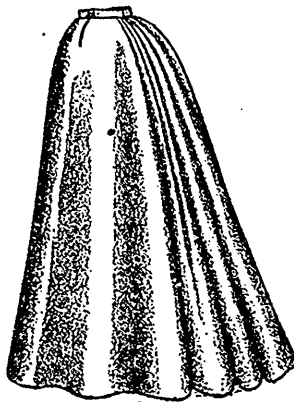
FASHIONABLE WAISTS.

(For Illustrations see Page 10.)

The adoption of the blouse-waist is universal but its diversity saves it from monotony. There may be a yoke, guimpe, vest or peplum attachment to the blouse or it may be trimmed simply or in all the elaboration of gold braid, sequins, embroidery, jet and spangles, yet it will be equally fascinating to maid or matron. Whether it be for day or evening wear, its pouch front or blouse droop will proclaim it a real or modified Russian style, in which case a belt of simple or elaborate make will be a necessary adjunct.

Excellent illustrations of current styles in waists are shown. The selection of colors and combinations must be made with a view to their suitability to the complexional type of the wearer, as well as to the occasion for which the mode is intended. With the single exception noted, each pattern mentioned costs 1s. or 25 cents.

A waist that invites a combination of colors and materials and is in remarkably good taste for street wear under a collar-



9582

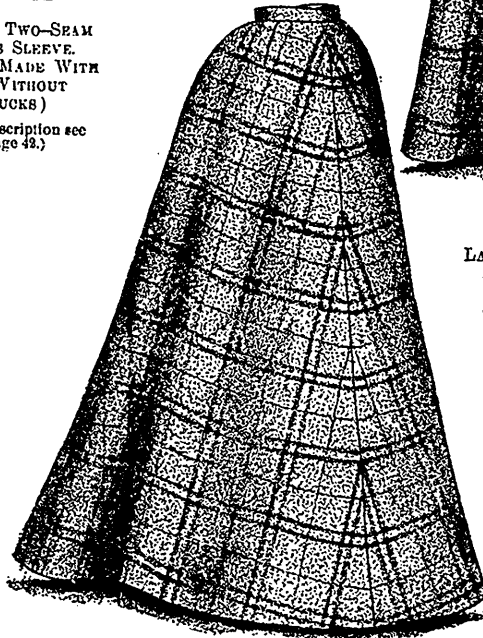


9582

Side-Back View.

LADIES' FOUR-PIECE SKIRT, HAVING CROSSLAP SIDES JOINED IN A CENTER-FRONT SEAM. (TO BE GATHERED OR PLAITED AT THE BACK.) SPECIALLY DESIRABLE FOR PLAIDS, STRIPES, ETC.

(For Description see Page 43.)



9582

Side-Front View.

ette of fur is shaped by pattern No. 9597, in seven sizes for ladies from thirty to forty-two inches, bust measure. Ecu cloth and green velvet are combined in the mode and silk cord ornaments and fancy gimp provide the decoration. The fronts separate all the way down to reveal a narrow vest of velvet that is shaped to form a shallow yoke at the top; at the waist the garment pouches all round over the belt, below which is a double circular peplum. The vest closes at the left side and the lining closes at the center of the front. Smooth, round caps stand out over the sleeves, which are formed to give a puff effect at the top.

Striped and plain silk is used with velvet for making this basque and a fancy belt and handsome gimp provide the decoration. The basque is shaped by pattern No.

9540, in nine sizes for ladies from thirty to forty-six inches, bust measure. The fronts open with a flare toward the shoulders over a full vest and are turned back in stylish revers. The vest pouches with the fronts in the approved way and a circular peplum, smooth sleeve-caps and stylishly shaped sleeves combine to form a pleasing mode, appropriate alike for silk, novelty goods and the standard weaves.

A Russian blouse-waist that invites a combination of fabrics is shaped by pattern No. 9585, in eight sizes for ladies from thirty to forty-four inches, bust measure. Blue canvas is associated with white cloth in the waist and Astrakhan and frog ornaments give the decorative finish. The fronts are shaped at the top to reveal a vest in round yoke outline and are lapped and closed at the left side in correct Russian style. The peplum and caps may be in square or round tabs, as preferred. A fancy belt encircles the waist.

A stylish basque with Russian pouch front is shaped by pattern No. 9344, in eight sizes for ladies from thirty to forty-four inches, bust measure, price 1s. 3d. or 30 cents. Blue serge and silk is the combination represented and braid and ribbon for the stock and belt contribute neat but unobtrusive decoration. The fronts pouch in the fashionable manner, and the closing is, like all the Russian styles, at the left side. A peplum lengthens the basque and the sleeve caps are unusually stylish, being draped on the shoulders to fall in jabots.

A basque-waist of sapphire-blue velvet, with vest of cream-white silk, has fur and appliqué trimming for decoration and is shaped by pattern No. 9584, in nine sizes for ladies from thirty to forty-six inches, bust measure. The fronts and vest are double shirred at the bottom so as to pouch in the up-to-date way and a circular peplum flares prettily at the center of the front below the belt, which is of French enamel. Sleeve caps that separate in points on the shoulders are bordered with fur, like the collar and free edges of the basque.

The baby waist, a popular style for evening wear, is shaped by pattern No. 9560, in eight sizes for ladies from thirty to forty-four inches, bust measure. White chiffon over Nile-green silk is represented in the waist and lace insertion, lace edging and ribbon supply the decoration. A square yoke appears above the full backs and full fronts and the full fronts may be drawn tight over the lining or they may be slightly pouched in the fashionable manner. The simplicity of the waist, its youthful effect and good style render it a popular mode for all the gauzy evening fabrics.

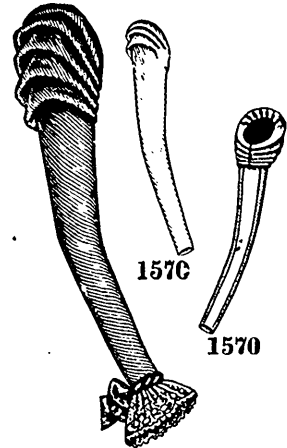
A basque that is highly commended for plaids, checks and patterned goods is shaped by pattern No. 9575, in eight sizes for ladies from thirty to forty-four inches, bust measure. The basque may be made bias or straight, plaid silk being here pictured, with ribbon and lace edging for decoration. A box-plait conceals the closing, and a similar plait is formed in each front between clusters of tiny tucks that extend almost to the bust; at the waist is the

approved droop. The mode is appropriate for silk or wool goods, plain or figured.

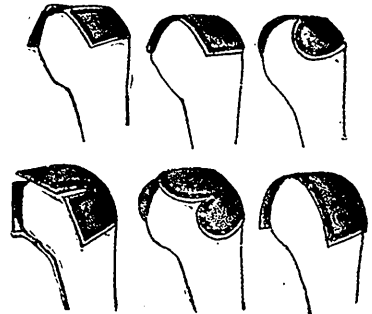
A beautiful pouched evening waist is shaped by pattern No. 9577, in seven sizes for ladies from thirty to forty-two inches, bust measure. Figured silk and chiffon are tastefully associated and ribbon, fur and flowers provide the ornamentation. A charming effect is given by the deep frill of chiffon which falls below the square-shaped neck across the front and back and below the short puff sleeves. The blouse droop at the waist is not too pronounced and the sleeves are trimmed to accord with the neck. For the host of gauzy evening textures in delicate hues the mode is charming, and it may be copied in silk, velvet or a union of both.

Plain and figured *crêpe de Chine* form the combination pictured in the charming waist shaped by pattern No. 9574, in eight sizes for ladies from thirty to forty-four inches, bust measure. The full center-front pouches over the ribbon belt and the side-fronts have graceful fullness but are drawn down tight. The three full, lace-trimmed frills that form the sleeves are especially pleasing and stylish in effect when sheer, soft textures are used. Any admired color in silk, velvet or the gauzy or crêpy fabrics may be selected for the development of the mode.

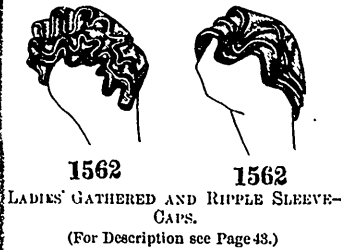
Figured and plain silk and velvet are associated in this blouse-basque and velvet is used for the sleeve caps, while ribbon and knife-plaitings of the plain silk provide the decorative finish. Side-fronts open all the way down over a full vest that is tucked in a novel way. The closing is made at the left side and a peplum and gathered sleeve-caps are stylish features. The basque is shaped by pattern No. 9555, in seven sizes for ladies from thirty to forty-two inches, bust measure.



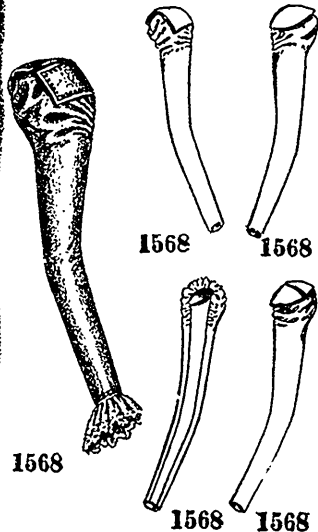
LADIES' TWO-SEAM DRESS SLEEVE. (TO HAVE FIVE OR FEWER FOLDS AT THE TOP.) (For Description see Page 41.)



LADIES' PLAIN AND TAB SLEEVE-CAPS. (For Description see Page 41.)



LADIES' GATHERED AND RIPLE SLEEVE-CAPS. (For Description see Page 43.)



LADIES' TWO-SEAM DRESS SLEEVE, WITH A CAP (THAT MAY BE SQUARE OR ROUND OR IN TABS). (For Description see Page 43.)

NOVELTIES IN SLEEVES.

(For Illustrations see Page 11.)

Ornamental devices are not wanting to make the sleeve an interesting feature of the bodice. Both in the design and by tasteful decoration is an artistic effect attained and the variety is well nigh endless. In all instances sleeves have a clinging effect from the wrist to well above the elbow and even when in mousquetaire style the arm is clearly defined nearly to the top. Breadth at the top is essential to a stylish effect and is given by frills, puffs or fullness that is considered in the shaping. Approved shapes of sleeves for waists and coats are shown on our page of illustrations, and the trimmings, illustrating the latest ideas, are calculated to satisfy the most exacting demands.

The patterns are cut in seven sizes for ladies from ten to sixteen inches, arm measure, and each costs 5d. or 10 cents.

A velvet sleeve formed at the top in downward-turning folds that may be five or less in number, is made by pattern No. 1670.

ing, and a similar plait is formed in each front between clusters of tiny tucks that extend almost to the bust; at the waist is the

Two rows of heavy lace insertion above a wrist frill of fine lace edging form the decoration.

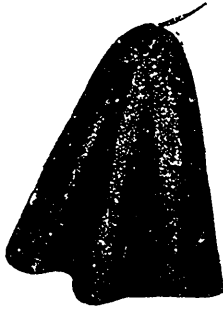
Pattern No. 1564 is followed in making the Amy Robsart sleeve of figured and plain silk, a puff appearing between straps in which the sleeve is shaped at the top being of the plain silk. The wrist is fancifully shaped and is trimmed with a frill of edging.



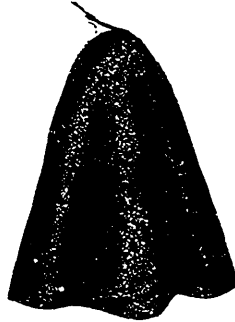
1563

LADIES' FANCY SLEEVE-CAPS.
(For Description see Page 44.)

Jet bead-gimp and a wrist frill of embroidered chiffon constitute the dainty trimming of a sleeve made of violet velvet by pattern No. 1568. The sleeve is formed at the top in a puff which upholds an epaulette cap that



1542



1542

LADIES' CIRCULAR BELL-SLEEVES, PLAIN AND SLIGHTLY GATHERED AT THE TOP. (FOR COATS WRAPS, ETC.)
(For Description see Page 45.)

is here shaped in square tabs but may be plain in square or round outline.

Pattern No. 1549 provides for two effects, the difference being made by using or omitting a mousquetaire portion formed in three frills at the outside of the arm. Three frill caps give becoming breadth. The sleeve is shown made up without the mousquetaire portion in striped silk with plain silk caps edged with lace. Made in mousquetaire style, it is of Liberty satin, with knife-plaitings of self on the caps and a wrist frill of lace.

A tucked sleeve of velvet is gathered at the top to form a puff below which the tucks are made in groups. The wrist is in Venetian style trimmed with a lace frill, but it may be plain or finished with a fancy cuff that is provided by pattern No. 1545.

An exceedingly graceful sleeve may be made of figured silk by pattern No. 1373. It is smooth on the forearm but wrinkled in mousquetaire style above, while at the top is formed a small butterfly puff. The wrist is scalloped and trimmed with lace.

A sleeve made of velours is shaped in tabs at the wrist and draped in a small puff at the top. The tabs are edged with jet gimp and fall upon a lace frill. Pattern No. 1551 is used in the shaping.

A sleeve for a dressy bodice of satin is cut by pattern No. 1573. It has a frill cap and a puff at the top and is formed below in groups of tucks. Gimp is placed above each group and also edges the cap, and a frill of lace at the wrist is continued along the edges of an opening at the back of the arm, with pleasing effect.

A butterfly puff formed at the top is the distinguishing feature of the sleeve made according to pattern No. 1569. The material is gray cashmere and the decoration consists of two bands of

black lace insertion applied in points below the drapery and a narrow knife-plaiting at the wrist.

Five box-plaits dispose of the fulness in a plain two-seam sleeve made of serge and trimmed at the wrist with braiding. Pattern No. 1515 provides the design.

Three tucks are made in the top of a leg-o'-mutton dress-sleeve made of striped novelty goods and trimmed at the wrist, which is in Venetian shape, with a frill of lace. The pattern, No. 1517, also provides that the wrist may be plain or finished with a fancy cuff.

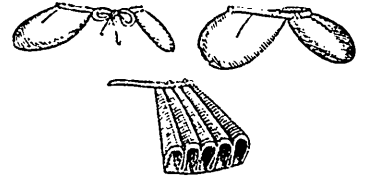
A shapely one-seam sleeve for coats, jackets, etc., is shaped by pattern No. 1544. It is made of fine broadcloth and elaborately decorated with braid. The top is laid in five box-plaits.

A sleeve laid in three box-plaits at the top represents pattern No. 1448. It is made of whipcord and decorated with braid. Any coating may be used and the decoration will accord with that of the coat or the jacket.

A fanciful dress sleeve of *peau de soie* gains a long effect from the prettily curved wrist, which, however, may be plain. The sleeve is formed in a puff that sustains a many-pointed velvet cap trimmed with insertion and edging to match the wrist. Pattern No. 1520 is used for it. The effect of the sleeve without the cap and with the wrist plain is also shown, the material in this instance being heliotrope satin, with black velvet ribbon for garniture.

A gathered two-seam sleeve for jackets, coats, etc., is made of fancy coating trimmed with a narrow band of Astrakhan arranged in round-cuff outline. The pattern is No. 1557.

Chinchilla is pictured in a sleeve for coats, etc., made by pattern No. 1544. Three rows of braid are arranged in points at the top, while the wrist is finished with two rows of stitching. The sleeve is shaped by an inside and outside seam and is gathered in this instance, but it may be box-plaited, the effect being shown elsewhere on the page, where the material is cloth braided from wrist to elbow.



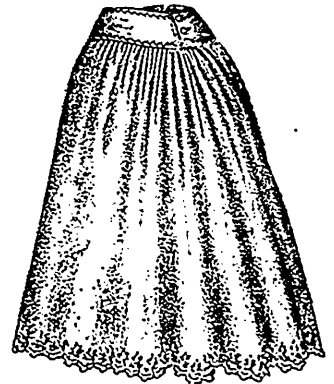
1572

LADIES' SEPARATE BUSTLE AND HIP PADS.
(For Description see Page 45.)



1571

LADIES' BUSTLE AND HIP PADS IN ONE.
(For Description see Page 46.)



1554

LADIES' SHORT PETTICOAT, HAVING A SHALLOW YOKE AND A FULL SKIRT, WITH STRAIGHT LOWER EDGE FOR HEM-STITCHING, EMBROIDERY ETC.
(For Description see Page 46.)

A SPECIAL AND EXTRAORDINARY OFFER.—Send TWENTY-FIVE CENTS for a SPECIMEN COPY of THE GRAND ALBUM OF METROPOLITAN FASHIONS and receive in addition to the book—the finest example of fashion work in colors ever published—a circular acquainting you with a Special and Extraordinary Offer we are now making to Purchasers of Single Copies.

THE BUTTERICK PUBLISHING CO. [LIMITED].

Styles for Misses and Girls.

FIGURE
No. 67 G.—
MISSES'
RUSSIAN
LONG COAT
(For Illustration see this Page.)

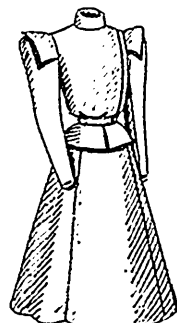
FIGURE
No. 67 G.—
This illustrates a Misses' coat. The pattern, which is No. 9547 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown differently made up on page 56.

This long coat is a smart Rus-

MISSES' RUSSIAN BLOUSE COSTUME, WITH FIVE-GORED SKIRT HAVING FAN BACK. (TO BE MADE WITH THE CAPS, PEPLUM AND OVERLAPPING FRONT PLAIN OR IN TABS.)
(For Illustrations see this Page.)

No. 9567.—Another view of this costume is given at figure No. 69 G in this magazine.

A smart blouse costume in Russian style is here illustrated made of dark-blue broadcloth. A fitted lining, closed at the center of the front, supports the blouse, which has a seamless back that is smooth at the top but has fullness at the bottom drawn down tight and well to the center by gathers at the waist. The wide right front overlaps the narrow left front and the closing is made invisibly at the left side in Russian style, the overlapping edge being shaped in square tabs. The fronts are smooth at the top, but have fullness at the bottom taken up in gathers at the waist, the gathers being tacked to the lining so as to make the fronts pouch over becomingly. A peplum shaped in square tabs and having slight fullness taken up in gathers at the center of the back is sewed to the blouse under an applied belt that closes at the left side. A standing collar completes the neck. Caps shaped in square tabs fall over the tops of the gathered two-seam sleeves, which puff out stylishly and are made over coat-shaped linings. Narrow black soutache braid is fancifully ap-



9567



FIGURE No. 67 G.—This illustrates Misses' RUSSIAN LONG COAT.—The pattern is No. 9547, price 1s. 3d. or 30 cents.
(For Description see this Page.)



9567

Front View.



9567

Back View.

MISSES' RUSSIAN BLOUSE COSTUME, WITH FIVE-GORED SKIRT HAVING FAN BACK. (TO BE MADE WITH THE CAPS, PEPLUM AND OVERLAPPING FRONT PLAIN OR IN TABS.)
(For Description see this Page.)

sian style made of plush and fur. Coat-laps are formed below the center seam of the back, and wide circular side-skirts, which are joined on in front of the side-back seams, hang in pretty ripples below the hips. The fitting is close at the back and sides, but the fronts pouch gracefully over a handsome leather belt. A collarette, that is deep and pointed at the back and has narrow ends reaching to the belt and pouching like the fronts, is of the fur to match the high storm collar. Bands of the fur trim the front edges of the side skirts, with pleasing effect. If preferred, the coat may be made with revers instead of the collarette. The two-seam sleeves are box-plaited at the top.

The coat may be suitably developed in velvet, plain or fancy coating, Atrakhian cloth, etc., with any variety of fur or with a fancy decoration of braid. The velvet toque is tastefully adorned with ostrich plumes.

plied on the wrist, belt and collar and along the edges of all the tabs. The caps, peplum and overlapping front may be plain



FIGURE No. 68 G.—This illustrates MISSES' EMPIRE PARTY DRESS.—The pattern is No. 1548, price 1s. 3d. or 30 cents.
(For Description see this Page.)

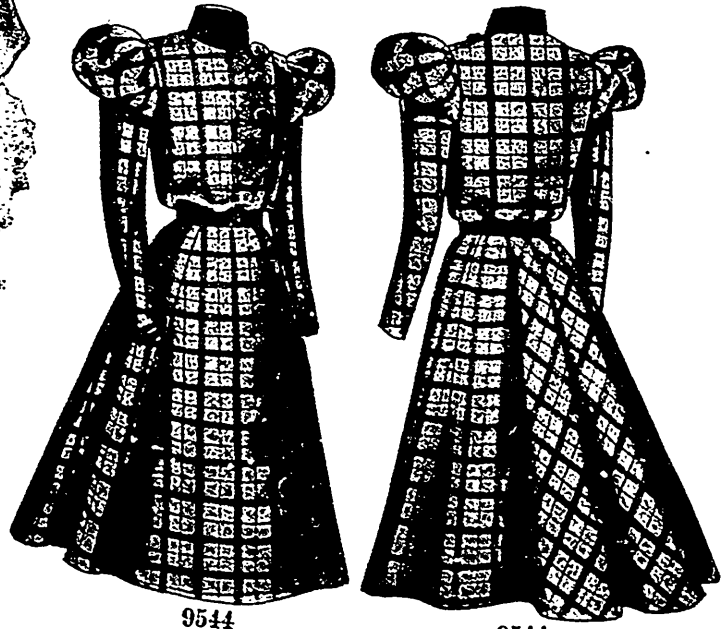
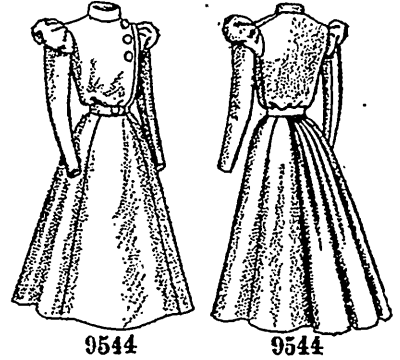
FIGURE No. 68 G.—MISSES' EMPIRE PARTY DRESS.
(For Illustration see this Page.)

FIGURE No. 68 G.—This represents a Misses' dress. The pattern, which is No. 1548 and costs 1s. 3d. or 30 cents, is in nine sizes for misses from eight to sixteen years of age, and is differently pictured else, here in this magazine.

There is a quaint charm about this Empire dress, which is here shown made of Liberty silk, trimmed with a ribbon belt that is tied in long loops and ends at the left side of the front, and two deep accordion-plaited frills of the silk arranged in Bertha fashion about the low round neck. The perfectly plain, short body is closed at the front and to it is joined the full, gathered skirt. The short Empire puff sleeves are exceedingly pretty. A square or high neck and long sleeves could be arranged and a smooth Bertha of fancy shape is included in the pattern to be used with a square or high neck.

In this party dress for misses simplicity is the keynote. Soft, pliable silk or wool textures in delicate evening tints or neutral shades are the most tasteful selections and a ribbon about the waist and lace bands on the Bertha will provide sufficient decoration.

MISSES' RUSSIAN BLOUSE COSTUME, WITH FIVE-GORED SKIRT THAT MAY BE GATHERED OR BOX-PLAIED AT THE BACK.
(For Illustrations see this Page.)
No. 9544.—
This is an at-



9544
Front View.

9544
Back View.

MISSES' RUSSIAN BLOUSE COSTUME, WITH FIVE-GORED SKIRT THAT MAY BE GATHERED OR BOX-PLAIED AT THE BACK.

(For Description see this Page.)

instead of in tabs as in this instance, if the simpler effect thus secured is preferred.

The skirt comprises five gores and displays the stylish fan back, three flaring backward-turning plaits being arranged at each side of the placket. The skirt flares in the way now approved toward the bottom, where it measures a little more than three yards and an eighth round in the middle sizes.

Drap d'été, poplin, serge, cashmere, mohair and silk-and-wool novelty goods will make up suitably by this mode and braid, gimp, narrow velvet ribbon and appliqué trimming may be satisfactorily used for a completion. The decoration may be arranged vertically or in encircling rows.

We have pattern No. 9567 in five sizes for misses from twelve to sixteen years old. To make the costume for a miss of twelve years, requires three yards and seven-eighths of material forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

tractive although simple Russian blouse costume, for which plaid serge was here chosen in combination with velvet. The

blouse is mounted on a fitted lining closed at the center of the front; it is smooth at the top both back and front and there is just enough gathered fulness at the waist to permit the fashionable all-round droop over the belt. The right front laps to the left side in Russian style and a velvet lap that is narrowest at the bottom extends from beneath the overlapping front edge with novel effect. The closing is made invisibly and three large ornamental buttons are placed at the top. A similar button ornaments the belt. Short puffs are placed on the coat-shaped sleeves and the inside seams of the sleeves are discontinued a short distance from the wrist, a row of small buttons on one edge providing a pretty finish. The standing collar closes at the left side.

The five-gored skirt may be gathered at the back or laid in two box-plaits that expand gradually toward the lower edge, which measures three yards in the middle sizes. It is finished with a belt.

The costume will make up attractively in either plain or fancy wool goods or in silk. Plaids are much liked for misses' dresses and poplin is a favored material, cheviot also being a good choice.

We have pattern No. 9544 in seven sizes for misses from ten to sixteen years old. To make the costume for a miss of twelve years, requires four yards and a fourth of material forty-four inches wide, with seven-eighths of a yard of velvet twenty inches wide for the lap, collar and blouse belt. Price of pattern, 1s. 3d. or 30 cents.

MISSES' RUSSIAN BLOUSE COSTUME WITH FIVE-GORED SKIRT.

(For Illustrations see Page 54.)

No. 957. —This costume is an attractive Russian style; it is shown made of tan camel's-hair and green velvet and decorated with Astrakhan binding and fancy buttons. The Russian blouse is arranged on a fitted lining that is closed at the center of the front. The back is smooth at the top and the fronts are shaped low in fancy outline to display a velvet yoke that is sewed to the lining at the right side and secured with hooks and loops at the other side. The right front laps to the left side in Russian style and the closing is made invisibly. Shirrings collect the fulness at the waist and are tacked to the lining so as to make the blouse pouch all round; and a circular peplum in two sections that flare at the front and back is finished with a belt and may be worn or not. Caps composed of two tabs stand out over the tops of the two-seam sleeves, which are gathered at the top and mounted on coat-shaped linings. The standing collar closes at the left side.

The five-gored skirt is gathered at the back and spreads toward the bottom, where it measures three yards and a fourth in the middle sizes. The costume is adaptable to general or dressy wear, as it may be made up elaborately in a combination of velvet and novelty wool goods decorated with fur, or developed simply in cheviot, serge or Scotch or English mixtures, with a braid decoration.

We have pattern No. 9578 in five sizes for misses from twelve to sixteen years old. For a miss of twelve years, the costume needs three yards and a fourth of cloth fifty inches wide, with three-eighths of a yard of velvet twenty inches wide. Price of pattern, 1s. 3d. or 30 cents.

We have pattern No. 9578 in five sizes for misses from twelve to sixteen years old. For a miss of twelve years, the costume needs three yards and a fourth of cloth fifty inches wide, with three-eighths of a yard of velvet twenty inches wide. Price of pattern, 1s. 3d. or 30 cents.

We have pattern No. 9578 in five sizes for misses from twelve to sixteen years old. For a miss of twelve years, the costume needs three yards and a fourth of cloth fifty inches wide, with three-eighths of a yard of velvet twenty inches wide. Price of pattern, 1s. 3d. or 30 cents.

GIRLS' RUSSIAN BLOUSE COSTUME, WITH FOUR-GORED SKIRT.

(For Illustrations see Page 54.)

No. 9553. —This costume is shown made of other material at figure No. 72 G in this magazine.

The costume is in Russian style and is here illustrated made of cloth. The blouse is made over a lining fitted by single bust darts and shoulder and under-arm seams and closed at the center of the front. It is shaped by shoulder and under-arm seams and is smooth at the top, but has fulness collected in gathers all round at the waist, the gathers being tacked to the lining so as to make the blouse droop in the fashionable way. The left front is narrow and the right front laps to the left side in Russian style and closes with three large button-holes and buttons. A pretty peplum that is gathered at the upper edge is joined to the lower edge of the blouse and its ends flare slightly at the center of the front. An applied belt

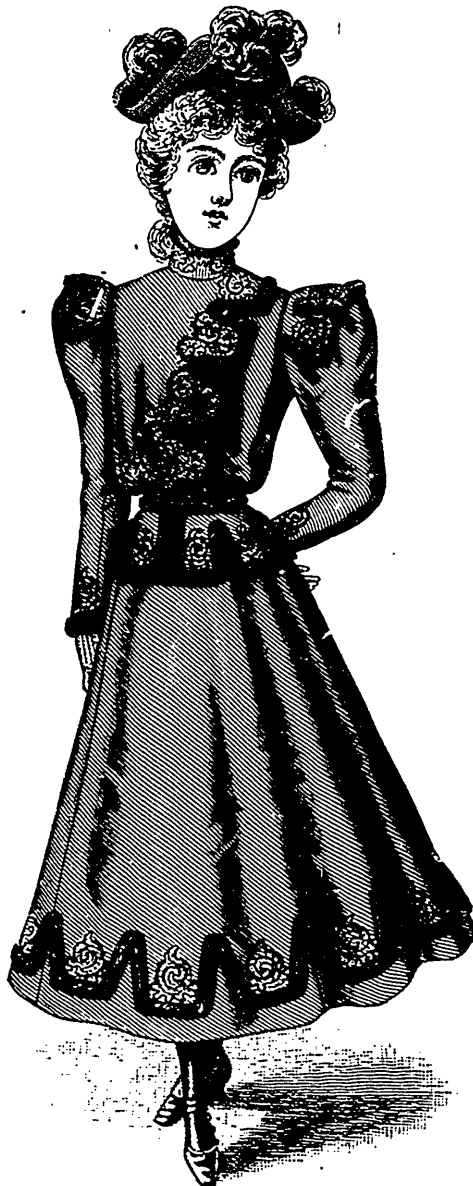


FIGURE No. 69 G.—This illustrates MISSES' AFTERNOON COSTUME.

—The pattern is No. 9567, price 1s. 3d. or 30 cents.

(For Description see this Page.)

FIGURE No. 69 G.—MISSES' AFTERNOON COSTUME.

(For Illustration see this Page.)

FIGURE No. 69 G.—This represents a Misses' costume. The pattern, which is No. 9567 and costs 1s. 3d. or 30 cents, is in five sizes for misses from twelve to sixteen years of age, and may be seen again on page 51.

The costume is a charming Russian style. It is here shown made up in green lady's-cloth and elaborately decorated with heavier fur and a braiding of brown soutache. The blouse closes at the left side in correct Russian style and the front pouches softly, while the back, which has slight fulness in the lower part, is drawn down tight. A peplum having slight fulness in the back is shaped in square tabs, and the overlapping edge of the front and the pretty epaulette caps standing out on the two-seam sleeves are also in tabs. The close standing collar fastens at the left side.

The five-gored skirt is fan-plaited at the back and a harmonizing effect is produced by the decoration arranged to outline tabs.

A very handsome costume could be copied from this in gray or violet velvet, cloth or satin-finished cashmere, with silk braid, lace bands or fur for garniture. Cheviot would make an admirable school dress.

The hat is a fancy shape in felt adorned with feathers.

arm seams and is smooth at the top, but has fulness collected in gathers all round at the waist, the gathers being tacked to the lining so as to make the blouse droop in the fashionable way. The left front is narrow and the right front laps to the left side in Russian style and closes with three large button-holes and buttons. A pretty peplum that is gathered at the upper edge is joined to the lower edge of the blouse and its ends flare slightly at the center of the front. An applied belt

is covered by a ribbon and closed at the left side. A ribbon is drawn about the standing collar and bowed where the ends of the collar meet. The one-seam sleeves are gathered at the top and bottom and completed with roll-over cuffs.

The skirt comprises three gores and a straight back-breadth. The front-gore is smooth, but the side-gores ripple slightly below the hips, and the back-breadth is gathered. The skirt is finished with a belt.

This is an admirable mode for making up dresses for school wear. *Dray d'été*, mohair, poplin, cashmere, camel's-hair and fine flannel may be selected.

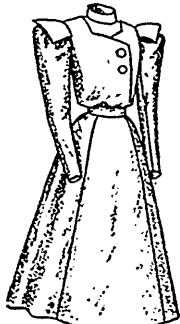
We have pattern No. 9553 in eight sizes for girls from five to twelve years old. For a girl of eight years, the costume requires two yards and a half of goods forty-four inches wide. Price of pattern, 1s. or 25 cents.

are trimmed at the wrists with a knife-plaiting of silk. The skirt is joined to the body and consists of a front-gore, a gore

GIRLS' BLOUSE DRESS, WITH FOUR-GORED SKIRT.

(For Illustrations see Page 53.)

No. 9543.—By referring to figure No. 74 G in this magazine, another view of this blouse dress may be obtained.



9578

Fancy dress goods and plain silk are here united in the dress, the silk being tucked for the square yoke forming the upper part of the blouse body. The yoke is shaped by shoulder seams and is revealed in Pompadour outline by a pretty Bertha that is triple-pointed at the front and back. The blouse front and blouse backs are gathered at the top and bottom and tacked to the fitted lining to droop all round in blouse style. The closing is made at the back. A knife-plaiting of silk trims



9553

Front View.



9553

Back View.

GIRLS' RUSSIAN BLOUSE COSTUME, WITH FOUR-GORED SKIRT.

(For Description see Page 53.)

at each side and a back-breadth that is drawn by gathers. The dress will be very dainty if made up in soft novelty goods, with the yoke of tucked crêpe de Chine and the Bertha of velvet. More simple frocks will be of cashmere, poplin, cheviot or serge.

We have pattern No. 9543 in nine sizes for girls from four to twelve years old. To make the dress for a girl of nine years, will require two yards and three-fourths of goods forty-four inches wide, with a yard and an eighth of silk twenty inches wide for the yoke and to trim. Price of pattern, 1s. or 25 cents.



9578

Front View.



9578

Back View.

MISSSES' RUSSIAN BLOUSE COSTUME, WITH FIVE-GORED SKIRT.

(For Description see Page 53.)

GIRLS' DRESS, HAVING A BLOUSE-WAIST WITH BOLEROS AND A FOUR-GORED SKIRT.

(For Illustrations see Page 53.)

No. 9557.—A very becoming little dress is here portrayed made of golden-brown serge and scarlet silk. The blouse-waist is made over a lining fitted by single bust darts and under-arm and shoulder seams and is closed at the back. The blouse front and blouse backs are gathered across the center at the neck and all round at the bottom, the gathers at the bottom being tacked to the lining so as to make the blouse pouch over in the fashionable way. A box-plait is applied on the center of the front and ornamented with three tiny gilt studs or buttons; and jaunty boleros that are shaped by shoulder and under-arm seams round away prettily from the neck at the front and back. At the neck is a standing collar. Pretty sleeve-caps shaped in two scollops extend out on the two-seam sleeves, which are gathered at the top and completed with cuffs having rounding back corners. A row of fancy braid borders the boleros, the collar, sleeve caps and cuffs. The four-gored skirt has a smooth front-gore and falls in ripples at the sides below the hips. It is gathered at the back, where it falls in

the Bertha, and a similar plaiting rises from the standing collar. The sleeves are in coat shape with puffs at the top: they

pretty, soft folds, and is joined to the waist. Zibeline, cashmere, poplin, mohair and *dray d'été* combined

with silk will be pretty materials from which to make this dress and braid, gimp, narrow black or colored satin or velvet rib-

ripples all round below. It has a sweep of about two yards and a half in the middle sizes. The ends of the cape meet at the center of the front, where the closing is made invisibly. The neck may be completed with a turn-down collar which has slightly flaring ends or with a high Lafayette collar that consists of four joined sections and flares and rolls softly.

This cape is appropriate for plush, fur, velvet, etc. Broadcloth, box cloth, beaver, kersey and melton trimmed with braid and bands of fur will de-



9543

Front View.



9543



9543

Back View.]

GIRLS' BLOUSE-DRESS, WITH FOUR-GORED SKIRT.

(For Description see Page 54.)

bon and colored appliqué trimming will be effective upon it.

We have pattern No. 9537 in nine sizes for girls from four to twelve years old. For a girl of eight, the dress requires two yards and a fourth of brown serge forty inches wide, with a yard and three-fourths of scarlet silk twenty inches wide. Price of pattern, 1s. or 25 cents.

FIGURE No. 70 G.—MISSES' CIRCULAR CAPE.

(For Illustration see this Page.)

FIGURE No. 70 G.—This illustrates a Misses' cape. The pattern, which is No. 9573 and costs 7d. or 15 cents, is in five sizes for misses from eight to sixteen years old, and is differently portrayed on page 56.

The newest style of circular cape for a miss is here represented made of plush and trimmed with beaver fur. The cape is smooth at the neck and on the shoulders but hangs in ripples all about the figure below. The Lafayette collar flares stylishly and the cape is closed with hooks and loops and a stylish fur-and-cord frog.

Misses' capes are frequently made of cloth elaborated with black silk passementerie or braiding or simply bound with fur of any admired sort. Velvet is, perhaps, more popular and a lining of silk is essential to a dressy effect.

The felt hat is trimmed with ostrich tips and wings.



FIGURE No. 70 G.—This illustrates MISSES' CIRCULAR CAPE.—The pattern is No. 9573, price 7d. or 15 cents.

(For Description see this Page.)



9557

Front View.



9557

Back View.

GIRLS' DRESS, HAVING A BLOUSE-WAIST WITH BOLEROS AND A FOUR-GORED SKIRT.

(For Description see Page 54.)

MISSES' CIRCULAR CAPE (TO BE MADE WITH A LAFAYETTE COLLAR OR WITH A TURN-DOWN MILITARY COLLAR) FOR FUR, PLUSH, VELVET, ETC.

(For Illustrations see Page 56.)

No. 9573.—This cape is again represented at figure No. 70 G in this number of THE DELINEATOR.

A stylish cape is here illustrated made of Astrakhan. It is circular in shape and fits smoothly at the neck and on the shoulders and falls in

velop the garment satisfactorily.

We have pattern No. 9573 in five sizes for misses from eight to sixteen years old. For a miss of twelve years, the cape will require seven-eighths of a yard of goods fifty-four inches wide. Price of pattern, 7d. or 15 cents.

MISSES' RUSSIAN LONG COAT.

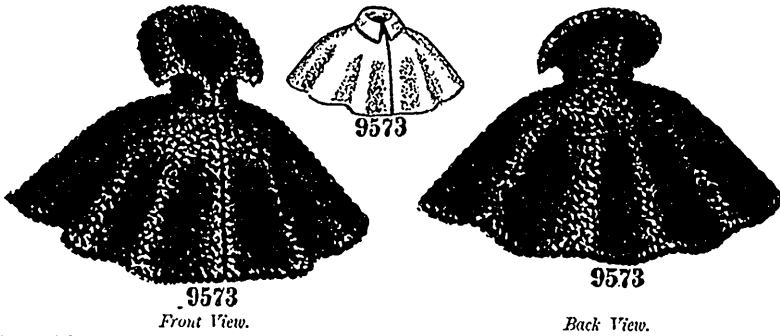
(TO BE MADE WITH A PERMANENT OR REMOVABLE COLLARETTE OR WITH A STORM COLLAR AND REVERS.)

(For Illustrations see Page 56.)

No. 9547.—Another view of this coat is given at figure No. 67 G in this number of THE DELINEATOR.

The handsome long coat here illustrated made of velvet and fur is in Russian style. It is closely fitted at the sides and back by under-arm and side-back gores, and a curving center seam that terminates at the top of coat-laps. At the front and sides the coat is lengthened by circular skirt-portions that

ter seam that terminates at the top of coat-laps. At the front and sides the coat is lengthened by circular skirt-portions that



MISSES' CIRCULAR CAPE. (TO BE MADE WITH A LAFAYETTE COLLAR OR WITH A TURN-DOWN MILITARY COLLAR.) FOR FUR, PLUSH, VELVET, ETC.
(For Description see Page 55.)

ripple gracefully below the hips and are fur-trimmed at their front edges. The fronts are gathered at the bottom and tacked to an applied belt to pouch over a satin ribbon belt that is tied in a bow at the left side of the front. The coat may be made with a handsome collarette that is deep and pointed at the back and extended in tapering ends below the bust to pouch over with the fronts, or with revers that are broad at the top and pouch over with the fronts, or without either the collarette or revers, as desired. The collarette may be made permanent or removable, as preferred. A high storm collar in Medici style is at the neck. The two-seam sleeves are arranged in five box-plaits at the top and finished plainly at the wrist.

Broadcloth, diagonal, kersey, melton and fancy coating will be selected for a coat of this style and braid, gimp and fur band may be used for decoration. We have pattern No. 9547 in seven sizes for misses from ten to sixteen years old. For a miss of twelve years, the coat, except the collarette, calls for three yards of goods fifty-four inches wide. The collarette needs three-fourths of a yard of material thirty-six or more inches wide. Price of pattern, 1s. 3d. or 30 cents.

FIGURE No. 71 G.—MISSES' COVERT COAT.

(For Illustration see Page 57.)

FIGURE No. 71 G.—This represents a Misses' coat or jacket. The pattern, which is No. 9542 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 57.

Castor cloth is here pictured in this up-to-date covert coat, which is finished in tailor style with machine-stitching and shows an inlay of dark-brown velvet on its stylish rolling collar. The coat is close-fitting at the back, which shows coat-laps and coat-plaits, and the regulation loose fronts are closed with a fly below moderate-sized lapels in which they are reversed by the rolling collar. Side pockets and a convenient change-pocket are inserted in the fronts, and square-cornered laps cover their openings. The two-seam sleeves are box-plaited at the top and display fashionable lines.

The covert coat, always a popular style, is made of plain or mixed coating in brown, gray, dark-blue, dark-green and the dark-reds that are worn this season. The finish is always simple. A coat of royal-blue melton, which is stylish and becoming to youthful wearers, may have the collar and lapels or only the collar inlaid with black velvet. Machine-stitching may provide the finish.

The toque is made of velvet and silk and adorned with plumes.

coat-plaits are arranged in true coat style. Pocket-laps cover openings to side pockets and a change pocket. The two-seam sleeves are arranged in five box-plaits at the top.

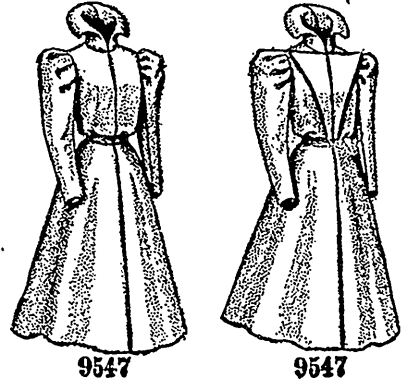
Covert

MISSES' COVERT COAT OR JACKET.

(For Illustrations see Page 57.)

No. 9542.—At figure No. 71 G in this magazine this coat may be seen differently made up.

This up-to-date covert coat is here shown made of fawn broadcloth, with the collar inlaid with brown velvet and a tailor finish of machine-stitching. The regulation loose fronts are closed with a fly below lapels that extend in points beyond the ends of the rolling coat-collar. Under-arm and side-back gores and a curving center seam render the coat close-fitting at the sides and back and coat-laps and



MISSES' RUSSIAN LONG COAT. (TO BE MADE WITH A PERMANENT OR REMOVABLE COLLAR-ETTE OR WITH A STORM COLLAR AND REVERS.)

(For Description see Page 55.)

cloth, serge, Venetian cloth, etc., may be used for the coat. We have pattern No. 9542 in seven sizes for misses from

ten to sixteen years old. To make the jacket for a miss of twelve years, needs a yard and seven-eighths of goods fifty-four inches wide, with an eighth of a yard of velvet (cut bias) twenty inches wide for facing the collar. Price of pattern, 1s. or 25 cents.

MISSSES' REEFER COAT OR JACKET. (TO BE MADE WITH A STORM COLLAR OR A STANDING MILITARY COLLAR AND WITH OR WITHOUT THE FANCY SAILOR-COLLAR.)
(For Illustrations see this Page.)

No. 9587.—Cheviot was selected for the smart reefer coat or jacket here illustrated and fur was used for decoration. At the back and sides the coat is rendered close fitting by a center seam and side-back and under-arm gores, and coat-laps and coat-plaits are formed in true coat style. The loose reefer fronts lap and close in double-breasted style to the neck with button-holes and buttons. Square-cornered pocket-laps cover openings to side pockets in the fronts. A fancy

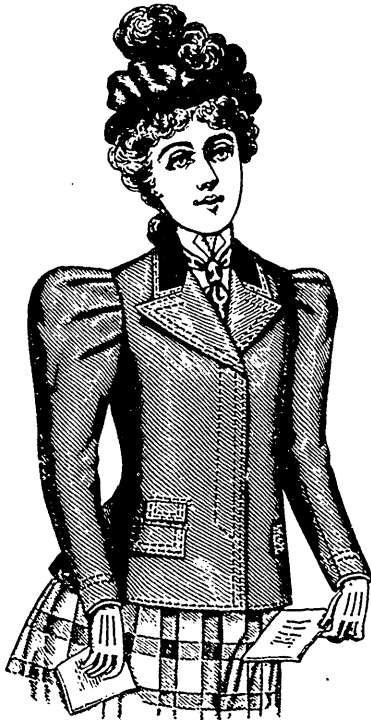


FIGURE No. 71 G.—This illustrates Misses' COVERT COAT.—The pattern is No. 9542, price 1s. or 25 cents.
(For Description see Page 56.)



9542

Front View.



9542

Back View.

MISSSES' COVERT COAT OR JACKET.

(For Description see Page 56.)

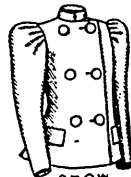
to sixteen years. To make the coat for a miss of twelve years, needs two yards and an eighth of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSSES' DOUBLE-BREADED RUSSIAN BLOUSE-COAT. (TO BE MADE IN ONE OF TWO LENGTHS AND WITH ONE OR TWO REVERS.)
(For Illustrations see Page 58.)

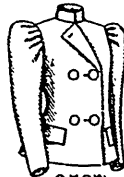
No. 9552.—This handsome coat is in Russian style and is portrayed developed in dark-blue broadcloth. Shoulder and under-arm seams join the smooth, seamless back to the fronts, and the body is gathered all round and finished with a belt, over which it pouches in the fashionable way. The fronts are lapped in double-breasted style and closed invisibly; and a large fancy button is placed for ornament at the bust and the belt. The right front or both fronts may be folded over in a revers at the top. A circular peplum that is laid in a box-plait at each side of the center seam may be in one of two lengths, both lengths being illustrated. The neck is completed with a Medici collar that flares and rolls softly all round in characteristic fashion. The two-seam sleeves are gathered at the top, where they puff out stylishly. The revers and collar are elaborately braided with soutache braid.

Melton, kersy, velvet, corduroy, diagonal or box cloth, may be used to construct a coat of this kind and gimp, passementerie, fur or feather trimming will be stylish.

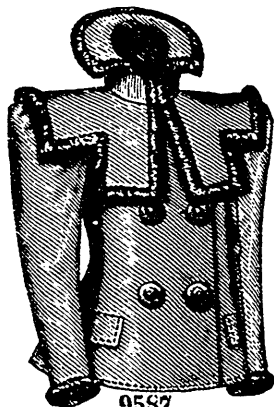
We have pattern 9552 in seven sizes for misses from ten to sixteen years old. To make the coat for a miss of twelve years, requires two yards and a half of material forty-four inches wide. Price of pattern, 10d. or 20 cents.



9587

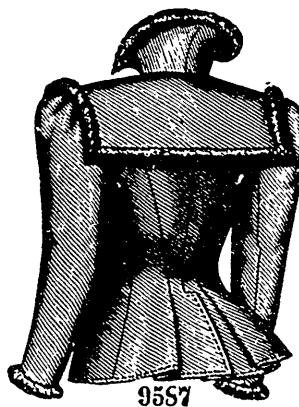


9587



9587

Front View.



9587

Back View.

MISSSES' REEFER COAT OR JACKET. (TO BE MADE WITH A STORM COLLAR OR A STANDING MILITARY COLLAR AND WITH OR WITHOUT THE FANCY SAILOR-COLLAR.)
(For Description see this Page.)

sailor-collar which falls deep and square at the back has square ends flaring from the throat and lies far out on the sleeves in epaulette effect at the front. The neck may be completed with a high storm collar in Medici style or with a standing military collar; and if the fancy collar is not desired, the overlapping front may be folded back in a revers at the top with stylish effect. The two-seam sleeves are gathered at the top.

Stylish jackets of this sort may be made of broadcloth, kersy, box cloth, melton and fancy coating, and plain or fancy braid and pearl buttons and machine-stitching will give a satisfactory finish.

We have pattern No. 9587 in seven sizes for misses from ten

costume. The pattern, which is No. 9553 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of

FIGURE No. 72 G.—GIRLS' RUSSIAN BLOUSE COSTUME.

(For Illustration see Page 58.)

FIGURE No. 72 G.—This illustrates a Girls' costume. The pattern, which is No. 9553 and costs 1s. or 25

age, and is shown in two views on page 54 of this magazine. This jaunty blouse costume in Russian style is here shown made of red cloth and trimmed with black Astrakhan. The blouse is quite simple and is closed at the left side in Russian style with fancy braid ornaments and olive buttons; it pouches all round over a leather belt that conceals the joining of a stylish peplum. A red ribbon stock surrounds the standing collar and roll-up cuffs complete the graceful sleeves, which are gathered at the top and bottom. The skirt is in four-gored style, gathered at the back and joined to a belt. The mode is an excellent one for school or general wear, being simply designed, but it may be made elaborate for dressy wear by the addition of lace bands, silk knife-plaitings, braiding, etc. Plain or fancy woollens may be used. The velvet hat is prettily trimmed with ostrich tips.

FIGURE No. 73 G.—GIRLS' LONG COAT.
(For Illustration see Page 59.)

FIGURE No. 73 G.—This illustrates a Girls' coat. The pattern, which is No. 9564 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and may be seen again on page 59. Distinctive features of this coat are the pointed cape-collar, which extends in epaulettes on the two-seam sleeves and in deep points on the fronts, and the curtain collar. The curtain collar falls in full folds to the lower edge of the body at the front and back. Both collars are prettily emphasized by the present combination of golden-brown cloth and royal-blue velvet, with a decoration of appliqué lace, braid and fur. At the neck is a rolling collar that has pointed ends flaring at the closing, which is made with buttons and button-holes at the center of the front. The skirt is plain in front and gathered at the back; it is joined to the body. The curtain collar could be of velvet and the remainder of cloth, or the entire coat could be of cloth and the pointed collar all-over braided.

The hat is a fancy shape in felt, with a velvet facing on the brim; it is gracefully trimmed with plumes and ribbon.



GIRLS' LONG COAT, WITH A POINTED CAPE-COLLAR, AND CURTAIN COLLAR. (THAT MAY BE OMITTED.)
(For Illustrations see Page 59.)

No. 9564.—At figure No. 73 G in this number of THE DELINEATOR this coat is shown differently developed. A charming novelty in long coats for lit-



9552
Front View.



9552
Back View.

MISSSES' DOUBLE-BREAFASTED RUSSIAN BLOUSE-COAT (TO BE MADE IN ONE OF TWO LENGTHS AND WITH ONE OR TWO REVERS.)
(For Description see Page 57.)

tle women is here illustrated made of dark-green broadcloth combined with velvet overlaid with point Venise lace. The

plain round body is fitted by shoulder and under-arm seams and closed with button-holes and buttons at the front. A gored circular skirt composed of three sections is joined to the lower edge of the body; it is smooth at the front, ripples slightly at the sides and is gathered at the back, where it hangs in soft folds. A novel adjunct of the coat is a curtain collar in three circular sections that extend to the lower edge of the body—one at each side of the closing and the other at the back; the sections are gathered at the top and hang in graceful flutes. Overlapping the curtain collar is a fancy cape-collar that is pointed at the front and back and extends out on the two-seam sleeves in epaulette effect. A turn-down collar with widely flaring ends is at the neck. The sleeves are gathered at the top and finished plainly at the wrist. The edges of the turn-down collar and curtain collar are ornamented with black soutache braiding. The curtain collar may be omitted. Charming coats like this may be made of cloth, silk, velvet, etc., combined with lace net and prettily trimmed with appliqué trimming, braid, gimp and fur. We have pattern No. 9564 in eight sizes for girls from five to twelve years old. To make the coat for a girl of eight years, requires two yards and a fourth of cloth fifty-four inches wide, with five-eighths of a yard of velvet twenty inches wide, and five-eighths of a yard of lace net twenty-seven inches wide to cover the cape-collar. Price of pattern, 1s. or 25 cents.



FIGURE No. 72 G.—This illustrates GIRLS' RUSSIAN BLOUSE COSTUME.—The pattern is No. 9553, price 1s. or 25 cents.
(For Description see Page 57.)

GIRLS' REEFER COAT OR JACKET.
(For Illustrations see Page 60.)

No. 9586.—This stylish reefer coat or jacket is illustrated made of dark-blue melton and trimmed with mohair braid in two widths. Its loose fronts are lapped and closed in double-breasted style with button-holes and buttons. Side pockets in the fronts are completed with square-cornered laps. The

jacket is closely adjusted at the sides and back by side-back gores and a curving center seam, and extra widths allowed

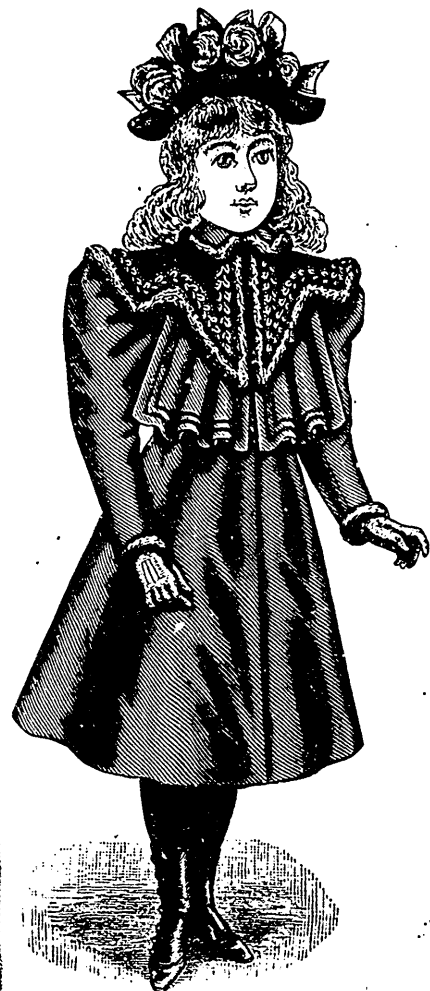


FIGURE No. 73 G.—This illustrates GIRLS' LONG COAT.—The pattern is No. 9564, price 1s. or 25 cents.
(For Description see Page 58.)

machine-stitching will be used in giving the finishing touches to the garment.

We have pattern No. 9586 in ten sizes for girls from three to twelve years of age. To make the coat for a girl of nine years, will require a yard and a half of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

FIGURE No. 74 G.—GIRLS' BLOUSE-DRESS.

(For Illustration see Page 60.)

FIGURE No. 74 G.—This represents a Girls' blouse-dress. The pattern, which is No. 9543 and costs 1s. or 25 cents, is in nine sizes for girls from four to twelve years of age, and is again portrayed on page 55.

Novelty goods, velvet and silk form the combination here shown in this exquisite little dress, and knife-plaitings of the silk provide a tasteful decoration. A pretty feature is a smooth Bertha that is curved to form points at the lower edge and arranged to show the deep, square yoke of tucked silk in Pompadour effect. The full blouse-portions pouch over in the fashionable way and the dress is closed at the back. Puffs are seen at the tops of the close-fitting sleeves, and the collar is in

standing style. The four-gored skirt flutes prettily at the sides and is smooth in front and gathered at the back; it is joined to the body.

The dress, because simply designed, will often be selected for school wear, choviot, serge and homespun being suitable materials. Best dresses will be of Henrietta, cashmere, poplin or fine smooth cloth trimmed with lace, ribbon or braid.

MISSES' BASQUE-WAIST. (TO BE MADE BIAS OR STRAIGHT.)
DESIRABLE FOR PLAIDS, CHECKS, ETC.

(For Illustrations see Page 61.)

No. 9576.—A stylish basque-waist that may be made up bias or straight is here illustrated made up bias of plaid woollen goods, with ribbon for the stock, which is finished in frills at the back, and for a belt that is bowed at the left side of the front. It is made over a lining fitted by single bust darts and the customary seams and is closed at the front. The back is smooth at the top and has fulness at the bottom drawn down tight and well to the center in gathers. A box-plait formed at the front edge of the right front is sewed all the way down along its underfolds, and at each side of it a box-plait is made between two clusters of forward-turning tucks, the box-plaits and tucks being sewed only to yoke depth and the fulness falling free below to be taken up in gathers at the waist, the gathers being tacked to the lining so as to make the fronts pouch stylishly. The standing collar is covered by the stock. Stylish short puffs are arranged on the coat-shaped sleeves, which are daintily finished with frills of lace at the wrist.

Very pretty basque-waists of this style may be made of silk, *drap d'été* and silk-and-wool mixtures. The mode is especially desirable for plaids, checks, etc. Lace, plaitings of silk or ruchings of chiffon, will trim the waist stylishly.

We have pattern No. 9576 in seven sizes for misses from ten to sixteen years old. For a miss of twelve years, the garment needs two yards and a half of goods forty-four inches wide, with two yards and an eighth of ribbon three inches and a half wide for the stock, etc. Price of pattern, 10d. or 20 cents.

MISSES' YOKE-WAIST. (TO BE MADE WITH A HIGH OR SQUARE NECK, WITH FULL-LENGTH OR SHORT PUFF SLEEVES AND WITH THE FRONT DRAWN DOWN TIGHT OR SLIGHTLY POUCHED.) KNOWN AS THE BABY WAIST.

(For Illustrations see Page 61.)

No. 9565.—A youthful and becoming



9564



9564

Front View.



9564

Back View.

GIRLS' LONG COAT, WITH A POINTED CAPE-COLLAR AND CURTAEN COLLAR (THAT MAY BE OMITTED).

(For Description see Page 58.)

waist, known as the baby waist, is here shown made of light silk. It is made over a fitted lining and closed at the back

with hooks and eyes. The waist may be made with a high or square neck. Its upper part is a square yoke shaped by shoulder seams and to the yoke are joined the full front and full backs, which are separated by under-arm gores that give a smooth effect at the sides. The front and backs are gathered at the top and bottom and the front may be drawn down tight or arranged to pouch slightly, as is considered most becoming. A standing collar completes the high neck. The square neck shows the yoke covered with fancy band trimming and followed at the top with a frill of lace. Hatchet caps edged with lace extend out on the tops of the sleeves, which may be in short-puff style with a ribbon about the bottom ending in a pretty bow at the back, or in full-length coat-sleeve style with short puffs at the top. A folded ribbon covers the belt and ends in a bow of many loops at the back.

Taffeta and China silk, cashmere, Henrietta, vailing, étamine, etc., are suitable for this mode, while lace edging and insertion, gimp, narrow velvet ribbon, satin or moiré ribbon and appliqué trimming will provide appropriate ornamentation. A dainty waist may be made of pink chiffonette and trimmed with lace and ribbon.

We have pattern No. 9565 in seven sizes for misses from ten to sixteen years old. To make the square-necked waist for a miss of twelve years, needs two yards and three-eighths of goods twenty-two inches wide. The high-necked waist will require a yard and seven-eighths of material forty-four inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' APRON.

(For Illustrations see Page 61.)

No. 9566.—Nainsook was used for this dainty little apron, with edging and fancy stitching for decoration. The apron is wholly protective and is closed at the back with buttons and button-holes. The skirt is shaped by under-arm seams and is gathered at the top and joined to a shallow Pompadour yoke. Hatchet caps joined to the arm's-eye edges of the yoke stand out prettily upon the dress sleeves and straps arranged on the yoke over the shoulders extend in points upon the skirt.

Aprons for girls are made of plain or cross-barred muslin, figured or plain lawn and cambric. On the daintiest aprons fancy stitches are worked with colored wash silk, but lace or embroidered edging usually contributes sufficient decoration. Dimity may be used for such an apron, with Swiss edging for trimming.

We have pattern No. 9566 in eight sizes for girls from three to ten years of age. To make the apron for a girl of nine years, requires two yards and a half of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.

MISSES' AND GIRLS' ONE-SEAM SLEEVE. (TO BE LAID IN FIVE BOX-PLAITS OR GATHERED AT THE TOP.) FOR COATS, JACKETS, ETC.

(For Illustrations see Page 62.)

No. 1559.—An up-to-date sleeve for coats, jackets, etc., is here portrayed. It is shaped by one seam only and may be laid in five box-plaits or gathered at the top. Two rows of machine-stitching give a tailor finish at the wrist.

The sleeve will develop stylishly in all kinds of coating materials and braid or fur may provide the decoration. It will be largely used for fashioning over the large sleeves in the coats and jackets of last Winter that are to do service this season.

We have pattern No. 1559 in seven sizes from four to sixteen

years old. To make a pair of sleeves for a miss of twelve years, requires three-fourths of a yard of goods fifty-four inches wide. Price of pattern, 5d. or 10 cents.

MISSES' AND GIRLS' TWO-SEAM DRESS SLEEVE. (TO BE MADE WITH OR WITHOUT TUCKS.)

(For Illustrations see Page 62.)

No. 1567.—This sleeve, which is shaped by two seams and made over a coat-shaped lining, may have its upper portion plain or arranged in three clusters of five small downward-turning tucks, the cluster just above the wrist crossing the arm diagonally. A mushroom puff is arranged at the top of the sleeve and a frill cap having a cluster of three small tucks at the lower edge flares fluffily over the puff. A frill of lace at the wrist falls over the hand.

Silk, cashmere or any soft woolled goods will develop the sleeve satisfactorily. Lace, ribbon, gimp, braid, passementerie, etc., may be used for garniture.

We have pattern No. 1567 in seven sizes, from six to sixteen years. To make a pair of sleeves for a miss of twelve years, needs a yard and a half of goods forty-four inches wide. Price of pattern, 5d. or 10 cents.

MISSES' AND GIRLS' TWO-SEAM DRESS SLEEVE. (KNOWN AS THE AMY ROBSART SLEEVE.)

(For Illustrations see Page 62.)

No. 1565.—This effective sleeve, known as the Amy Robsart sleeve, is shown made up in a combination of wool goods and silk. The sleeve is shaped by two seams, and the upper portion, which is arranged on a plain lining, is shaped in three straps at the top, the straps extending over the wrist that is gathered at the top and bottom and adjusted on the lining. The wrist may be shaped in two scollops and trimmed



9586

Front View.



9586



9586

Back View.

GIRLS' REEFER COAT OR JACKET.

(For Description see Page 58.)



FIGURE No 74 G.—This illustrates GIRLS' BLOUSE

DRESS.—The pattern is No. 9543, price 1s. or 25 cents.

(For Description see Page 50.)

with a doubled frill of silk or it may be plain, as preferred. This style is pretty for any dressy bodice and is especially attractive if made in a combination, as illustrated. The straps could be outlined with gimp. In a fancy bodice of pale-gray cashmere sleeves of this kind could be introduced. Old-rose taffeta could be used for the puff with edging for trimming.

We have pattern No. 1565 in seven sizes, from four to sixteen years old. To make a pair of sleeves for a miss of twelve years, needs three-fourths of a yard of dress goods forty inches wide, with a yard and a fourth of silk twenty inches wide. Price of pattern, 5d. or 10 cents.

GIRLS' FANCY COLLARS. (FOR COATS, JACKETS, ETC.)

(For Illustrations see Page 62.)

No. 1550.—Two styles of fancy collars intended for wear with coats, jackets, etc., are here depicted made of broadcloth. One style is shaped in round tabs at the lower edge and completed at the neck with a turn-down collar that has widely flaring ends and rounding over front corners. The other style is curved to shape points at the outer edge and is finished with a rolling over collar that is pointed at the ends and at the center of the back. A row of Astrakhan binding is a pretty edge finish for the collars.

Velvet, Astrakhan cloth, box cloth, melton, kersey or any material from which the coat or jacket is made will be appropriate for these collars and bands of beaver, chinchilla, marten and other fur may contribute to the decoration. A last winter's dark cloth jacket may be given an up-to-date air by a velvet collar cut in either style and trimmed at the edges with krimmer or Persian lamb. We have pattern No. 1550 in six sizes for girls from two to twelve years old. To make either style of collar for a girl of eight years call for half a yard of material forty-four or more inches wide. Price of pattern, 5d. or 10 cents.

FASHIONABLE SKIRTS.

(For Illustrations see Page 7.)

The newest skirts, although their general lines are closely allied, differ in the details of shaping so that no two are identical in effect. The tendency to trim skirts makes the difference more marked, and so many original ideas are expressed in the methods of disposing

garniture that modistes readily create new effects, either by the selection of novel materials for garniture or by the manner of their arrangement.

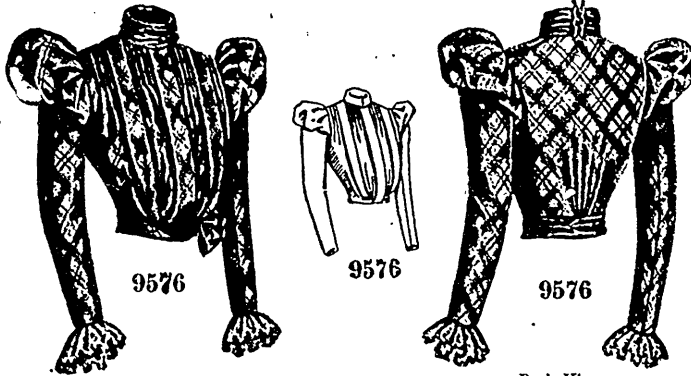
The page of skirts shown conveys a clear idea of the latest shapings and also illustrates some favorite decorations. The patterns of these skirts are each in nine sizes for ladies from twenty to thirty-six inches, waist measure, and each costs 1s. 3d. or 30 cents.

The skirt representing pattern No. 9562 is made of fancy-striped suiting. Its perfect adaptability to this material is readily seen and the effect is equally good when plaid or checked materials are used, but the design is so skillfully planned that plain materials in which a center-front seam would be undesirable may also be made up by the mode, the pattern providing that the skirt may be in one section with a seam only at the back or, as here shown, in two sections with seams at the front and back. The skirt has the slightest possible fullness at the top but falls in graceful ripples below the hips and in full flutes at the back. Plaid cheviot is pictured in the back view.

Two varieties of novelty goods are represented in the skirt shaped by pattern No. 9571. The mode comprises six gores and may be gathered or fanned at the back. The fan-plaited

back is shown and the braiding design executed at each side of the plaits is most effective. In the front view a soutache braid decoration is also shown, and although the arrangement is an extremely simple one, the result is very attractive.

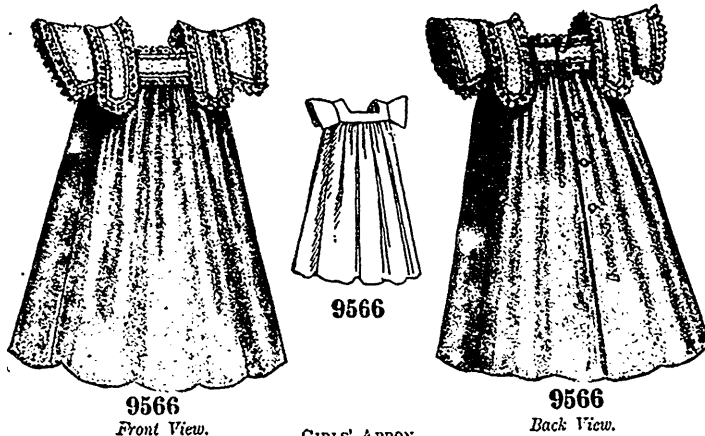
Passermenterie in a leaf design forms the decoration on a skirt



MISSSES' BASQUE-WAIST. (TO BE MADE BIAS OR STRAIGHT.) DESIRABLE FOR PLAIDS, CHECKS, ETC. (For Description see Page 59.)



MISSSES' YOKE-WAIST. (TO BE MADE WITH A HIGH OR SQUARE NECK WITH FULL-LENGTH OR SHORT PUFF SLEEVES AND WITH THE FRONT DRAWN DOWN TIGHT OR SLIGHTLY POCHEE,) KNOWN AS THE BABY WAIST. (For Description see Page 59.)



GIRLS' APRON. (For Description see Page 60.)

of serge made according to pattern No. 9570. The trimming is applied in festoons that are nearest the foot at the front. Seven gores are embraced in the skirt, which may be gathered or box-plaited at the back. A back view of this skirt, box-plaited, shows it made of gray velvet adorned with handsome black lace bands.

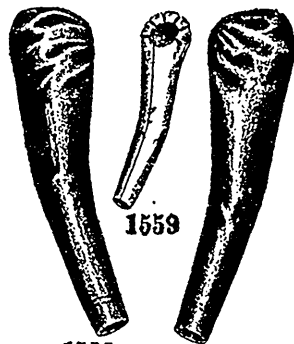
Rows of violet velvet ribbon decorate a four-piece skirt of gray wool goods striped in black. The mode is particularly desirable for stripes, plaids, etc., having circular sides joined in a center-front seam; the back may be gathered or fan-plaited. The ribbon encircles the skirt in groups of three rows near the top and again near the bottom, the rows being curved gracefully downward toward the front. The pattern is No. 9582.

A novel disposal of braid is seen on a skirt of fawn satin-finished cloth of velvety softness. The pattern, No. 9581 embodies six gores and calls for a double box plait at the back. Compact gathers may collect the fulness, if preferred. The braid is applied in ornamental devices only at the sides. Another development of this skirt is shown in the front view. The material is light-brown camel's-hair and the decoration consists of green silk knife-plaitings set on under bands of narrow silk ribbon to match. The foot is encircled by a knife-plaiting and two similar plaitings put on in suggestion of a panel at each side of the front are carried around the back, giving an extremely dressy appearance. Such a skirt and a Russian blouse trimmed with knife-plaiting down the closing as well as at the wrists and neck, would constitute a delightful toilette for visiting or carriage wear.

STYLISH WAIST-DECORATIONS.

(For Illustrations see Page 13.)

The bolero effect is still popular and offers excuse for highly attractive combinations. Boleros framing a vest of dainty lace or silk are often of a bright-colored satin that is enriched and at the same time subdued by a covering of black net elaborately-spangled and beaded.

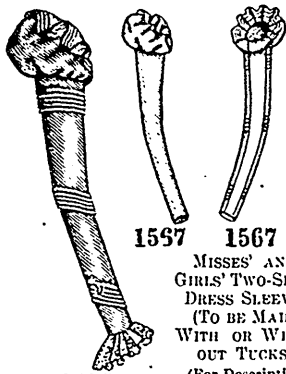


1559

1559

MISSES' AND GIRLS' ONE-SEAM SLEEVE. (TO BE LAID IN FIVE BOX-PLAITS OR GATHERED AT THE TOP.) FOR COATS, JACKETS, ETC.

(For Description see Page 60.)



1597

1567

MISSES' AND GIRLS' TWO-SEAM DRESS SLEEVE. (TO BE MADE WITH OR WITHOUT TUCKS.)

(For Description see Page 60.)

A twisted ribbon prettily arranged covers the joining of the yoke and front and contributes a tastefully fashioned belt. The

stock is folded and above it at the back rises a frill edged with a ribbon ruche.

Boleros form part of the waist decoration embraced in pattern No. 1262, in five sizes for ladies from thirty to forty-six inches, bust measure, and costing 7d. or 15 cents. The boleros are of dark-green velvet trimmed with appliqué lace and a deep wrinkled girdle is also of the velvet. The full front, the stock and a frill flaring from the stock are of lemon-colored silk. Another view of the decoration on this page shows it made without a collar and with a plain girdle; the materials are figured silk and violet velvet, with an outlining of lace edging.

In another decoration boleros almost meet at the throat and extend in a yoke around the back. The material shown in this adjunct is velvet overlaid with lace net and trimmed with-lace edging. The boleros may round away toward the shoulders if preferred, this being allowed for in the pattern, which is No. 1244, in five sizes for ladies from thirty to forty-six inches, bust measure, price 5d. or 10 cents.

Velvet with an edge finish of chinchilla fur is shown in a collarette that is fashionably known as the Sontag collarette. It extends narrowly to a



1565

1565

MISSES' AND GIRLS' TWO-SEAM DRESS SLEEVE. (KNOWN AS THE AMY ROBSART SLEEVE.)

(For Description see Page 60.)



1550

GIRLS' FANCY COLLARS. (FOR COATS, JACKETS, ETC.)

(For Description see Page 61.)

little below the waist at the back and front, falling below a belt in tabs, and it is shaped in tabs on the shoulders. The collar rises high at the back and is encircled by a ribbon. The collarette may end at the belt, if preferred. The pattern is No. 1556, in three sizes, small, medium and large, price 5d. or 10 cents.

Pattern No. 1082 contains a simple vest-front that is pictured in made of figured crêpe de Chine, the neat neck-completion being given by a ribbon stock. The vest is generously full and stands out from the figure, but without pouching. The pattern is in three sizes, small, medium and large, price 5d. or 10 cents, and makes provision for a jabot arranged at the center of the vest.

Pattern No. 1092, in three sizes, small, medium and large, price 5d. or 10 cents, represents a generally becoming waist-decoration. Straps passing over the shoulders and at the waist-line both front and back are connected by cross-straps at yoke depth. Ribbon is arranged over the ends of the straps, which are of velvet ribbon ornamented with bead trimming, and create lace edging forms double frill-caps.

A graceful fichu, known as the Undine fichu, is made of black satin trimmed with rich lace edging. It is composed of a sail-like collar with stole ends to which are joined long ends that are drawn in closely at the bottom and meet at the waist under a ribbon bow. Lace trims the ends and also the collar, being headed on the collar by lace gimp. The pattern is No. 1351, in three sizes, small, medium and large, price 5d. or 10 cents.

A vest with full front is made of pale-blue silk, with a stock and belt of dark-olive satin ribbon. Lace edging stands about the stock and three frills of similar edging cross the front, each with a bead gimp forming a dainty heading for them. The pattern followed is No. 1342, in seven sizes for ladies from thirty to forty-two inches, bust measure, and costs 10d. or 20 cents.

Styles for Little Folks.

FIGURE No. 75 G.—
LITTLE GIRLS'
RUSSIAN COAT.
(For Illustration see
this Page.)

FIGURE No. 75 G.—This illustrates a Little Girls' coat. The pattern, which is No. 9583 and costs 10d. or 20 cents, is in eight sizes for little girls from two to nine years of age, and is differently depicted on page 64.

Rough diagonal coating is here pictured in the coat, with krimmer binding for a completion. The coat has a body that pouches all round over a leather belt and closes at the left side in Russian style. The full skirt is joined to the body and laps with the fronts. The neck finish is a stylish, rolling collar. Hatchet caps extend out on the two-seam sleeves, which are gathered at the top.

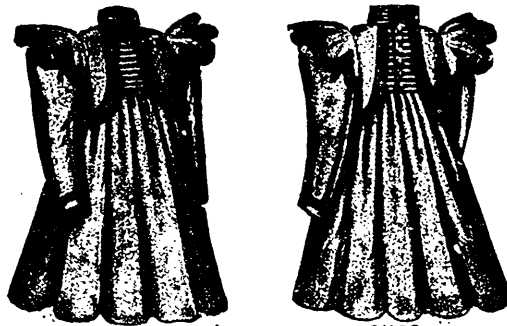
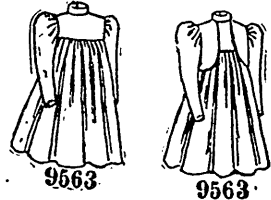
The Russian styles are admirably adapted to children's wear, being loose, graceful and jaunty-looking, whether made of velvet, fine cloth, rich silk, etc., or of inexpensive cotton.

over the tops of the two-seam sleeves, which are made over coat-shaped linings and gathered at the top. The straight, full skirt, which is gathered at the top and deeply hemmed at the bottom, is joined to the body.

Silk, serge, fine French flannel or any other pretty material suitable for children's dresses will develop this mode attractively and fancy braid or silk platings may furnish the trimming.

We have pattern No. 9563 in six sizes for children from one to six years. For a child of five years, the dress needs two yards and three-eighths of material forty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' BLOUSE
DRESS. (TO BE MADE
WITH A HIGH OR ROUND
NECK AND WITH FULL-
LENGTH OR SHORT SLEEVES.)
(For Illustrations see this Page.)
No. 9545.—At figure



9563
Front View.

9563
Back View.

CHILD'S DRESS. (TO BE MADE WITH OR WITHOUT THE CAPS.)
(For Description see this Page.)



9545



9545

Front View.



9545

Back View.

LITTLE GIRLS' BLOUSE DRESS. (TO BE MADE WITH A HIGH OR ROUND
NECK AND WITH FULL-LENGTH OR SHORT SLEEVES.)
(For Description see this Page.)

No. 76 G in this issue of THE DELINEATOR this blouse dress is shown differently developed.

A charming frock is here pictured made of cashmere and silk. The body is made over a smooth lining fitted by shoulder and under-arm seams and closed at the back. The upper part of the body is a full round yoke that is gathered at its upper and lower edges. Under-arm and short shoulder seams join the full backs and front, which have their fulness adjusted by gathers at the top and bottom and pouch stylishly all round. A novel Bertha in four sections that are edged with a doubled frill of silk follows



FIGURE No. 75 G.—This illustrates LITTLE GIRLS' RUSSIAN COAT.—The pattern is No. 9583, price 10d. or 20 cents.

(For Description, see this Page.)

children's wear, being loose, graceful and jaunty-looking, whether made of velvet, fine cloth, rich silk, etc., or of inexpensive cotton. The Russian styles are admirably adapted to children's wear, being loose, graceful and jaunty-looking, whether made of velvet, fine cloth, rich silk, etc., or of inexpensive cotton.

CHILD'S DRESS. (TO BE MADE WITH OR WITHOUT THE CAPS.)
(For Illustrations see this Page.)

Another pattern of this dress may be obtained referring to figure No. 77 G in this issue of THE DELINEATOR. The dress is made of cashmere and trimmed with narrow velvet ribbon. The body is fitted by shoulder and under-arm seams and closed at the back with buttons and slash-holes. Boleros that are shaped by shoulder and under-arm seams and gathered away prettily, are wide apart at the front and back and extend far over the body, the effect being exceedingly novel. The neck is completed with a standing collar and pretty sleeve-caps shaped in scallops fall in ripples



FIGURE No. 76 G.—This illustrates LITTLE GIRLS' BLOUSE DRESS.—The pattern is No. 9545, price 10d. or 20 cents. (For Description see this Page.)

ely goods will develop this style for ordinary wear and crêpon, light-colored silks, etc., may be employed for party dresses. A very dainty party dress may be made up in this way of pale blue Liberty silk, with ribbon and fine white lace for the decoration.

We have pattern No. 9545 in seven sizes for little girls from three to nine years old. For a girl of five years, the dress will need three yards and a fourth of material thirty-six inches wide, with five-eighths of a yard of silk twenty inches wide for the yoke and to trim. Price of pattern, 10d. or 20 cents.

FIGURE No. 76 G.—LITTLE GIRLS' BLOUSE DRESS. (For Illustration see this Page.)

FIGURE No. 76 G.—This illustrates a Little Girls' blouse dress. The pattern, which is No. 9545 and costs 10d. or 20 cents, is in seven sizes for little girls from three to nine years old, and is also pictured on page 63.

The combination of plaid serge and plain silk and velvet here shown in the dress is very attractive, and the effect is heightened by knife-plaitings of the silk and a ribbon sash. The dress has a long blouse body that is very fanciful. A full round yoke forms the upper part of the blouse and rounding Bertha-sections outline its lower edge. Puffs are arranged on the coat-shaped sleeves and a standing collar is at the neck. The skirt is in the straight full style, gathered at the top and joined to the body.

CHILD'S RUSSIAN LONG COAT.

(For Illustrations see this Page.)

No. 9536.—This handsome long coat is in Russian style; it is pictured made of brown broadcloth and trimmed with plaitings of brown silk and bands of cream lace insertion. It is nicely fitted by under-arm darts, shoulder and side seams, and

the lower edge of the yoke. And at the neck is a standing collar. Mushroom puffs are arranged on the coat-shaped sleeves and a frill of doubled silk trims the wrist. A similar frill decorates the top of the collar. A ribbon is wrinkled about the waist and bowed at the back. For party or dancing-school wear the dress may be made with a low neck and short sleeves, as shown in the small engraving. The straight, full skirt, which is gathered at the top and hemmed at the bottom, is joined to the body.

Serge, poplin, drap d'été and nov-

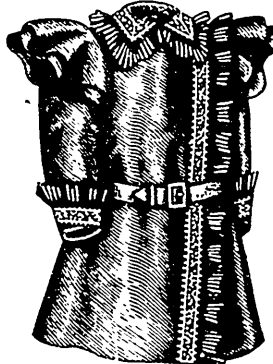
a center seam, below which extra width is underfolded in box-plait. The loose fronts lap diagonally to the left and close invisibly from the shoulder all the way down. Turn-down collar having flaring ends is at the neck. Double circular caps encircle the two-seam sleeves at the top and flare in pretty ripples, and the sleeves are decorated in simulation of pointed cuffs with plaiting and insertion. A leather belt is slipped through straps at the side seam and fastened in front with a buckle.

Kersey, melton, diagonal and chevrot or tweed may be chosen for this coat and bands of fur or braid may trim. We have pattern No. 9536 in eight sizes for children from two to nine years. For a child of five years, the coat needs two yards of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

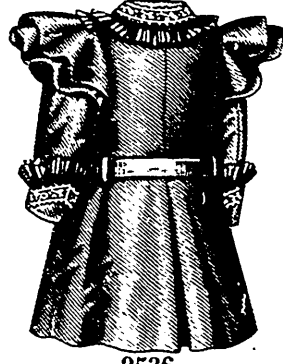
LITTLE GIRLS' RUSSIAN COAT.

(For Illustrations see this Page.)

No. 9583.—By referring to figure No. 75 G in this number THE DELINEATOR, this coat may be seen differently developed. Dark-green broadcloth was here used for the attractive Russian coat and fur binding provides a most effective decoration. The blouse body is made over a lining fitted under-arm and side-back gores and a center seam and closed at the center of the front. The seamless back joins the front in shoulder and under-arm seams, and the left front is row and the right front wide so as to bring the closing at left side in Russian style. The body is smooth at the



9536 Front View.



9536 Back View.

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



9583 Front View.



9583 Back View.

LITTLE GIRLS' RUSSIAN COAT. (For Description see this Page.)

the bottom and gathered at the top is joined to the body. Charming little coats in this style may be developed

reasonable silk, broadcloth, box cloth, cheviot and melton. We have pattern No. 9583 in eight sizes for little girls from two to nine years old. For a girl of five years, the coat needs a yard and seven-eighths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S LONG COAT. (TO BE MADE WITH ONE, TWO OR THREE CAPES AND TO BE WORN WITH OR WITHOUT A BELT.) KNOWN AS THE COACHMAN'S COAT.
(For Illustrations see this Page.)

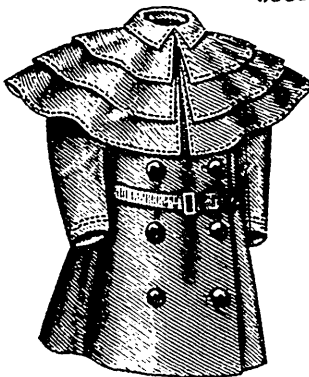
No. 9588.—This stylish long coat, known as the coachman's coat, is represented made of brown broadcloth and finished with machine-stitching. It is fitted at the back by a center seam and wide side-back gores, and an underfolded box-plait below the waist at the center seam and an underfolded forward-turning plait at each side-back seam introduce desirable fullness in the skirt. The fronts lap and close in double-breasted style with button-holes and buttons. The two-seam sleeves are gathered at the top and finished plainly at the wrist. The three circular capes are in coachman style, but, if desired, one or two capes may be used. At the neck is a turn-down collar with flaring ends. A belt of leather or the goods is stylish, but the coat may be worn without a belt, if preferred.

This stylish mode may be developed in kersey, melton and whipcord and braid may trim it.

We have pattern No. 9583 in seven sizes for children from two to eight years. To make the coat for a

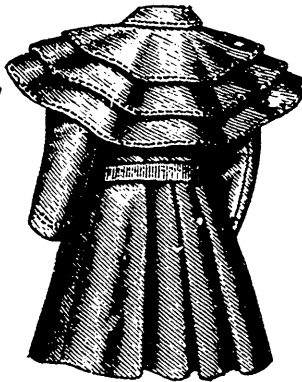


9588



9558

Front View.



9589

Back View.

CHILD'S LONG COAT. (TO BE MADE WITH ONE, TWO OR THREE CAPES AND TO BE WORN WITH OR WITHOUT A BELT.) KNOWN AS THE COACHMAN'S COAT.

(For Description see this Page.)



9556



9556

Front View.



9556

Back View.

CHILD'S COAT, WITH CIRCULAR SKIRT. (TO BE MADE WITH ONE OR TWO REVERS.)

(For Illustrations see this Page.)

CHILD'S COAT, WITH CIRCULAR SKIRT. (TO BE MADE WITH ONE OR TWO REVERS.)

(For Illustrations see this Page.)

No. 9556.—Green cloth and velvet are combined in this top garment. To the short body is joined a circular skirt that has a seam at the back, and the skirt is smooth at the top and ripples at the sides and back. The fronts of the body lap in double-breasted style and one or both fronts may be folded back in a pointed revers. The closing is made with velvet-covered buttons just below the revers and with a hook and loop at the throat, where the ends of a rolling collar flare sharply. The sleeves are gathered at the top and bottom and arranged over coat-shaped linings



FIGURE NO. 77 G.—This illustrates CHILD'S AFTERNOON DRESS.—The pattern is No. 9563, price 10d. or 20 cents.

(For Description see this Page.)

that are finished in cuff effect. Mixed coating, velvet or corded silk is adaptable to the mode.

We have pattern No. 9556 in seven sizes for children from one-half to six years old. For a child of five years, the coat will need a yard and seven-eighths of cloth fifty-four inches wide, with half a yard of velvet twenty inches wide. Price of pattern, 10d. or 20 cents.

FIGURE NO. 77 G.—CHILD'S AFTERNOON DRESS.

(For Illustration see this Page.)

FIGURE NO. 77 G.—This illustrates a Child's dress. The pattern,

which is No. 9563 and costs 10d. or 20 cents, is in six sizes for children from one to six years old, and is again seen on page 63.

The mode is here made up in gray poplin and red velvet and decorated with braiding and fur binding. The full round skirt is joined to the very short, plain body and round boleros that are much longer than the body flare at the front and back. Scooped sleeve-caps fluff out on the two-seam sleeves. The collar is in standing style and the dress is closed at the back.

The dress may be developed in cashmere or serge and trimmed with ribbon.

INFANTS' RUSSIAN CLOAK. (KNOWN AS THE PRINCESS TITIANA PELISSE.)

(For Illustrations see Page 66.)

No. 9558.—A protective little cloak in Russian style, known as the Princess Titiana pelisse, is illustrated made of white camel's-hair and embroidered with white silk. The top of the cloak is a yoke that is square at the back, pointed in front and fitted by shoulder seams. The yoke is shaped to close at the left side of the front, and the full skirt is gathered to the yoke. The closing is made invisibly, and an embroidered pointed strap is arranged along the upper part of the closing. A turn-down collar with flaring ends is at the neck. Full puff sleeves that are gathered at the top and bottom are arranged over the

child of five years, needs two yards and three-eighths of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

coat-shaped linings, which are finished in cuff effect.

Silk, cashmere and flannel are adaptable to cloaks of this style.

Pattern No. 9558 is in one size only. The cloak needs two yards and an eighth of goods forty four inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S BONNET. (KNOWN AS THE DUTCH BONNET.)
(For Illustrations see this Page.)

No. 1546.—Dark-green broadcloth was selected for this becoming little bonnet, which is known as the Dutch bonnet. Three sections—a smooth center between two smooth sides—joined in curved seams extending from the front edge to the lower edge compose the bonnet, which is pointed at the center of the front and fits the head closely. The plaited ends of ribbon tie-strings are tacked to its lower corners and bowed under the chin. The outer edges of the bonnet are trimmed with a row of beaver fur and the bonnet is silk-lined.

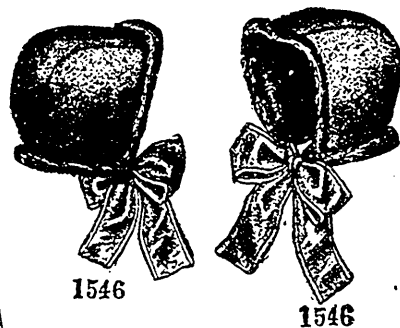
with a yard and a fourth of ribbon two inches and a half wide for the ties, and three-eighths of a yard of silk twenty inches wide to line. Price of pattern, 5d. or 10 cents.



9556 Front View. **9558** Back View.
INFANTS' RUSSIAN CLOAK. (KNOWN AS THE PRINCESS TITIANA PELISSE.)
(For Description see Page 65.)

Corded silk, velvet or plush may be made up in a bonnet of this kind.

We have pattern No. 1546 in five sizes



1546 **1546**
CHILD'S BONNET. (KNOWN AS THE DUTCH BONNET.)
(For Description see this Page.)

for children from one half to seven years old. For a child of five years, the bonnet will require three-eighths of a yard of material twenty or more inches wide, a fourth of ribbon two inches and a half wide for the ties, and three-eighths of a yard of silk twenty inches wide to line. Price of pattern, 5d. or 10 cents.

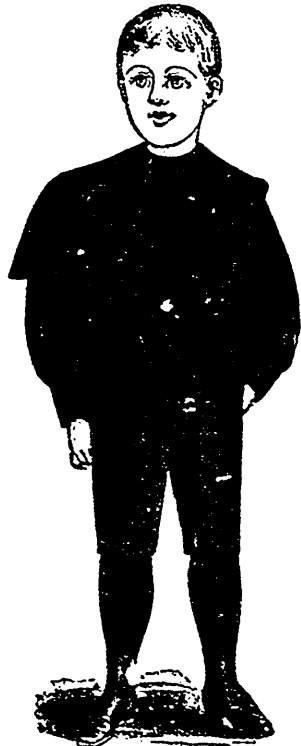


FIGURE No. 78G.—This illustrates **BOYS' SUIT**.—The patterns are the Double-Breasted Sailor Blouse No. 9535, price 10d. or 20 cents; and Trousers No. 7453, price 7d. or 15 cents.

(For Description see this Page.)

in regular sailor-blouse style. The sleeves are box-plaited at the wrists, the plaits being stitched to cuff depth.

Styles for Boys.

FIGURE No. 78G.—BOYS' SUIT.

(For Illustration see this Page.)

FIGURE No. 78G.—This consists of a Boys' blouse and trousers. The blouse pattern, which is No. 9535 and costs 10d. or 20 cents, is in ten sizes for boys from three to twelve years old, and may be seen again on page 68. The trousers pattern, which is No. 7453 and costs 7d. or 15 cents, is in twelve sizes from five to sixteen years of age.

The suit is here shown made of blue serge and finished with stitching and bone buttons. The sailor blouse displays an entirely new effect in its double-breasted fronts, which are closed in the regular double-breasted way with button-holes and bone buttons below the broad ends of a large sailor-collar that is deep and square at the back. A buttoned-in shield fills in the opening at the throat and is finished with a narrow standing collar. The blouse is drawn in about the waist and droops

The trousers terminate just below the knee and are closed with a fly.

Brown serge suits of this style with braid are very satisfactory for general wear; other suitable materials are cloth, tricot and cheviot in blue or black and mixed gray or brown suitings.

BOYS' DRESS SUIT, HAVING SHORT TROUSERS WITH A FLY. (KNOWN AS THE TUXEDO SUIT.)

(For Illustrations see Page 67.)

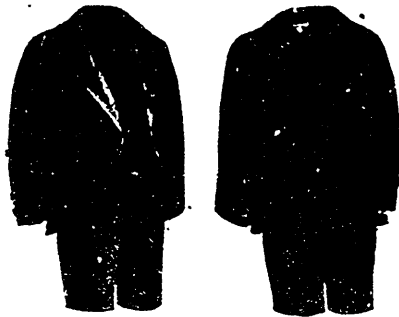
No. 9531.—Black cloth is illustrated in this handsome little dress suit, which is known as the Tuxedo suit, and black satin is used for the collar on the coat. The back of the coat is shaped by a center seam and is joined in shoulder and side seams to the fronts; they are rounded toward the back in cutaway style. The shawl collar gives a very elegant effect to the coat. A binding of silk braid finishes the edges of the coat and round cuffs are outlined with the braid on the coat sleeves, two buttons being arranged below the braid at the back of the wrist.

The low-cut vest is fitted by shoulder and under-arm seams and finished with a shawl collar, below which it is closed with three button-holes and buttons. The openings to inserted pockets are finished with velts and the customary straps are buckled across the back. The edges of the vest are bound to match the coat.

The short trousers are fitted by the usual seams and hip darts. Side pockets and a right hip pocket are inserted and the closing is made with a fly. A row of braid and three buttons ornament the trousers along the outside leg seams.

Velvet, velveteen, diagonal, whipcord and fine cloth, with silk or satin for the coat collar, are the preferred materials for a suit of this style. Silk braid will be the most appropriate decoration. A very dressy Tuxedo suit may be fashioned from black worsted and faced with corded silk having a satiny lustre.

We have pattern No. 9531 in ten sizes for boys from five to fourteen years old. For a boy of eleven years the suit needs



9531

Front View.

9531

Back View.

BOYS' DRESS SUIT, HAVING SHORT TROUSERS WITH A FLY. (KNOWN AS THE TEXEDO SUIT.)

(For Description see Page 66.)

satin twenty inches wide for the coat-collar facing. Price of pattern, 1s. 3d. or 30 cents.



9532

Front View.



9532

Back View.

LITTLE BOYS' SUIT, HAVING SHORT TROUSERS WITHOUT A FLY.

(For Description see this Page.)

LITTLE BOYS' SUIT, HAVING SHORT TROUSERS WITHOUT A FLY.

(For Illustrations see this Page.)

No. 9532.—By referring to figure No. 79 G in this number of THE DELINEATOR, this suit may be seen differently made up.

The jacket and trousers of this handsome suit are pictured made of black velvet, with silk braid and ribbon for the decoration, while the blouse is made of sheer white lawn, with embroidered edging for the frills. The blouse is shaped by shoulder and under-arm seams and closed at the front with button-holes and buttons or studs through a box-plait made at the front edge of the left front. The box-plait is prettily ornamented along each fold with a row of insertion. The lower edge of the blouse is turned under for a hem, in which an elastic is run to draw the edge in closely about the waist, the blouse drooping in the characteristic manner. The sailor collar is mounted on a shaped band and flares widely from the throat; it falls deep and square at the back, and its edge is followed by a frill of embroidered edging. Roll-up cuffs, that are also bordered with a frill of edging, complete the full sleeves.

The jacket is fitted by shoulder and side seams and a center seam and is pointed at the center of the back. The fronts are wide apart and three buttons ornament them below the ends of the sailor collar, which is overlapped by the blouse collar. The cuffs on the blouse sleeves are turned up over the jacket sleeves, which are easy-fitting coat sleeves.

The close-fitting trousers are made without a fly and reach just to the knee. They are shaped by the usual inside and outside leg seams, center seam and hip darts, and finished with under waist-bands in which button-holes are made for attachment to an under-waist. The lower edge of each trouser leg is trimmed with a band of satin ribbon bowed at the outside, and a row of silk braid covers each outside leg seam.

The suit is intended for dressy wear and will be made of velveteen, worsted, plain chevot, whipcord, fine cloth, etc., with a blouse of nainsook, lawn, dimity or fine cambric. Embroidered or lace edging and insertion will be used for the frills on the blouse.

We have pattern No. 9532 in five sizes, for boys from four to eight years old. To make the jacket and trousers for a boy of seven years, will require two yards and seven-eighths of goods twenty-seven inches wide; the blouse needs two yards and an eighth thirty-six inches wide, with five yards and a half of edging three inches and a half wide for the collar frill and to trim the cuffs. Price of pattern, 1s. or 25 cents.

FIGURE No. 79 G.—LITTLE BOYS' SUIT.

(For Illustration see this Page.)

FIGURE No. 79 G.—This represents a Little Boys' suit. The

two yards and three-eighths of material fifty-four inches wide, with a yard and three-eighths of pattern, which is No. 9532 and costs 1s. or 25 cents, is in five sizes for boys from four to eight years of age, and is again pictured on this page.

This suit is quite smart enough for wear at dancing school or parties. The blouse is here shown made of fine nainsook, with embroidered edging for the frills bordering the deep sailor collar and roll-up cuffs. It is closed through a box-plait formed at the front edge of the overlapping front and bordered at each side with a row of fine insertion. The collar and cuffs are worn

over the jaunty little Eton jacket, which is of velvet and short enough to show the blouse drooping all around below it. The jacket is pointed at the back and has open fronts reversed in lapels at the top. A left breast pocket and coat-shaped sleeves complete the jacket.

The close-fitting trousers are of velvet. They reach to the knees and are closed at the sides, and a ribbon bowed prettily decorates the edge of each leg.

This little suit is charming whether made of velvet, velveteen or cloth, with the blouse of lawn, linen nainsook or India silk. Braid and buttons will usually be added on the jacket and trousers and embroidery or lace will enhance the daintiness of the blouse. A stylish suit may be made of black worsted and small silver buckles may clasp the ribbon straps at the bottom of the trousers. The blouse may be of India mull trimmed with Swiss embroidery.

FIGURE No. 80 G.—LITTLE BOYS' LONG COAT.

(For Illustration see Page 63.)

FIGURE No. 80 G.—This illustrates a Little Boys' coat. The pattern, which is No. 9534 and costs 1s. or 25 cents, is in five sizes for little boys from two to six years of age, and is shown in four views on page 68.

Rough brown overcoating is here shown in the coat, stitching giving the correct finish. The fronts of the short body lap and close in double-breasted style and the back is nicely fitted. The skirt, which laps like the fronts, is smooth at the front and laid in three backward-turning plaits at each side of the back. A circular cape almost conceals the body and a rolling collar gives the finish at the neck. A leather belt passed under a pointed strap at each side of the back is a smart addition.

The coat is natty and comfortable for either best or common wear. The materials most favored for it are kersey, chevot, melton, tricot and mixed coatings. The hat of the coating mentioned is in Tam O'Shanter shape.



FIGURE No. 79 G.—This illustrates Little Boys' Suit.—The pattern is No. 9532, price 1s. or 25 cents.

(For Description see this Page.)



FIGURE No. 80 G.—This illustrates LITTLE BOYS' LONG COAT.—The pattern is No. 9534, price 1s. or 25 cents. (For Description see Page 67.)

ples below the shoulders. A rolling collar with flaring ends is at the neck. The coat sleeves are comfortably wide and are finished at round cuff depth with two rows of machine-stitching. Fancifully shaped straps of cloth are tacked in front of the side-back seams and the stylish leather belt is slipped through them. A belt of the cloth may be used instead.

Smooth or rough coating will be chosen for a coat of this kind and fur, braid or stitching will provide the trimming.

We have pattern No. 9534 in five sizes for little boys from two to six years old. To make the coat for a boy of five years, calls for two yards of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.

BOYS' DOUBLE-BREADED SACK COAT, BUTTONING TO THE NECK.

(KNOWN AS THE BOX REEFER.)
(For Illustrations see this Page.)

No. 9533.—Irish frieze and velvet are combined in this sack coat, known as the box reefer, with stitching, braid and buttons for finish. The coat has a seamless back that is joined to the fronts in shoulder and side seams, the side seams terminating a little above the lower edge at the top of underlaps. The fronts lap and close to the neck in double-breasted style. Openings to side pockets are finished with stitching and a square-cornered lap covers the opening to a left breast-pocket. The turn-down collar has flaring ends. The coat sleeves are of comfortable width.

Chinchilla, melton, cheviot or kersey will make up stylishly by this mode.

We have pattern No. 9533 in ten sizes for boys from three to twelve years old. To make the coat for a boy of seven years,

LITTLE BOYS' LONG COAT, WITH CAPE.

(For Illustrations see this Page.)

No. 9534.—This coat is again shown at figure No. 80 G.

Brown kersey was here selected for the coat and machine-stitching provides the finish. The skirt, which is hemmed at the bottom, is perfectly plain in front and laid in three deep, backward-turning plaits at each side of the center of the back; it is joined to a long-waisted body that is nicely fitted by side-back gores and a center seam. The loose fronts of the body lap and close in double-breasted style to the throat, the closing being made with button-holes and buttons. The cape is a stylish feature and almost entirely conceals the body; it is of circular shaping and falls in rip-

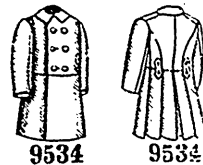
will require a yard and an eighth of material fifty-four inches wide, with a fourth of a yard of velvet twenty inches wide (cut bias) for the collar, etc. Price of pattern, 10d. or 20 cents.

BOYS' DOUBLE-BREADED SAILOR BLOUSE.

(For Illustrations see this Page.)

No. 9535.—This blouse is again illustrated at figure No. 78 G.

The blouse is here pictured made of fine flannel and finished with machine-stitching. Shoulder and under-arm seams join the back to the front which lap and close in double-breasted style with buttons and button-holes. A patch pocket having its lower corners rounded



9534

9534



9534
Front View.



9534
Back View.

LITTLE BOYS' LONG COAT, WITH CAPE.

(For Description see this Page.)



9533
Front View.



9533
Back View.

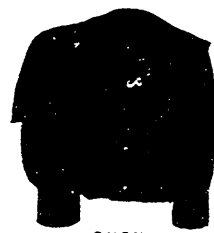
BOYS' DOUBLE-BREADED SACK COAT, BUTTONING TO THE NECK. (KNOWN AS THE BOX REEFER.)

(For Description see this Page.)

is applied on the left front, and the bottom of the blouse is hemmed, an elastic being run through the hem to regulate the width and cause the blouse to droop in the regulation way. The neck is cut low to accommodate the ends of the large sailor-collars, which fall deep and square at the back and has broad square ends that lap with the fronts. A shield that is finished with a standing collar is buttoned to the fronts and closed at the back. The comfortable one-seam sleeves have fulness arranged in four box-plaits at the wrist, the plaits being stitched along their folds to cuff depth; they close at the front of the wrist with buttons and button-holes.

Serge, flannel and cloth are materials well suited for a blouse like this and machine-stitching will give a neat finish.

We have pattern No. 9535 in ten sizes for boys from three to twelve years old. To make the blouse for a boy of seven



9535
Front View.



9535
Back View.

BOYS' DOUBLE-BREADED SAILOR BLOUSE.

(For Description see this Page.)

years, will require four yards and an eighth of material twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

THE WORK-TABLE.

FIGURE No. 1.—UMBRELLA AND TRIFLE CASE.—This practical case represents pattern No. 1553, price 5d. or 10 cents. It is made of holland and neatly finished with red braid fancy-stitched to place with contrasting silk. Two long pockets for umbrellas are arranged at the center and at each side are three wide pockets laid in a box-plate at the bottom. Slippers, dusters or any like articles may be stowed away in these pockets. The case is hung by four rings sewed to the top of the back, which extends a little

outside. The bag is lined with satin, a cord finishing the top. Small rings are sewed to the outside near the top and draw-cords run through them close the bag and also form a means of suspension.



1553

FIGURE No. 1.—UMBRELLA AND TRIFLE CASE.—(Cut by Pattern No. 1553; one size; price 5d. or 10 cents.)

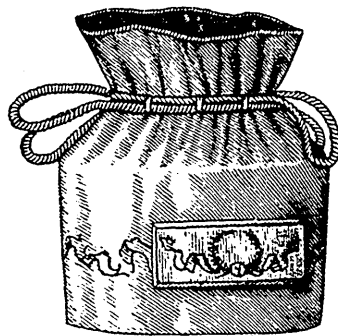


FIGURE No. 3.—OPERA-GLASS BAG.

of the bag is a piece of silk-covered cardboard cut to fit the large end of the glasses and a small pocket for change is applied to the bag on the

FIGURE No. 4.—HANDKERCHIEF CASE.—A square box of celluloid is illustrated at this figure. The cover is decorated with a floral design done in oils and is edged with a tasselled fringe. Bows of ribbon ornament the corners and a deep frill of lace gives a dainty finish to the bottom of the box. Cardboard covered with satin or silk could be substituted for the celluloid, if desired.

FIGURE No. 5.—HANDKERCHIEF CASE.—This pretty case may be used to hold either handkerchiefs or trinkets. The case is also made of celluloid and trimmed with rosettes of baby ribbon placed on the corners and a ruffle of silk at the bottom that spreads out effectively. The

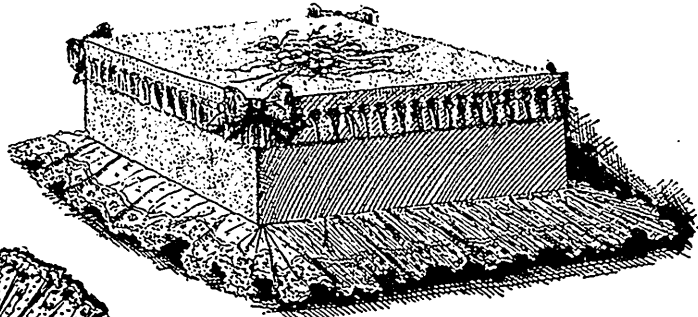


FIGURE No. 4.—HANDKERCHIEF CASE.

ornamental lettering painted on the cover indicates the intended use of this case.

There are so many conceits for such cases that she who is fond of her work-table finds pleasure in making several either for personal use or for gifts. The linings of the boxes are usually delicately perfumed, this being done by placing a layer of cotton batting sprinkled with sachet powder under the lining of satin or thin silk. Pretty boxes in the shapes illustrated could be made of glass held together at the edges by ribbon that is securely sewed to fit the corners. Bows or rosettes could be

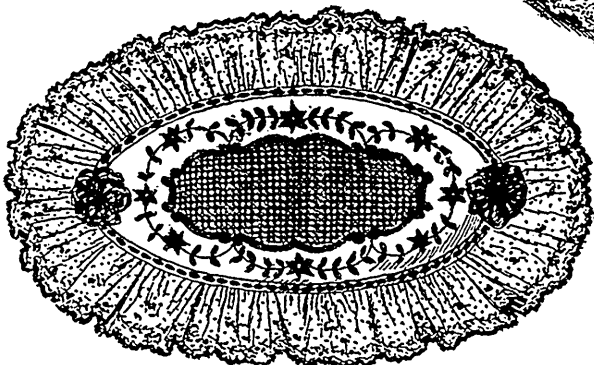


FIGURE No. 2.—COVER FOR PIN-CUSHION.

above the pockets. Jean, linen and crash are suitable materials for such a case.

FIGURE No. 2.—COVER FOR PIN-CUSHION.—Pin-cushions were never more daintily made than at present. One of the most effective is represented at this figure. The oval shape is novel and the combination of materials expresses a late fancy. A section of embroidered linen is cut out in fancy outline to disclose an under cover of satin overlaid with lace net. The edge finish is a frill of lace headed by heading threaded with ribbon formed in rosettes at the ends.

FIGURE No. 3.—OPERA-GLASS BAG.—A pretty bag in which to carry opera glasses is here shown made of silk and decorated with a painted Empire design. The bottom

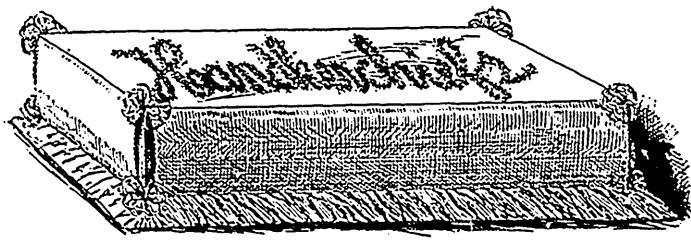


FIGURE No. 5.—HANDKERCHIEF CASE.

placed at the corners for ornamentation and a frill of lace or ribbon could be placed around the bottom as in the illustrations.



DESCRIPTION OF MILLINERY PLATE.

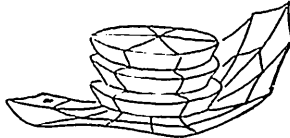
FIGURE NO. 1.—LADIES' HAT.—This brown felt hat is literally covered by a pheasant, the handsome plumage of which is supplemented by velvet softly twisted.



this frame, which is raised high at one side and trimmed near the head with velvet softly puffed and a fancy buckle. A sweeping ostrich plume, fluffy and in harmony with the whole, is a rich addition.

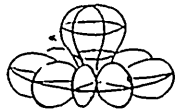
FIGURE NO. 3.—LADIES'

BONNET.—This is a modified Marie Stuart shape, covered with velvet and embroidered with jet at the sides, where the brim rolls deepest. Hand-



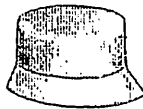
some ornamental pins and willow ostrich tips contribute the decoration and velvet ribbon tie-strings are bowed under the chin.

FIGURE NO. 4.—LADIES' TOUQUE.—Green



velvet covers this frame, being softly puffed over the crown and arranged to stand high. Green quill feathers are placed at one side and a dotted veil is worn.

FIGURE NO. 5.—EVENING HAT.—Pink velvet beautifully shirred covers this frame and lace caught with a handsome ornament of mock dia-



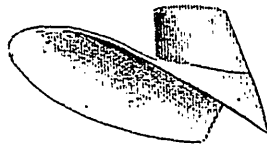
monds and a sweeping bird-of-Paradise aigrette adorn it suitably.

FIGURE NO. 6.—LADIES' HAT.—This hat is all black save the brim facing of shaded velvet; the black velvet is shirred over



the crown and feathers and velvet ribbon provide the decoration.

FIGURE NO. 7.—VELVET HAT.—In the accompanying engraving is shown a hat with a Victorian flare, it may be worn with any costume, as it is all black save for a touch of bright color introduced under the brim.



Many curling ostrich plumes toss over the crown and brim.

LEADING STYLES IN WINTER MILLINERY.

(For Illustrations see Page 75.)

The brilliancy and artistic coloring displayed in the millinery exhibits are worthy of admiration and the styles and colors are now settled upon. The deep shades required for Winter are largely supplied by green, bronze and the rich wine and garnet hues, but even with these a touch of brilliant color is mingled, whether the shape be large or small. There is great license in the arrangement of garnitures; height may be given by aigrettes and wired bows, and breadth by spread wings or willow plumes.

FIGURE A.—LADIES' HAT.—Velvet covers this becoming frame and fur, lace and wings contribute the decoration. Flowers and lace are placed at the back of the hat, where the brim is turned upward against the crown.

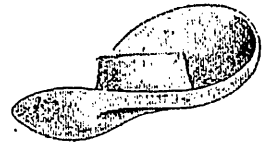


FIGURE B.—ROUND HAT.—This is a stylish hat of

gray French felt trimmed with ruby velvet having jet along one edge and a soft pouf of silk in front. Kingfishers' wings add height and style to the whole.

FIGURE C.—A VELVET TOUQUE.—This becoming toque is formed of the golden-yellow velvet known as "Klondyke." It is artistically shirred and pouffed and a pheasant with long tail plumage adorns it, a Rhinestone ornament being placed at one side.



FIGURE D.—A DAINTY TOUQUE.—The beauty of this semi close-fitting toque depends upon the deftness with which the castor velvet and lighter silk are manipulated, as they require to be softly pouffed. Lace forms the edge finish and an aigrette and pheasant tail-feathers give the final ornate touch.

FIGURE E.—LADIES' BONNET.—This bonnet has an embroidered velvet crown; the fluted brim of emerald green velvet edged with jet and faced with lemon silk is extremely artistic. Ostrich plumes nod high above the crown and ribbon tie-strings are bowed under the chin.



FIGURE F.—LADIES' ROUND HAT.—Beige velvet covers this frame, which has a somewhat rigid outline, but is rendered becoming by the arrangement of trimming, which consists of fur, velvet, silk, an aigrette and feathers.

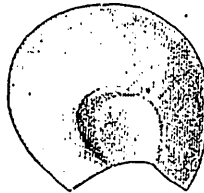


FIGURE G.—STYLISH WALKING HAT.—This hat is effective to wear with tailor-made suits; it is in a fashionable shade of gray trimmed with iris velvet and fancy wings, two of the wings being jetted.

FIGURE H.—VELVET HAT, WITH VICTORIAN FLARE.—A hat of this style frames a youthful face most becomingly. Many ostrich plumes are needed to trim it and they are artistically placed so as to nod over

the crown and brim. A hat-band to which a bow of geranium pink silk is attached is placed under the brim and a handsome buckle and twist of velvet give the finish.



FIGURE I.—LADIES' HAT.—Golden-brown mirror velvet covers this frame and pompons, flowers and an aigrette contribute stylish decoration.

MILLINERY ORNAMENTS.—The methods of trimming Winter hats are now settled upon and the most fastidious cannot complain in the presence of the wide range of ideas from which choice may be made. As the season advances the "picture hats" and velvet hats with the Victorian flare gain in favor. The crowns are sometimes high and the brims stiff, à la Vandyke. Many of them are worn a little to the left, as by the cavaliers of old. Plumes are the trimming *par excellence* for these large hats, but rich ornaments in which mock jewels glitter give brilliancy and relief among the plume and secure the velvet or silk bows, without which no hat is complete. Stiff wings are in high vogue for the ordinary walking hat, for the trimmed sailors of French felt, as well as for the fancy shapes of velvet or felt. Entire birds are used as a decoration on many of the latest shapes, with an edge finish of velvet or silk cord. Among the popular ornaments here shown the spangled wings, aigrettes and feather pompons from which a Paradise aigrette emerges are admired for either bonnets or hats. The arrangement of stiff wings with velvet is effective and well worth copying. Long plumes secured in a velvet bow with a fancy ornament afford a popular method of trimming some of the large hats.





MODISH WINTER MILLINERY.

Frequently, though not of necessity, relation is established between gown and *chapeau*. Either some portion of the trimming or the material from which the hat is shaped corresponds in color with the costume. A black hat is at times the most practical if the supply of head-gear is limited, its good style being beyond question.

The bow is of secondary importance on the Winter's millinery, having ceased to be in itself an objective point. It is true that almost every hat bears one, but usually it serves as a basis for a feather or other ornament and is oftenest made of piece velvet or silk. The draped hat continues in favor and to this may be attributed the disuse of the bow as an ornament, puffs, folds and flutes having supplanted it.

An exceptional instance in which a bow is employed as a decoration is that afforded by a large hat of the undraped variety. It is smoothly covered with black satin and partially overlaid with cream appliqué lace. Wide black velvet ribbon is formed in a spread bow in front and caught to the hat with the inevitable Rhinestone pin. The brim rolls at the left side and thus shows an applied facing of white crushed velvet. Back of the roll a large black plume is adjusted against the crown, an equally large white plume being laid about the crown at the right side, the stems concealed beneath the bow. A black velvet bandeau adjusts the hat to the head. Such a hat is better suited to the drive than to the promenade.

Appropriate only to a costume similar in hue is a large soft hat of dark-violet corded velvet built on a bandeau. In front is a pouf of silk matching the velvet, into which is thrust a Rhinestone pin. At each side of the pouf sweeps a large violet plume.

A purple hat of more modest proportions is draped with dark-purple corded velvet and terry velvet in a very light shade, the latter being partially laid over the crown and left side of the brim, where it furnishes a charming background for a soft white breast—the only trimming introduced upon a really dressy and youthful hat.

A much-admired walking hat in all-black has velvet laid about the brim in soft flutes and crushed velvet doubled and arranged to stand in a frill about the crown. A bunch of stiff black wings and a Rhinestone ornament at the left side complete the decorations.

A very odd effect is obtained in a large black velvet hat with white tulle, many layers of which are edged with black velvet baby ribbon and formed in a frill about the brim. A single black tip rises at the left side and three more are disposed towards the back. The brim is rolled rather high at the left side to display a pouf of rose-pink crushed velvet fastened to a band with a Rhinestone pin.

Coquettish and youthful is a soft hat, not unlike a Tam O'Shanter, formed of a tan felt plateau. A bow of black moiré ribbon is fastened at the right side and a larger one rests against the left side, where the plateau is draped to produce a high effect, two black tips towering above the bow. At the back two tips are fastened with a steel pin to a band and fall on the hair with graceful result.

A combination of shirred black velvet and jet spangled net distinguishes a dressy all-black hat. The velvet is draped over the crown and the net is wired to form a voluted brim, admirable in effect over a Pompadour coiffure. At the left side a rosette of the velvet fixed against the crown with a Rhinestone pin sustains four tips and a waving Paradise aigrette.

The picturesque toreador shape has renewed its vogue, much to the delight of the many to whom this stylish turban shape is becoming. In a toreador hat covered smoothly with violet antique velvet a pleasing color harmony is secured by the introduction of a pale-blue ostrich feather pompon, which is assembled with two others of contrasting shades of purple at the left side, violets being disposed all round the crown with happy effect. The bandeau is adjusted under the left side of the hat to give it the coquettish side tilt, and on it is fastened a bow of piece velvet with pointed ends matching the velvet of the hat.

Another turban of this type is of black felt, with a black velvet brim-facing. Bunches of coq feathers stand all about the crown, the top of which is wound with a Roman scarf. A pair of tall black wings is added at the left side. A Roman scarf with fringed ends is twisted over the bandeau adjusted at the left side toward the back.

With a gown of Royal-blue cloth or black cheviot a hat combining these colors may be effectively worn. The shape is an Amazon of black chenille braid and round the crown is gracefully draped miroir velvet of the exquisite blue tone, the velvet being drawn in a pouf in front through a large steel buckle. A large black-and-white wing is fastened at each side of the pouf and under the brim at the back is also arranged a velvet pouf.

The scarf veil for this and other styles of hats is a novelty. It is two yards or two yards and a half long and half a yard wide and is of Tuxedo net with chenille dots, a row of large dots bordering the edges and several rows clustering at the ends. It is worn loosely over the face—no veils are drawn tight in these days—pinned at the back of the hat, then brought forward and tied in a bow under the chin in front or at one side. The becomingness of such a veil is indisputable, but only those who admire fanciful effects will wear one. A simple veil simply arranged is always in good taste, no matter what new fashion may arise.

A black theatre bonnet of unobjectionable proportions suggests the Dutch head-dress. It is shaped in jet-spangled chenille braid with a fluted brim and a second fluted frill which forms the crown, each end being tipped with a cluster of jet-spangled balls. At the left side stand a tip and a curling aigrette.

In harmony with a gown of any fashionable color is a toque of castor chenille and satin braid, lifted at the left side under two exquisite shaded brown birds showing on their breasts the lovely iridescent tones seen in a pigeon's plumage. On a band upon which the toque rests is cleverly disposed a bow of pale-pink satin, the wings of the birds resting partially against the bow, a charming color effect resulting from this unusual combination.

Either with a mink or Persian lamb top-garment or a gown trimmed with either fur may be effectively worn a turban associating a soft crown of glossy Persian lamb with a brim of mink fur, two mink tails falling at the back. At the left side two short tips curl over the brim and one tall one nods above them, a long Rhinestone ornament being thrust among the feathers.

Fur is mingled with other trimmings on a hat of castor crushed velvet. Narrow black satin ribbon is frilled about crown and brim at intervals. At the left side three mink tails are clustered among four tips matching the velvet in color. Under the brim shaded red roses are bunched on a band and relieve the dullness of the neutral hues.

An example of the tasteful effect of a green and castor combination is given in a toque composed of four doubled frills of crushed green velvet in a leaf shade, a dull silver emerald-studded ornament being fixed on the crown. Two green-and-white tips rise at the left side, and on the bandeau, which is a conspicuous feature of the toque, are clustered green and castor roses in addition to a green and castor tip, both of which are arranged at the back of the band to droop on the hair.

Very graceful and Frenchy is a hat of dark-purple velvet uniting a full crown with a smooth brim, drooping front and back like the picturesque Marie Antoinette shape. A small velvet puffing finishes the edge of the brim. Directly in front a pouf of velvet is fastened against the crown with a Rhinestone pin and at the left side is a bunch of long waving natural coq feathers which droop on the hair.

Dainty for theatre or carriage wear is a bonnet of jet spangles with spangled wing-like ornaments at each side of the front. Across the front stands a coronet of Rhinestones, and at the left side are black and white tips. A Rhinestone ornament is fixed at each side of the back.

Another evening bonnet, also of spangled jet, is adapted to a Pompadour coiffure, the brim being rolled away from the face. In the front stands a tall black tip and at each side of the front and back are bunched smaller tips.

Stylish for wear with a gray gown—or, for that matter, with one of any other color—is a hat of gray felt. Crushed gray velvet is laid in soft folds about the crown. The brim is rolled at the left side under two rosettes of white satin. In front a knot of velvet is fastened with a steel ornament, and about each side of the crown above the velvet folds is laid a long gray plume. Nothing surpasses the daintiness of the gray hat, which is such a decided favorite this Winter.

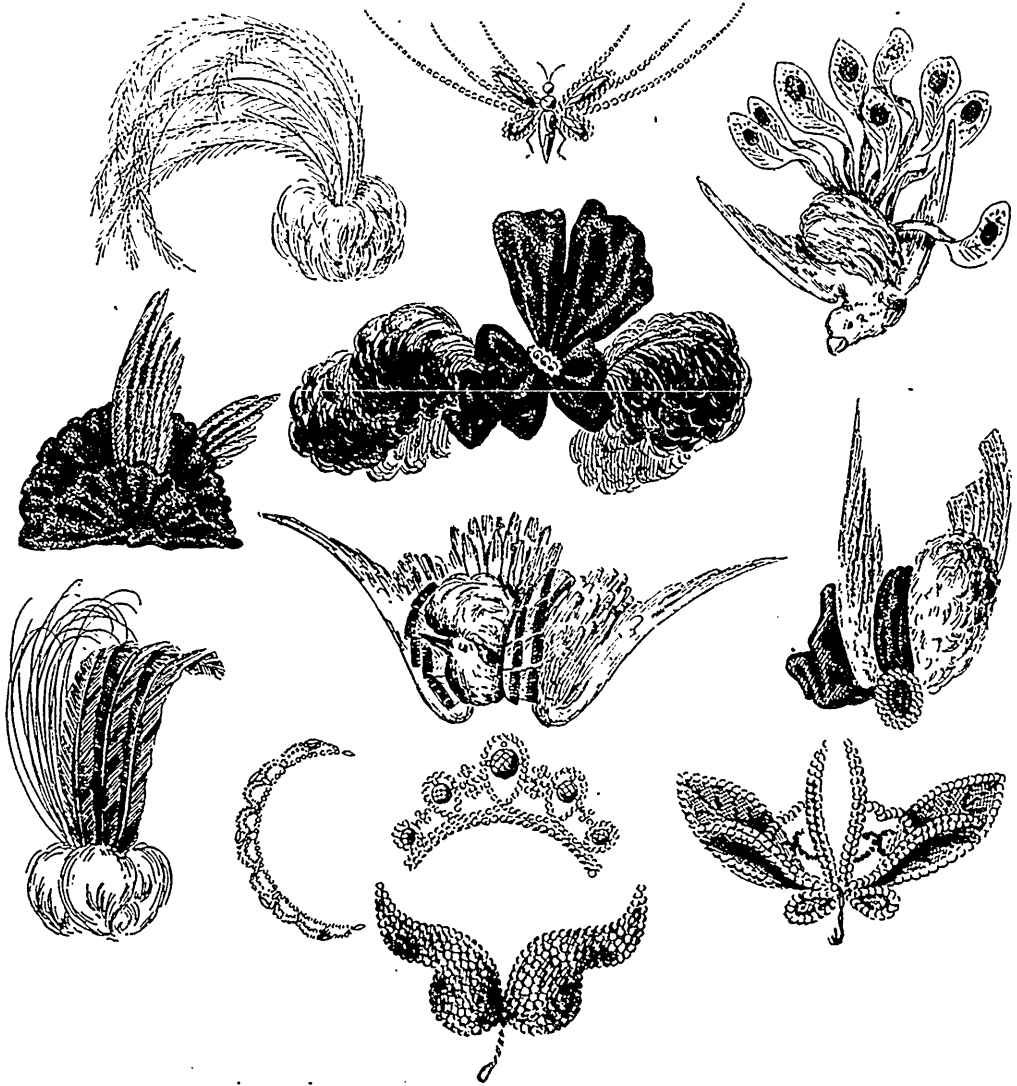
Suitable for a tailor-made walking costume is a hat combining

a stiff, gullion-bound brim of black felt with a soft crown shaped from a tan felt plateau. Narrow black velvet ribbon is frilled in many rows round the crown. A bunch of brown-and-white mottled tips is upheld at the left side by a white and a black satin rosette. Under the brim at the back a black velvet bow spreads on a band.

Cog wheels are a novelty in stiff feathers shaped round like a wheel. They are employed with a smart effect on a black felt sailor-hat with a bound brim. Black moiré ribbon is wound about the crown and on it at the left side is fastened a large jet

Black and white are mingled in a very attractive hat covered with black velvet. Its brim is cut in battlements and its crown is soft. Each battlement is finished at its edge with thick satin wire. At the left side a white tip rests against the crown, and against the brim, which is rolled, stands a black tip above a black satin rosette; the tip extends backward on the hair from the rosette.

Several shades of pink are mingled in a small toque of rose-pink velvet. The crown is covered smoothly and about it stands a shell-like frill of doubled velvet, which furnishes a substitute,



DECORATIONS FOR WINTER MILLINERY.

bull. A doubled frill of cerise velvet is adjusted at the top of the crown and another at the base. Inside the lowest frill against the crown is disposed a black *cog* wheel and outside it a second larger one. At the back a rosette of velvet is fastened at one side and one of moiré at the other.

Black moiré ribbon about an inch wide is folded over and frilled in many rows round a toque made of a castor felt plateau. The left side is draped high to produce the effect of a high rolled brim, and against it are bunched brown-and-white mottled stiff quills, for which white satin and black velvet rosettes are arranged as a support, a small Rhinestone pin nestling in the center of each rosette. Two quills start from the rosettes and point backward, resting on the hair.

for a brim. At the left side is a tall arrangement of taffeta ribbon in three shades of pink.

Especially suitable for reception wear is a draped hat of black net embroidered in serpentine lines with steel scale spangles. A white plume at the left side is sustained by a large *chou* of white velvet. Color is contributed by a pouf of cerise velvet, which is arranged with a black satin one on a band under the hat at the left side, a steel pin apparently fastening the black pouf to its support.

Every woman who gives attention to the niceties of dress must know that only a stiff hat of simple adornment is in keeping with morning attire and that draped and other fanciful head-dress is relegated to afternoon or evening wear.



SOME NEW MODES IN MILLINERY —(For Description see Page 70.)

FASHIONABLE WINTER TEXTILES.

None but pale-tinted fabrics were formerly deemed correct for evening wear. This season favor is equally divided between delicate and pronounced hues. There are stately silks of various weaves, gauzes and nets and the less pretentious woollens or silk-mixed materials from which to choose gowns for party, dinner or reception wear or other social functions of more or less formal character.

Shimmering taffeta linings give to wool *barège*, which is displayed in varying degrees of sheerness, a life and lustre that this fabric lacks. The weave is open and the texture soft and yielding. Unless all white is desired, a white *barège* may borrow color from its lining. If colored—and all the fashionable evening shades are shown in it—the lining may match it or a contrast may be effected. Thus, a pale-gray *barège* may be given an old-rose taffeta foundation, with happy results.

Graduated satin stripes in self relieve the lustreless surface of a novelty *barège*. The stripes, running round and round, may be made to serve as a substitute for trimming. Decoration would be none the less applicable, however.

Grenadine vailing with a tape border is an admirable wool fabric for evening wear and, like *barège*, is well adapted to youthful modes. Like all open-meshed goods, it requires a silk lining, which in the skirt hangs free from the material save at the belt. A smooth, cream-white camel's-hair with black hairs running through it like broken threads is quite as light of weight as vailing and scarcely more closely woven. Dainty evening house-gowns are frequently made up in this material. Then there is a silk-and-wool mixed Egyptian cloth of rare beauty. The ground, which suggests a basket weave, is always white and bears silk threads showing a branching design in pale-blue, yellow or white. A canvas-grenadine of silky aspect—though wool is liberally employed in its composition—has also a very large following. Checked grenadines are of a different type, though, like the canvas grenadines, they are of solid hues and a silk-and-wool mixture. Silk organdy is not unlike silk mull and, like the latter, is a favorite for young ladies' wear.

Satin-and-lace striped and satin-striped gauze with dots are among the ethereal textiles for evening wear. In the latter the dot contrasts in color with the ground, which is black or white, while in the former the satin stripe differs in hue from the gauze and lace stripes.

Mousseline de soie and chiffon, though still much in request, have a rival in chiffonette, which is almost as transparent yet more durable, besides having an alluring shimmer and gleam. It is obtainable in plain and dotted varieties and is likewise crimped and accordion-plaited. *Chiffonette gaufré* is adaptable alike to skirts and waists and the effect in an entire costume is not only interesting but admirable. A black chiffonette gown may be made up in a style planned for evening wear with anything but a sombre effect. Already shaped for application upon a rustling foundation are skirts of chiffonette, accordion-plaited and crimped, with applied Vandykes at the bottom in colored chiffonette. A waist of chiffonette, either white or corresponding in color with the Vandykes, may accompany the skirt. Similar skirts of black net rich with jet, bead and spangle embroideries are the envy of shoppers whose purses are not equal to the cost of such confections.

Chenille-dotted Brussels and la Tosca nets are in vogue for evening wear. The dots are black or colored on black grounds and are spread at intervals as upon veils or follow a design—a sun-burst, scroll or some such device. A ball toilette of charming style was developed in black Brussels net scattered with red chenille dots in a sunburst pattern and worn over a red silk lining. The net skirt is circular, with a gathered back, and the foundation skirt is cut in seven gores. The bodice is pouched all round, the neck being cut Pompadour. A folded belt of red satin ribbon is slung to the body and clasped in front with a jet-and-Rhinestone buckle. The sleeves are made in short puffs. Wide red chiffon with satin edges is gathered in a frill for the neck. The top is shirred to form a self-heading and the rest flows over the bodice both back and front like a Bertha frill. A white chenille-dotted net may be made over a black or colored lining and white lace trimmings could be introduced. La Tosca net flouncing in black and colors bears many tiny ruffles of Mechlin lace, with silk cord matching the net scrolled above each frill. Waists and skirts are made of these flouncings. Many

graduated rows of black *moiré* striping black *mousseline de soie* produce the effect of ribbon.

Matrons' dinner gowns will be frequently fashioned from black silk grenadines, the newest of which have chenille blocks and stripes. Others have broché figures and satin stripes, which are brought out prominently by colored silk linings. Turquoise-blue and cerise linings are especially approved for this purpose. Broché grenadines in black with printed flowers in natural colors are also fashionable. Black Chantilly lace nets enjoy almost as much favor as they did some years ago. Their graceful patterns are brought out in strong relief by colored foundations.

Stately trained skirts, worn oftenest by matrons, display their graceful lines and folds to perfection in *fleur de velours*, the fabric *par excellence* for elegant wear. It is a corded silk weave with a wool filling and is "mirrored" to secure the bloom of velvet. Thus far it has appeared only in solid colors. Silks, both for day and evening wear, are offered in large patterns. A light-gray grosgrain silk is plaided with black satin stripes in large blocks.

The cameo effect in coloring still obtains and is quite as artistic as are striking combinations. A red *ombré moiré Renaissance* bears three tones of red in broad stripes and is considered appropriate only for ceremonious wear. In a red faille there are stripes in two tones and satin coin dots matching the ground. Broken red satin stripes that remotely suggest the steps of a ladder stand out from a *moiré* ground of contrasting tone, as do wide curving satin stripes on another red *moiré* surface. In a *moiré façonné* in which the design is a lattice several shades of red are happily mingled and in a satin-plaided grosgrain there are but two tones. Any of these silks may be obtained in other fashionable colors.

Undulating satin stripes run across a *moiré* silk from selvage to selvage, the ground color being lilac and the stripes of darker hue. A vague cloud effect is produced in a brocade silk in gray tones, and in another, also in gray, large waves are touched with white to create the impression of spray. Black satin serpentine stripes effectively vary the surface of a hunter's-green *moiré Renaissance*. Fancy bodices, usually variations upon the blouse theme, are made of plaid velvet or silks in plaids or flowered effects and are worn with skirts of black satin, *moiré Renaissance* or brocade satin. The acme of richness is attained in a velvet gown for carriage and reception wear.

The effect of black mohair braid decorations is produced with accuracy in some of the new woollens. Thus, a Greek design covers a red, navy, green or brown fabric very like camel's-hair. Another class of goods is striped across in serpentine lines, the braid like decoration being black and the grounds colored. Large black arabesques simulating Hercules braid outlined by scrolls, in appearance suggesting soutache braid, stand out like an applied decoration from colored wool grounds. The design is especially distinct and effective on a French-gray ground.

A smart visiting toilette combines a blouse of plain gray camel's-hair with a skirt of that material, red cloth being also introduced in its development. The skirt is a seven-gored style with a box-plaited back. The blouse is made with a red yoke back and front, the front being extended to the lower edge in the form of a vest, which also blouses. At the top the front and likewise the back are cut round. The back is caught down in gathers at the bottom. A peplum of plain gray cloth laps over one of red cloth, the front corners of both being cut round and the back square. The standing collar matches the yoke and a frill of lace stands at each side above it towards the back. A puff of modest proportions is formed at the top of each sleeve and over it hangs a round epaulette of plain gray cloth. A frill of lace flows over the hand from each wrist. Gray kid gloves and a black velvet-draped toque ornamented with steel buckles, black tips and a gray Paradise aigrette complete the outfit. Instead of the red cloth, gray could be used for the yoke and collar, and cream-white lace could be appliquéd upon it.

Hercules chevrons are woven across colored grounds in another type of goods. Doubled, undulating lines are raised like silk cord from dark-red and other colored wool fabrics with a surface like broadcloth. Wide and narrow black satin stripes cross *en bayadère* velours grounds in dark-blue, green, golden-brown, castor and gray.

The clans are represented in one class of plaids; in others, notably the cloth and cheviot plaids, the colors are fancifully combined. In a cheviot plaid sample the ground—a cadet-blue—is blocked with black and within the blocks the surface glistens with fine yellow fibres. A pure-white fluff lies lightly upon another cadet-blue cheviot (not a plaid), a material that will lend itself to any of the tailor fashions, in the construction of which severity has been somewhat relaxed, rendering the styles more generally becoming than the unvarying, rigid modes of another time. Glove cloth—a satiny broadcloth—and Venetian cloth are also adaptable to these modes and all sorts of combinations are developed, to say nothing of the prodigal use of trimming, which almost renders the tailor-made costume fanciful.

Poplin and its next of kin, velours, maintain their hold on the fancy, though there are many rivals in the field. A novelty

velours bears black plissés, the ground showing red silk lines sunken between black raised wool cords. Green and blue are associated with black in other specimens of the same goods.

Many beautiful fabrics are especially intended for the long cloaks which accompany low-cut evening gowns. Mirror, plain and uncut velvet are among the choicest of these. A new wool fabric devoted to this purpose is a light-colored satin cloth, which may be wadded and lined with silk or flannel. Another is a *matelassé*, the wool ground of which is white and the raised silk figures yellow, pink or blue. This material has an eider-down back. A third wool material is a thick camel's-hair of unusual softness and lightness. Such a cloak in pale-gray may be lined with pink silk or lady's cloth. Quilted Habutai silk linings are newer than quilted satin linings for opera cloaks and are more decorative as well.

STYLISH TRIMMINGS.

This Winter the woman of fashion has her gowns designed with reference to the new "French shape." Primarily this shape is acquired by wearing short stays of peculiar cut. They give freedom to the hips, the waist appearing by contrast more slender, and the contour of the figure is rendered more graceful and natural than is possible with the long, high-bust stays. Gowns are, of course, shaped to meet the requirements of the new figure and trimmed to emphasize its symmetry.

Not for many a day has lace flourished as now on Winter gowns. It is associated with the heaviest fabrics, but without the least suggestion of incongruity. Heavy-patterned laces in floral devices are applied upon both bodices and skirts. Bands, either straight or of irregular outline, and branching floral sprays or other styles of motifs are thus used. A cream-tinted point Venise lace band represents a trellis with a climbing vine of small delicate flowers and foliage. In another, roses of realistic aspect are reproduced, and in a third appear at frequent intervals bunches of daisies tied with ribbon. Wherever flowers are introduced they are made as true to Nature's own forms as possible. In the ornamental floral sprays long-stemmed flowers are sometimes held by low knots, for which graceful device there is shown a very decided preference. Lace butterflies flutter upon bodices with happy effect and often the fabric is cut from beneath it, in which case a silk lining contrasting in color with the gown is frequently used.

Black laces are also appliquéd on goods. Bold patterns appear in Chantilly laces that are to be devoted to these purposes. An exquisite effect could be produced on a dressy black velvet bodice with black Chantilly lace appliqués if the velvet were cut away under the ornaments to show a white taffeta lining. Draperies of white net, chiffon or *mousseline de soie* are decorated with single roses or sprays of black Chantilly lace and in some instances the flowers are outlined with jet beads or scale spangles. There are also black Chantilly lace insertions, of straight or serpentine outline, stylish for application upon silks or woollens destined for street wear. They are usually let in in encircling rows, though if such a disposition is not favorable to the figure, vertical lines are permissible.

Embroidered black chiffons are made up in the same patterns as heavy white laces—in sprays, bands and edging. In fact, they look very like laces. A novelty for ruffles, vests and other adjuncts is a black crimped Brussels net traversed by chenille stripes. Another that is adaptable to the same services is of white *mousseline de soie* embroidered in Pompadour style with gold flower-baskets overflowing with delicate blossoms in natural colors. The beautiful Persian half-tones are mingled in the embroidery wrought upon another *mousseline* ground. In both instances open effects are produced, the fabric being cut out to secure it.

An old fashion is revived, with modifications, in a novelty in worsted lace, known long ago as Yak lace. It is brought out in deep edgings run with chenille, which is either darker or lighter in tone than the lace—gray, heliotrope, black and white being thus far shown. One white sample is run with black chenille and another with white. The same order is followed in black. This trimming is applicable either to silk or wool fabrics and is very Frenchy in effect.

Deen flounces and skirts are favored for evening gowns. One style in white chiffon is ornamented with Renaissance lace in Louis XVI. design; another in the same class combines Cluny with Renaissance lace, and a third has in addition to the Renaissance lace appliqués a plaited foot-ruffle of chiffon edged with lace. An exquisite skirt is of *point d'Alençon* lace in deep cream, and in the same pattern may be obtained deep edging and all-over lace net to adorn the accompanying bodice. The same appears in black *point d'Alençon* lace.

A very dainty trimming, which some modistes will use for fronts and others for the front and back covering of silk blouses, is of white or black *mousseline de soie* set with five narrow, finely knife-plaited frills of the material, each plaiting being headed with tracery vines embroidered in white on black, in black on white and in shaded heliotrope or pink with green foliage either on white or black. The fancy for bayadère or barré effects will induce many modistes to apply the frills horizontally.

Black velvet and satin ribbons and black satin folds are used in a variety of ways. One method of employing black satin ribbon is illustrated in a street toilette of royal-blue poplin, a one inch and a two inch width being chosen. The six-gored skirt is made with a fan back and trimmed at intervals to just above the knee with frills of the two-inch ribbon. The house-waist pouches at back and front and closes in Russian fashion at the left side. Above the droop ribbon frills matching those on the skirt run round and round the body to just above the bust. Round the waist is worn a sash of the material, the ends of which are cut round and edged with frills of narrow ribbon. The loops are short and edged, like the ends, with satin ribbon frills, two of which run across each end near the bottom. The collar is in standing style and at each side near the back stands a frill. Each sleeve, which widens a little towards the shoulder, is trimmed with a wrist frill, which, like the collar frill, is of the wider ribbon. Brown glacé kid gloves and a blue felt Amazon hat trimmed with two long black plumes and a black satin bow complete a most attractive ensemble.

Both velvet and satin ribbons less than an inch wide are interlaced upon skirts and bodices, applied in points, used straight and in other ways. A bias plaid effect may be arranged on a blouse with numerous rows of ribbon crossed diagonally from right to left and from left to right. With satin folds or bands various scroll and branching designs are followed both on the skirts and waists of golden brown, gray, green, plum, red or navy-blue cloth gowns, with rich effect. Gowns thus trimmed are lightened by Mechlin, appliquéd or *point d'Alençon* lace put on full in neck and sleeves.

Elaborate garnitures in the form of blouse fronts and backs, yokes and collars are displayed for handsome gowns. One blouse has for its foundation black net run with long lines of jet scale spangles broken at intervals by rosettes of steel spangles with garnets sparkling in the center. Steel spangles in fancy shapes are sparsely scattered between the lines and at all the edges are rather large steel scales outside of a row of jet nail-heads. At the top are cut battlements and shoulder pieces are provided. A simpler blouse, also of black net, opening at the left side and outlined at the free edges with black velvet ribbon is striped vertically with electric-blue scale spangles, arabesques

composed of jet stones being traced between the lines. A blouse in green, brown, gray or blue worsted lace is brightened with steel spangles and further adorned with pullings of cloth matching the lace in color. Another attractive wool blouse is composed of rows of wide shaded tan braid woven in welts, the braid being formed in chevrons and joined with chenille cord, set here and there with chenille buttons, the chenille being also shaded. The neck is cut square. The same style is reproduced in gray and in heliotrope. This is quite handsome enough to adorn velvet.

Either for low or high necked bodices is a low-cut blouse or jet-and-steel passementerie in a very open device. Exceptionally dainty is a blouse of white chenille-dotted net with a white satin ribbon lattice at the top, furnishing a background for silver cup-shaped spangles. A lace-like black silk braid-and-cord blouse set with crocheted rings is appropriate for silk, velvet or wool goods.

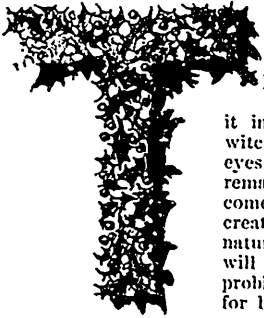
Another braid blouse in which a black-and-white union is achieved consists of alternating rows of black mohair braid bands embroidered with silk cord and edged with tiny cord loops and white wool lace insertion wrought with white zephyr in some eccentric pattern and studded with steel spangles. A deep collar, square in front between several points, is composed of cream lace strung with steel beads and jet nail-heads and jet-and-steel passementerie. The white chiffon forming a deep, triple-pointed yoke, and supporting yellow and pink silk-embroidered roses and leaves with Rhinestones, is cut out to produce a lace-like effect. The chiffon support of another yoke of similar design is not cut out. Both are distinctly artistic creations.

Appliqué ornaments of white chiffon embroidered with steel and gold cord and spangles and enriched with sapphires, emer-

alds, Rhinestones or turquoises are used both on skirt and bodice trimmings. Three such ornaments resplendent with turquoises, a steel ribbon belt worked with steel and gold cord and studded with the dainty blue stones and narrow lace edging are the decorations applied to a young matron's evening toilette of white Tzaritzza crêpe. The back of the seven-gored skirt is gathered, and over each side-front seam is applied an ornament which is wide at the top and narrow at the bottom. The design is floral. The low Pompadour bodice has a full center back and front, the latter being pouched like the side-fronts and the former drawn down to the figure by gathers like the side-backs. A lace frill finishes each center portion and likewise the free edges of the side portions, and on the center front is an ornament. A triple fluffy frill edged with lace forms each sleeve. The jewelled belt is clasped about the waist. Long white *Suède* mousquetaire gloves are worn, and in the hair, arranged high in puffs with the sides waved, is thrust a white ostrich aigrette held with a turquoise pin.

Trimming by the yard may be obtained to match the ornaments described. All steel and jet-and-steel passementeries in open devices are fashionable upon visiting or carriage gowns of gray cloth or silk in shaded gray. Usually lace in one of the *écru* or twine tones will be used in conjunction with the passementerie. All-jet passementeries in motifs and also in bands are effectively used on both colors and black.

White dinner or ball gowns of *fleur de velours*, *failla* or *moiré* Renaissance are frequently adorned with jet passementeries, which are well sprinkled with both large and seed-like nail-heads when a black-and-white combination is desired, the fancy for this union remaining constant. Stylish and admirable as the contrast is, it is unsympathetic and most trying to complexions from which the rose hue is absent.



SEEN IN THE SHOPS.

THE holiday display in the shops is a vision of beauty. One beholds it in bewilderment and to resist its witchery is to obstinately close one's eyes to irresistible delights that will remain a pleasant memory for days to come. The exhibit is so diversified by creations of a practical and an artistic nature that the most divergent fancies will be captivated by it. Thus, the problem of choosing appropriate gifts for both men and women friends is very much simplified.

The ever-growing popularity of all sorts of outdoor games is responsible for the decorations of a sporting character that appear on many trinkets and fancy articles intended as gifts for men. The silver-handled pen-knife has largely taken the place of the one encased in horn, bone or shell. It is engraved, embossed or enamelled, the colored device showing, perhaps, a huntsman, a pack of hounds or a horse. The newest gold, silver-gilt or silver cigar-cutters, cigarette-cases and match-boxes bear devices of a similar character, all drawn with fidelity to the living models. Graceful Rococo designs are likewise pictured in all the pleasing and familiar color medleys.

The brother at college, who feels as much pride in his "den" as does any lady in her *bois-toir*, cannot but admire a porcelain tobacco jar which is a faithful copy of a foot-ball. It is dark-brown in color, highly glazed and bears, besides the seal of his particular college, its colors correctly emblazoned, the college "cry." This gift would be all the more appreciated should it be accompanied by a pipe-holder, which might readily be duplicated by the fair fingers of some woman friend. It is an oblique support of fine white linen or sail cloth, strengthened with cardboard, lined with white or colored silk and decorated with the college flags and two or three pipes, done in water colors. Several loops of stout white silk cord are attached from which to suspend the pipes and the holder is supported by a metal easel or hung on the wall. College flags of card-board painted in appropriate colors conceal pads of shaving paper. Then there

are photograph frames of white linen bearing painted or embroidered college pennants, waved by a girl painted in water colors. These frames have either one or two openings for pictures and are protected by glass.

The chafing-dish is welcomed by students of both sexes and is considered one of the most popular of Christmas offerings. It is usually of nickel and includes in its outfit a spoon, skimmer, fork, toaster and alcohol flagon, a most practical contrivance for pouring alcohol. The friend who entertained you on his yacht last Summer would doubtless be grateful for such an outfit. Then there are the brass and copper five o'clock teakettles, the newest of which swing between standards instead of being suspended from cranes. So every college girl who is without this much needed article will be delighted to receive one for her Christmas present.

An artistic combination of cut-glass and silver is seen in dressing-table appointments. Cut-glass cream and salve boxes and jars, vinaigrettes and puff-boxes—the prismatic star cut is the newest—have covers of silver bearing painted miniatures. Some are of bright silver and others of silver gilded. The handles of nail files, cuticle knives, button-hooks and shoe-horns are in silver with painted miniatures. The recipient of such a collection—perhaps one's sister or dearest girl friend—must indeed consider herself fortunate.

A trinket sure to please that young cousin whose ambition it is to increase her *châtelaine* collection is an oxidized silver English walnut, scarcely larger than the natural product. A tiny spring, only to be detected by close inspection, being pressed, the nutshell opens disclosing a glass vinaigrette, a mirror and a powder puff.

There are bright silver, steel-gray silver, gilded silver and gun metal *châtelaines*, their collection of attachments being pendant on slender chains fastened to jewelled pins, some of great beauty. There are also-plated *châtelaines*, which may be obtained at far less cost than the sterling kind and will doubtless last as long as the fashion endures. One *châtelaine* in steel-gray silver consists of a heavy turquoise tufted pin and chains of unequal lengths from which depend these articles: A circular tablet embossed with a spiderweb holding captive a fly, a pencil, a chain purse with a jewel-studded top, a heart-shaped mirror

with a place for one's favorite photograph and a *bonbonnière* set like the mirror with blue stones. Another *châtelaine* in oxidized silver includes a *viuagrette* in the form of a dolphin, a round *l'ombonnière* with figures in relief, a case for pins, a knife, a round mirror and a tablet matching the *bonbonnière*. To similar attachments on a *châtelaine* of gold and gun metal are added a round box for small coins and an automatic pencil containing three leads of different colors. The choice in these frivolities is extensive and almost every Christmas shopper counts at least one among her friends to whom such a gift would prove a delight. The silver and silver-gilt chain purses with jewelled or plain tops are as much admired as ever and may be hung from silver or gold neck chains, either plain or strung with pearls or colored beads. Why not select for the young friend who is to make her first bow to society on New Year's Eve such a chain by which to support the white silk painted Empire fan you know is to be her mother's gift to her? The favorite teacher who has so long bewailed the loss of her watch chain might be made happy by a gilded silver fob-chain enamelled in turquoise, emerald, sapphire or amethyst hues with a foreign gold coin, horse-shoe or painted miniature pendant.

Apropos of pendants, if you wish to give a talisman to someone very near and dear to you, by all means choose a charm containing a genuine four-leaf clover slipped between two very thin discs of glass rimmed with gold or silver. If you have yourself found the talisman, the keepsake will be all the dearer, and any jeweller will mount it. Some charms of this kind show painted miniatures on one side and the clover leaves on the other, while others have besides the leaves an enamelled lady-bug imprisoned within the glass. The four-fold leaf is also imbedded in sleeve-buttons, brooches, garter-clasps and other trinkets; even *châtelaine* clasps show the mounted leaves—just now the very newest caprice. Mother's gift may be a round brooch of porcelain with painted figures and a frame of gold in a Rococo design, or one on which are painted two little girls, the frame-work being enamelled cherries and silver leaves—a most artistic pin. Heavy silver and gold chain bracelets that are fastened upon the arm with heart-shaped padlocks, and round bangle bracelets in repoussé silver may be chosen for friends who fancy jewelry, since they are among the newest trinkets.

Among fancy hat-pins there are some exquisite jewelled specimens. Pear-shaped garnets, opals, corals and amethysts, the fashionable stones just now, are set in *caraclets* of Rhine stones in the newest hat-pins. A set of combs or a Pompadour comb for someone who follows the new fashions in hair-dressing would be most acceptable. The set includes four very small shell combs, Spanish in shape and set with Rhinestones. The Pompadour comb is of shell studded with Rhinestones and turquoises—an ornament ostensibly for evening wear. The school-mate who lives in a distant city will be happy to receive your latest portrait in a frame of Russian enamel, most tasteful in its color harmony of pink, green and heliotrope. If desired, you might instead select a gilt frame studded with stones or one of French gilt in rococo design.

Of course, someone will be in need of a pocket-book, which may be of monkey-skin or elephant's hide mounted in silver or silver gilt. Memorandum books combined with card-cases, writing tablets and clocks are bound in the same leathers, mounted just like the pocket-books. Father's desk clock is old and not nearly so accurate a time-piece as it used to be, so he shall have one in brown monkey-skin with silver corners, which will just suit his quiet taste.

A little miss, for whom some one of your friends has provided a silver-handled seal and wax holder, needs only a candlestick to complete her joy. It may be of silver or of decorated Limoges china. One of the latter sort has a tray that looks very like folded paper and an extinguisher in the shape of a sugar-loaf hat.

Her little sister may be made the recipient of a box of juvenile writing paper, upon which are printed groups of daintily-gowned children at play, or of a company of Chinese dolls in queer attitudes.

A Limoges pudding dish may enrich the young housekeeper's store of china. It consists of a baking dish, an outside ornamental bowl and a large round platter, which when not in use beneath the pudding bowls may do duty as a chop platter. The ornamental bowl may do duty as a receptacle for salad. Isn't

the combination practical? An equally appropriate gift for a housekeeper would be a set of baking ramekins in Limoges china, for oysters, fish, terrapin and the like. They are fire-proof cups, with or without handles, each having a plate of its own. A clock for a dressing-table of French gilt is in fancy shape with a dial framed in Rhinestones or colored jewels. Most of the new clocks have their dials set in jewelled *caraclets*, which are highly ornamental. No one can have too many lamps and the new ones are most artistic with their huge flat bowls of flowered porcelain and globes to match. Globes are preferred to shades, and since they can be purchased separately they may be suitably chosen as gift offerings.

The new cut glass bowls, carafes, loving cups, cigar jars and other articles are mounted in silver. Large bowls and water jugs are placed upon glass reflectors, which repeat the design in the glass: the reflectors are silver-backed and mounted upon tiny silver supports.

Ornaments for cabinets are usually a safe choice, and a journey through the so called art departments of the shops will disclose real treasures, some of which lie within the possibilities of a limited purse. Ivory-cites are French bisque figures colored to imitate old ivory and moulded with all the grace and coquetry distinctive of French models. Both small and large figures are shown in this ware. Then there are Dresden candelabra with low-spreading branches and a graceful central figure. These are somewhat costly, though most admirable. Sabots, jugs, vases and all sorts of oddly-shaped vessels are shown in a Dutch pottery known as *Pâience Parmereude*, in which the colors are dark and rich. Balearic ware in design and coloring nearly approaches our beautiful American Rookwood. The Balearic is enamelled on copper and is shown in a variety of graceful ornaments. Desk sets in Delft, Dresden or Limoges comprise a stamp-box, blotter, candlestick, paper-weight, ink-stand and pen-rack. Among silver trifles for friends who ride the wheel, are a bicycle bell, handles, name-plate, mirror, pin-cushion, soap-book and court-plaster case.

A bicycle memorandum-book with an artistic leather cover decorated with burnt work is quite a new fad. Coin purses, portfolios, match-boxes, picture-frames and other trifles are shown in leather with floral and other decorative designs burnt in.

For the little folks there are toys uncountable—for children of both sexes and all ages and for buyers with purses plethora and purses thin. There are stately mansions and humble cottages in miniature, kitchens as complete in their equipment as a real one, furniture so like that in actual use it compels admiration from the visitor even if she be grown to womanhood. As for dolls, almost every nation and every type is reproduced in them, and the gentleman doll is as important a personage as the lady doll. There are waiters and nurses and house-maids to serve the grand lady-dolls, who are dressed in every costume in vogue. Every age as well as every condition is represented in the multitudinous doll family. Theatres with shifting scenery are as much a delight to girls as to boys, but essentially for boys are carts, wagons, store-houses and mechanical toys innumerable. There is for the wee man to whom the "chu-chu" cars constitute a never-failing source of wonder, a car yard gridironed with tracks, switches and turn-tables accompanied by the necessary rolling stock in the way of engines and cars, as well as a depot. For the future merchant is a warehouse with derricks, pulleys and several carts and drays. The real world is very fairly represented in miniature in this wonderland of playthings. Of course, there are hobby horses and cattle and wild beasts covered with real hide that can be made to imitate their native cries, to say nothing of gentle lambs and sheep with soft, woolly fleeces, goats with sleek hides, dogs that bark and kittens that mew exactly like the little tabbies. The Noah's arks are shown in many sizes. Tin and wooden soldiers continue the joy of little boys. Pictured blocks are still made to be tumbled about by baby hands. For older children there are puzzles and games without stint. A plaything which never fails to engage the interest of a child of either sex old enough to use it is a conjurer's box with which to play magic to an audience of children. It contains simple tricks, which, however, seem complex enough to the little people who witness their effects without being instructed as to their causes.

In very truth, a Delectable Mountain is the Christmas toy shop.

THE SMALL CATALOGUE OF FASHIONS for Winter, 1897-'8 is a handy pamphlet, having illustrations in miniature of all current styles. Ask for it at the nearest agency for it: sale

of our patterns, or, if you cannot obtain it there, send your order to us, with a penny or two-cent stamp to prepay charges.

THE BURT LOCK PUBLISHING Co. (Limited).

SOME STYLISH DESIGNS IN HOUSE-ROBES.

The gown for the house may be a simple wrapper for morning wear or an elaborate creation to serve at afternoon teas, but at all times it should suggest comfort and ease if it is to be a fitting expression of the use for which it is intended.

The materials are luxurious on occasions, but more frequently some soft woollen in a subdued tone is used and enriched by lace bands, edging and ribbon. Looseness of adjustment, real or apparent, is a feature of house-gowns, but simplicity is by no means the rule, fancy collars, bretelles and the like being employed to give the fanciful touch that always appeals to the feminine fancy. Such accessories give excuse for the use of trimming that imparts a pleasing daintiness.

Bath-robés of eider-down or Turkish towelling reach the acme of comfort, and crocheted or knitted slippers to match in color are a desirable accompaniment. Either a plain belt of the goods or a cord girdle is permissible with a bath-robe.

LADIES' WATTEAU WRAPPER OR TEA-GOWN, WITH POUCH FRONT. (TO BE MADE WITH THREE-QUARTER LENGTH OF FULL-LENGTH SLEEVES, WITH OR WITHOUT THE FANCY COLLAR AND IN A SLIGHT TRAIN OR IN ROUND LENGTH.)

No. 1582.—The tea-gown with its Watteau back and pouch front is charmingly graceful: it is represented made of heliotrope cashmere decorated with ribbon and lace. The pouch fronts are gathered at the top and bottom and are lengthened by gathered skirt portions. Under-arm gores give smoothness



1582



1582

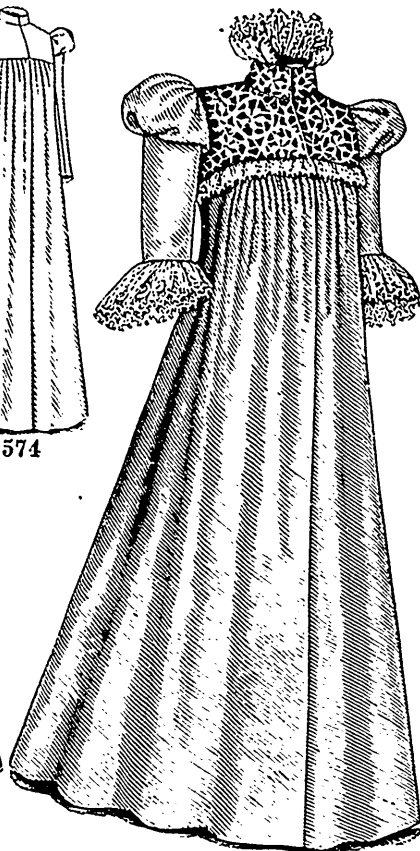
at the sides, and the back is gathered at the neck, falling in a Watteau that spreads in a slight train, unless a round length wrapper is preferred. The ends of a fancy scalloped collar fall at each side of the fulness in the front and back and lace trimming falls softly over the sleeves, which have a mousquetaire upper portion formed in a graduated frill at the center for some distance above the elbow. The sleeves may be in elbow or full length and are



1574



1574



1574

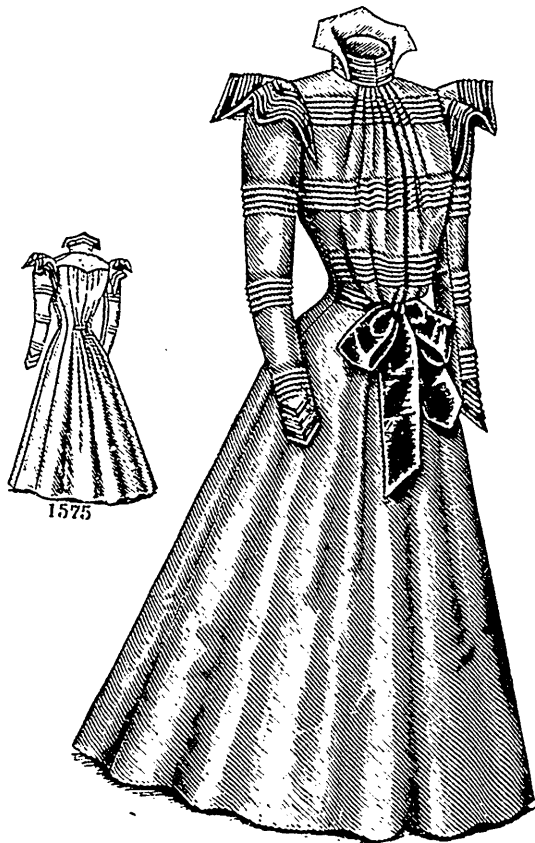
mounted on coat shaped linings. The gown has a fitted body-lining, closed, like the gown, at the center of the front. A ribbon belt and a ribbon stock about the standing collar give a dainty finish.

An elaborate gown like this was of rose-colored Henrietta, with the pouch fronts covered with spangled net and a lavish trimming of spangled black lace edging. A simpler gown of blue flannel had a neat edge finish of insertion.

We have pattern No. 1582 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the wrapper for a lady of medium size, needs seven yards and five-eighths of material thirty-six inches wide, with half a yard of ribbon for the stock. Price of pattern, 1s. 6d. or 35 cents.

LADIES' EMPIRE HOUSE-GOWN OR WRAPPER. (TO BE MADE WITH OR WITHOUT FITTED BODY-LINING AND WITH ELBOW OR FULL-LENGTH SLEEVES.)

No. 1574 — The Empire style of house-robés is again regarded with pronounced favor. A pretty and rather unusual example of this mode is here pictured, the combination of materials embracing albatross and lace net, the lace overlaying the goods in body and collar. The body is short in Empire style and plain: at the front it is curved upward slightly over the bust, while at the back it is curved upward to form a decided point at the center. The long skirt is gathered, except at the center of the back, where a wide double box-plait is formed. Lace edging trims the lower edge of the body and a deeper frill rising from the collar ends a little back of the ends of the collar, which meet at the center of the



1575

front, where the gown is closed. A fitted body-lining may be used with the gown or not, as desired. The sleeves are in coat-shape, with Empire puffs at the top; they may be in three-quarter length finished with frills or in full length.

Very dainty effects are possible in this gown without a lavish outlay. Inexpensive woollens in soft shades will be beautified by a tasteful decoration of lace edging and ribbon, the body being covered with lace or striped with rows of insertion. A folded ribbon following the lower edge of the body and tied in a bow at the front will be effective.

We have pattern No. 1574 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the wrapper for a lady of medium size, needs seven yards and five-eighths of goods thirty-six inches wide, with three-fourths of a yard of lace net twenty-seven inches wide to cover the body front, body back and collar, and two yards and five-eighths of lace edging six inches wide for the sleeve frills. Price of pattern, 1s. 3d. or 30 cents.

LADIES' TUCKED WRAPPER OR HOUSE-GOWN. (TO BE MADE WITH THE SLEEVES PLAIN OR TUCKED, WITH OR WITHOUT THE CAPS AND FLARING COLLAR AND IN A SHORT TRAIN OR IN ROUND LENGTH.)

No. 1575.—A novel effect is seen in this wrapper of fawn cashmere, with a lining of white satin in the flaring collar and sleeve caps and a tasteful decoration arranged with milliners' folds of black and white satin. A smooth, pointed yoke forms the upper part of the back and fulness below is shirred in closely at the waist, falling in soft folds in the skirt. Under-arm gores and a fitted lining give a trim effect, although the fronts pouch over ribbon ties bowed at the closing. The fronts are formed in three groups of tucks above the waist and the upper portions of the two-seam sleeves are tucked to

match. Pointed ripple caps fall about the tops of the sleeves and the wrist may be plain or in Venetian points. A flaring collar shaped in points at the top rises at the back and sides above the standing collar. The pattern provides that the wrapper may be made in round length or in a short train and with a plain sleeve.

Tasteful combinations may be arranged by this pattern, a trifling amount of silk united with cashmere or Henrietta in gray, rose or dull-blue giving a touch of elaboration with but little outlay. Bands or tiny frills of lace above the groups of tucks in both sleeves and front would form an effective trimming on a wrapper of this style.

We have pattern No. 1575 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the wrapper for a lady of medium size, requires seven yards of goods forty-four inches wide, and a yard and an eighth of white satin twenty inches wide to line the caps and flaring collar and for folds. Price of pattern, 1s. 3d. or 30 cents.

LADIES' EMPIRE GOWN. (TO BE MADE WITH A HIGH, SQUARE, ROUND OR V NECK, WITH FULL-LENGTH, ELBOW OR SHORT SLEEVES AND IN A SLIGHT TRAIN OR IN ROUND LENGTH.)

No. 1547.—This elegant Empire gown is pictured made of green satin and velvet and cream appliqué lace. It may be fashioned with a high, square, round or V neck, with full-length, three-quarter length or short sleeves, and with a slight train or in round length, as preferred. The short Empire body is shaped by a seam at the center of the back and shoulder and under-arm seams, and the closing is made invisibly at the center of the front. A fancifully shaped Bertha in two sections gives a *distingué* air to the body; it flares at the center of the front and back and may reach to the lower edge of the waist in points, or it may be cut off a little above the waist in



1547

1547

1547

square outline, as illustrated, the shaping over the shoulders corresponding with the ends. A row of insertion follows the free edges of the Bertha. The close-fitting two-seam sleeves have short Empire puffs at the top. Between the back edges

of the full skirt is inserted a gore that is laid in a double box-plait at the top, and in front of the box-plait the skirt is gathered. The skirt sweeps out in Watteau effect, the plait widening gracefully toward the lower edge.

Rich brocaded silks and satins will be selected for the gown or inexpensive silk and softly yielding fabrics like cashmere and vailing, while velvet, fancy taffeta and other silks will be chosen for social functions that demand handsome dress.

We have pattern No. 1547 in six sizes for ladies from thirty to forty inches, bust measure. To make the gown for a lady of medium size, requires fifteen yards and a half of satin twenty inches wide, with three-fourths of a yard of velvet twenty inches wide. Price of pattern 1s. 8d. or 40 cents.

LADIES' SQUARE-YOKE WRAPPER, WITH UNDER-ARM GORE. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR AND WITH OR WITHOUT A FITTED BODY-LINING.) KNOWN AS THE MOTHER HUBBARD WRAPPER.

No. 1581.—This wrapper of figured cashmere is in the loose,



Mother Hubbard style, but is made trim by the introduction of under-arm gores. The full

back and fronts hang in folds from a square yoke and the closing is made with button-holes and buttons at the center of the front. Either style of collar illustrated—standing and turn-down—may finish the neck. The two-seam sleeves are gathered and have coat-shaped linings. A fitted body-lining is provided for the wrapper, but it may be omitted if not desired.

Mother Hubbard wrappers make comfortable lounging-ropes if developed in thin silks or woollens and trimmed in some simple way with inexpensive lace. Serviceable wrappers are made of dark cotton or wool goods, with a neat decoration of braid or a plain completion.

We have pattern No. 1581 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the wrapper for a lady of medium size, requires six yards



1577

and three-eighths of goods thirty-six inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' WRAPPER OR BATH-ROBE.

No. 1577.—An unmistakable air of comfort characterizes this practical garment, to be used as a bath-robe or wrapper. It is very dainty as pictured made of gray eider-down trimmed with darker



1577

gray velvet ribbon, with pearl buttons for the closing, which is made all the way down the center of the front. A deep tuck is taken up at each side of the center seam at the back, the seam ending at the bottom of an underfolded box-plait and the sewing of the tucks ending at the waist to produce a fan effect. Under-arm darts fit the fronts smoothly at the sides, but easy fulness laid in a forward-turning plait at the top at each side of the closing is held in becomingly at the waist by a belt passed under straps on the side seams. A

fancifully pointed sailor-collar is a pretty feature and two-seam gathered sleeves complete the garment.

Eider-down and Turkish towelling are the materials most used for bath-ropes, while flannel, flannelette and cashmere are appropriate for wrappers.

We have pattern No. 1577 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the wrapper for a lady of medium size, needs five yards and five-eighths of goods thirty-six inches wide. Price of pattern, 1s. 3d. or 30 cents.

MISSES' WRAPPER OR BATH-ROBE.

No. 1578.—A simple, pretty bath-robe or wrapper is here shown, the material being pink eider-down, with a finish of black satin ribbon. The fronts are buttoned all the way down the center and a plait is laid in the neck at each side; under-arm darts give a smooth effect at the sides. The center seam of the back ends above an under-



1578



1578

folded box-plait and a deep tuck taken up at each side is permitted to hang free below the waist, a fan effect being thus produced in the skirt. The sleeves have two seams and are gathered. The pointed sailor-collar is a becoming feature and a belt passed under straps at the back holds the fronts in trimly.

Warm and comfortable bath-ropes are made of flannel, Turkish towelling or eider-down. When the garment is intended specially for a wrapper, cashmere in a dainty tint will be selected and lace edging about the collar would give a pleasing finish.

We have pattern No. 1578 in nine sizes for misses from eight to sixteen years of age. To make the wrapper for a miss of twelve years, will require four yards and five-eighths of goods thirty-six inches wide. Price of pattern, 1s. or 25 cents.

MISSES' MOTHER HUBBARD WRAPPER. (TO BE MADE WITH ROLLING OR STANDING COLLAR.)

No. 1590.—The simple Mother Hubbard wrapper is a perennial favorite, being comfortable and easy to make. As here shown developed in figured flannel it has a square yoke from which fall a full back and full fronts. The closing is made with buttons and button-holes at the center of the front and the neck may be finished with a rolling collar, the ends of which flare at the top of the closing, or with a standing collar. Shallow cuffs finish the full sleeves neatly.

These wrappers are usually chosen for morning wear or, when made of a soft, dainty texture, for a lounging-robe. Suitable materials are cashmere, serge and many durable wool or cotton-and-wool weaves that can be had at small cost. Mohair braid or cotton lace could be added for a finish on morning wrappers.

We have pattern No. 1580 in seven sizes for misses from ten to sixteen years old. To make the wrapper for a miss of twelve years, will require four yards and five-eighths of goods thirty-six inches wide. Price of pattern, 1s. or 25 cents.



1580



1580

MISSES' EMPIRE DRESS. (TO BE MADE WITH A HIGH, SQUARE OR ROUND NECK AND WITH FULL-LENGTH OR SHORT SLEEVES.)

No. 1548.—At figure No. 686 in this magazine this dress is shown differently made up.

A quaint dress in Empire style is here depicted made of China silk and velvet. The short body, which is fitted by shoulder and under-arm seams, is closed invisibly at the front and is in this instance made with a square neck and with a fancy square-necked Bertha of velvet edged with a frill of lace. The Bertha shapes round tabs on the sleeves and is rounded prettily at each side of the tabs. The dress may be made with a high or round neck, if preferred, but if made with a round neck, the Bertha is omitted and trills or other decoration added instead. The sleeves may be short puff sleeves or full length two-seam sleeves with puffs at the top and finished with cuffs that are prettily curved at the upper edge. The straight, full skirt is deeply hemmed at the bottom, gathered at the top and joined to the body. A belt covered with appliqué trimming is worn.

Silk, crepon, vailing, cashmere and Henrietta combined with velvet or silk are pretty materials for this dress and silk appliqué



1548



1548

trimming, embroidered bands, jeweled passementerie, silk braid, lace, etc., will provide the decoration. Pale-blue Beatrice cloth was made up in a gown of this kind. The Bertha was cut from the material and covered with all-over point Venise net in a cream-white tint.

We have pattern No. 1548 in nine sizes for misses from eight to sixteen years of age. To make the dress for a miss of twelve years, will need eleven yards and a fourth of silk twenty inches wide with seven-eighths of a yard of

velvet twenty inches wide. Price of pattern, 1s. 3d. or 30 cents.

MISSES' WRAPPER. (TO BE MADE WITH OR WITHOUT FITTED LINING AND WITH THE SLEEVES FINISHED WITH FRILLS OR CUFFS.)

No. 1579.—Striped flannel is shown in this pretty wrapper, ribbon tie-strings giving an ornate finish. Fullness in the back is shirred in at the waist, but the fronts hang in full folds at each side of the closing, which is made with buttons and button-holes at the center. Under-arm gores give becoming smoothness at the sides, and a fitted lining may be used or not. The rolling collar, which is pointed at the back, is made decorative by a shaped frill at the edge; the frill is scalloped and button-hole stitched at the edge and frills finishing the full sleeves are scalloped to match. Cuffs may finish the sleeves, if preferred, and contoured linings preserve their shapeliness.

The wrapper, although simple, looks very dainty when made of plain or figured French flannel or cashmere, with a lace and ribbon decoration. Flannelette and fleece-lined cottons are also adaptable.

We have pattern No. 1579 in seven sizes for misses from ten to sixteen years of age. For a miss of medium size, the wrapper will require five yards and a half of goods twenty-seven inches wide. Price of pattern, 1s. or 25 cents.



1579



1579

DAWN.

BY HELEN CHOATE PRINCE, AUTHOR OF "A TRANSATLANTIC CHÂTELAINE," "THE STORY OF CHRISTINE ROCHEFORT," ETC.

Six o'clock on a December morning in Touraine; thick darkness over the wide country; thicker darkness within the *château*. The kitchen cat was asleep in the large round room on the ground floor of the north tower, for the modern furnace made it warm; a hungry mouse, attracted also by the comfort, scuttled from his hole towards a crumb; Mistress Puss opened her eyes, the pupils dilated by sleep, but high living had lulled instinct, so she only blinked indulgently, and the mouse vanished. A slight sound, far off, made her point her ears and sit up. One does not come to years of discretion in the kitchen of a *château* which is a favorite rendezvous for huntsmen without cutting one's eye-teeth—that is, if one is a cat—and Puss, now two years old, knew to the faintest shade those to be trusted and those to be avoided. So she sat alert until the door opened, and old Denis, carrying a lamp in one hand and a huge twine bag filled with boots and shoes in the other, entered. He never interfered with her, so Puss crooned good morning and followed her greeting with a loud, continuous purr. She then settled herself in an obscure corner, folded in her paws under her white breast and watched him with green, inquisitive eyes while he remade the fire, grumbling under his breath the while.

This done he emptied the contents of the bag on the floor and began to range the shoes in pairs on the long shelf against the wall. There were all sorts and conditions of foot-coverings; top-boots with untrodden heels and well-shaped toes, bringing a faint echo to the imagination of horns and hunters' cries; rough, heavy boots, laced to the knee, the soles covered with nails, telling of long, happy tramps, gun on shoulder, dog at heel. Denis took up a pair of this description, turned them over, looked hard at the soles and grunted as he placed them in order on the shelf. He put the biggest at the head, and this special pair came at the end of the men's; next them began the ladies'. All were set up at last but two pairs; the larger of these was so pretty that it was strange they should make anyone, let alone a man, scowl; but Denis's brow grew yet darker as he scanned their soles in the same careful manner with which he had examined the heavier pair, and growled, "I've caught 'em; that clinches it."

Yes, it was strange that such a pretty pair of boots could bring anything but a smile; they were such innocent, undeceptive frauds, pretending to be stout and big and business-like and only succeeding in being dainty and attractive. The small toe had a provocative point to it; the instep sprang up in a fine arch, repeating the curved line of the sole; the round ankle made one think of a finely-turned white wrist, and for some unknown reason that impertinent tip brought up the image of a well-cut nose, with just the funniest possible inclination upwards. A lover could have written a sonnet to that individual, decided, alluring little boot, but Denis, being neither poet nor lover, and having thoughts of another nature seething in his brain, only groaned.

At the very end of the row he placed a little pair, not more than four inches long, with round toes which told his experienced eye that their owner "scuffed." Small as they were they had a manly look, and when Denis put them down he ceased his angry mutterings, the scowl vanished from his knotted forehead for a moment, and he looked almost tender as he said, "Poor little fellow! Poor little fellow!"

Just then he heard a slight sound and looking up saw a light coming towards him from the further end of the long passage leading to the east tower, for he had left the door open to get a better draught to start his fire. As the person carrying the lamp came nearer, he saw that it was his niece Claude and the scowl became still more pronounced, while he advanced his chin in an obstinate manner peculiarly his own.

The girl was tall and slender, with a pale face and grave eyes; sometimes she looked sad, but this morning her whole expression was transformed as if some inward joy gleamed warm within.

"Good morning, my uncle!" she said, offering her soft cheek for his kiss.

"Good morning? Bad morning!" he returned, with almost a snarl.

She was evidently used to his ways, for she set her lamp down and took up one of the bewitching boots.

"I came down to help you, and I will begin with the countess," she said, gently; but he snatched the boot from her hand.

"You shall not touch them, unhappy child! You have done your last stroke of work under this roof. To-day you and I leave."

"Are you mad, my uncle?" she asked in amazement.

"Mad? Yes, if it's mad to think that women should be pure and men honorable. Mad, indeed! It only wanted this. I knew that I was out of the fashion with my ideas, but my own niece tells me that I am mad, because I have the folly to want her to live with decent people."

"Dear uncle, I never called you mad for that; I only—"

"Don't interrupt! I know your tricks. I'm your master, for I stand in the place of your parents, and I've given up my life to you. My old mistress left me a pension, to be mine only when I'd quitted the young count's service. But she made me promise solemnly I'd stay with him until I was too old to work, unless my conscience told me to leave. I want a home of my own; I want you to keep it for me. I've been on the watch for six years for a chance to leave and it's come at last. I won't have them say I can't keep my word; I'm a philosopher, and consider myself a very good man. Now I prove it. I quit for the sake of morality. If you are economical, we can put aside something for your *dot* when I'm gone; but while I live you shan't have a sou. Get ready to leave to-day!"

Up to this moment Claude had stood staring at him with frightened eyes; but when he paused for breath she struck in:

"Uncle, I know how good you've been to me, but I am young and my life is before me. I am happy here; my mistress is so kind, so good—"

"Girl, you lie! If she is kind, it is only to make you her slave; but good? No! She is bad, and six years ago, when she came here a bride, I began to foresee this day. She was so young, so dressed up, so different from the old countess! I have lived in this house for forty years. The old countess took me, a raw lad from the fields, and taught me all I know. There was a fine woman for you! Did she wear miserable, shoddy things on her feet like this?" The irate old fellow held up the little boot with an air of scorn. "No; her shoes were as solid and big as a man's; she never wore heels. The first time I blacked this fine lady's shoes I knew what would come, sooner or later, and here it is."

"Here is what, uncle? Don't talk riddles any more—tell me the truth! Remember what leaving here means for me; it means giving up Pierre."

She covered her face with her hands as she spoke and sank on a chair. She was one of the persons of whom Puss approved, so her catship jumped on her lap and made herself comfortable.

"Pierre? Well, I should not cry my eyes out for that. I want you to look out for my comfort a little now. I don't bring you up for nothing, you know."

Claude was used to his oddities; he would tell all as and when he pleased and she could not hurry him. So she said nothing and presently he continued, picking up one of the stubby little shoes, and rubbing it as he talked:

"Look at the way the new countess brings up the boy! When I see him with his bobbing curls and his dancing eyes running after his parents, and them petting and making a girl of him, I think of my old mistress. She knew how to bring a boy up a man. I don't believe she ever took our master in her arms or kissed him or made a little fool of him. Not she! She was as good a woman as God ever made, and wasn't she great on dosing! When the servants were sick did she get out a box of sugar pills? Not she! But medicine so nasty it often took two men and the cook to get it down one's throat. I've had the cook, I who tell you, sit on my stomach until I was well nigh suffocated, for she weighed over two hundred pounds, to get a dose down. That was the kind to cure."

He chuckled grimly and shook his head more than once; then, finding that his niece did not break the silence, went on:

"Now all my predictions have come true. For six years I've waited for a chance to get free; at last it's come."

"Why do you hate the countess, my uncle?"

"I'm a philosopher and hate no one. But she's not my sort. A great family like this should have a serious lady at its head. It goes against me to see a chit taking up old mistress' place. Now I'll explain why we must go."

He took up one of the bewitching boots, holding it by one

button as if he feared poison from its touch, and dangled it before Claude's anxious eyes.

"Well?" she said after a moment.

"What do you see?"

"The countess' boot, not yet cleaned."

"And what's that?"

"Mud."

"Clay. And where's the only place on the property where it's found?"

Claude thought a moment; then half asked, half asserted: "The Abbot's Walk."

"Exactly. Where does the Abbot's Walk lead?"

"To the Louis XIII. pavilion."

"Exactly!" he repeated, still more emphatically. "And that's where your lady spent yesterday afternoon, having given out she was sick in her room. And that's where the Italian prince met her. Now do you see why we must go?"

"My uncle! It can't be true."

"You won't believe it, eh? Then listen! We'll see what you say after you've heard my story. Night before last," old Denis began, drawing out a stool from beneath the shelf and sitting down close to his niece so as to be able to speak low, "night before last they sent for me to the drawing-room, to fix the blower that had got out of place. My old mistress would have had a name for the crowd of dressed-up manikins this countess had got about her. She didn't mince matters. She was like me. The worst one of the lot, that perfumed Italian prince, with his rings and gimcracks, was hanging over the back of my lady's chair, which was close to the fire. She was the only woman in the room with her neck covered—but that was because she had a cold and had wrapped a white shawl over her shoulders. They were all jabbering about the meet next morning, and some one asked the countess if she would go. 'Not unless my cold is better,' says she, and as I looked up that moment I saw her cheeks turn as red as the embers. 'Ah, ha!' thinks I, 'guilty people get red; white is the color of innocence!' At her words the prince gets closer still, and says, so low that no one else can hear but me: 'Do you suffer much?' 'A good deal,' says my lady, and her voice shook so that I looked up from my knees again, and there, as plain as day, were two dimples in her cheeks and her eyes twinkling as if the flames had got caught in them. She had her back to the prince, but the joke was for him, as you'll see. 'The least suffering of yours costs me agony,' says that Italian. Then he turned quick and asked the count if he would join the party for the meet, and he answered very formal and set, unlike his usual way, that he had special business in the county town, and it was not probable he'd be back before dinner, for he should ride and the roads were bad in that direction. Well, all this had made me suspicious, so yesterday, when they were starting for the hunt, I hung around. Everyone was there but my master, the countess and the prince. The princess' maid, that ridiculous Hortense, was there to tuck her old mistress up, so when they had all ridden and driven off, I said to her that her master did not seem much of a sportsman. 'Oh, yes,' says she, 'he's shooting to-day; he was off at daybreak.' So then I watch. And I find out three things, which I piece together: First, the countess was not in the *château* in spite of the cold that was to keep her in bed. Second, a fire in the pavilion, for I saw the smoke from the chimney. Third, the prince out long after it was too dark to shoot and coming home with an empty bag. And here's my last proof. See!"

With a triumphant gesture he held up a pair of heavy-nailed shooting boots; the soles were crusted with the same yellow clay—there was no denying the fact.

"I don't believe you," said Claude, passionately. "I won't—I can't believe anything but good of my dear mistress." And to show how she disbelieved his story, she fell to crying silently.

Outside the gray sky had begun to blush and the little white clouds, like lambs, had taken a pink tinge on their woolly fleeces. The very tip of the conical tower, many feet above the furnace room, was touched with gold. But Denis and Claude still sat in gloom, feebly lighted by their lamps. For a few moments nothing was heard but the "swish-swish" of the blacking-brush, the roar of the well-started fire and Claude's strangled sobs. Then, all of a sudden, "tick-tock" came the sound of a sharp pair of heels along the passage. Puss gave a subdued hiss and jumped into an obscure corner, and a very smart, very Parisian young woman tip-toed into the room.

"Good-morning, Master Denis. Good morning, mademoiselle!" she said, making a turn so that her full skirts stuck straight out. "I'm early this morning, for at last we're going, thank Heaven!"

Denis darted a meaning look at his niece and asked with unwonted graciousness: "What takes you off so soon?"

"Lu, Master Denis, you've lived too long in good families to expect me to give you a straight answer," she returned. "All I can say is that we leave this morning, and I hope to sleep like a top to-night, sung off by the good tune of the cab wheels and the horses' hoofs on the macadam and the crack of the driver's whip. I'm almost out of my head down here for lack of sleep. In the beginning of the night the quiet keeps me awake, and then, just as I'm nearly off, the barnyard fowls begin their to-do. I want the princess' boots, sharp now. She had one of her tantrums last night, and to-day—oh, la-la! We'll have to step around lively, the prince and I."

"He's a good master, your prince?" asked Denis, picking out the desired boots and beginning to clean them.

"You speak the truth there. As good as gold. And should he be blamed if he has an eye for a pretty woman once in a while, when you think how old and hideous the princess is?"

Hortense again whirled round in a circle until her skirts flew out in a tangent and put her hands into the useless pockets of her useless apron in approved stage style.

"And so it's a case of jealousy that takes you away so unexpectedly?"

"How clever your uncle is, mademoiselle! He's like a detective, I vow. Well, yes; as long as you've guessed it, I can tell you that the princess found out that yesterday instead of going shooting, the prince found the game to his liking nearer the *château*. He, he! Wasn't there a famous to-do last night! I'm quite worn out to-day, I assure you."

"And the lady?" asked Denis, his eyes on Claude, whose pale face made a white patch in the gloom. Who is she?"

Hortense pirouetted about the room on the tips of her toes, saying: "Don't you wish you knew? Don't you wish you knew?"

"Here's what you came for," said Denis, holding out his

"Thank you, Master Denis! You haven't once said where sorry to have me go."

"As I'm going myself the pain of parting with you, my lady, is deadened."

With her mistress' boots in one hand she tripped off, kissing the other to the unresponsive Denis, who looked after her with anything but a flattering glance.

"The monkey!" he muttered. Then, turning to Claude, he added in a kinder voice, "Now, my girl, you see I spoke the truth, eh?"

The cat had once again found an asylum on Claude's knee and the girl's tears fell thick and fast. "Oh, pussy, pussy," she moaned, "it's not only the countess I must leave—it's Pierre, too. And I love him so—I love him so."

Puss purred and crooned—what she said was that PIERRES grow on every bush and one is as worthy as another. It was silly to cry and spoil those pretty eyes; the best thing to do was to set out at once on the hunt for Pierre the second. But human beings are very dull and Claude could not understand a word of comfort Puss tried to give her. It's just possible that if she had understood it would not have comforted her. Yes, decidedly, human beings are very dull.

Some light had begun to struggle in at the deep-set windows, fighting with the lamp flames; so Denis blew them out and the room seemed darker than before. Claude could do nothing but sob and sit like one stunned. She dared not creep out of her corner, for the other servants had begun their work; she could hear the calls for hot water and the orders for the trays with the "little breakfasts" for the early risers. She forgot that her mistress might be ringing for her even then. She could only think of the shipwreck this morning had made of her life. Next to Pierre, she loved the countess. Who else in her place, a great lady and a pretty woman, would have taken her, an ignorant country girl, for her maid? Who would have been so patient with her? Who so sympathetic in her simple love affair? And now she was told that her idol was false. Never! She would be obliged to obey and follow her uncle; he stood to her in the place of parents, but she would keep her faith in her lady. She was not conscious that a part of her rebellious rage came from the feeling that Denis had never liked his young mistress and was glad to find her in fault.

The long passage was now brilliantly alight, for the sun was pouring his full rays through the row of windows and they were reflected from the walls, painted a gay shade of yellow. A door at the other end shut with a bang; quick footfalls were heard and a gay tune, hummed by a man's voice. From her corner Claude saw the sunlight fall on Pierre's honest, rosy face as he came towards the furnace room.

"Hello, Uncle Denis!" he cried, when only half-way down. "You have me to thank this morning, for I've done some of your dirty work for you without being asked. Look here!" He held up a pair of riding boots as he spoke. "You never saw such a mess as these were in, covered with a nasty clay that sticks like bad habits."

"Bad habits don't stick to a man who has a bit of philosophy and honest notions," growled Denis.

"Come, now, my friend, don't be grumpy this morning! I've a bit of good news for you. Have you seen Claude?"

The old man jerked his head toward the dark corner. Pierre looked and when he made out Claude's form he was by her side in an instant and had his arm round her waist, to the disgust of Puss, who jumped down, arched her back and then began to clean her face with a disapproving air.

"Cheer up, little girl! There's a good time coming," he whispered. "Now, Uncle Denis, I'd like to make a bet with you that I'll have you laughing before ten minutes as you haven't laughed for years."

"I don't bet."

"Well, then, I'll make you laugh anyway, bet or no bet. Now put plenty of cream on those boots and I'll amuse you. I'll begin at the beginning, for it all leads to us - you and me," he added, with an extra squeeze for Claude.

Denis peered at the couple half-hidden behind the furnace. "None of that now," he grumbled, divining what was going on, but unable to see it.

"All right!" returned Pierre, holding Claude's hand in both his and warming it between his solid palms, for it was icy cold.

"Here goes! You know - or if you don't, what matter? - that yesterday was the countess' birthday. Well, night before last, when I was dressing the count for dinner, he says to me. 'Pierre, can you keep a secret?' I said I thought I could. 'Even from your pretty Claude?' says he. I said if it was for a short time I hoped so; but after we were married he mustn't be lard on me. So he laughed and told me a famous plan he and the countess had for getting away for the afternoon from all the visitors. He gave me my directions, and in the afternoon I and Master Baby took a basket of goodies to the pavilion and lighted a fire and spread the table. Pretty soon the countess came running in, laughing like a little girl, her cheeks as rosy as apples under a thick veil. 'I'm sick in bed, Pierre,' said she. 'I may be well enough to go down to dinner if I keep quiet now.' And with that she began to play with Master Baby and romp until the count steps in, his boots caked with clay but a smile on his face a yard long. He took a box out of his pocket and said, 'Give that to your mother, you rascal, and tell her it was the important business that took me to town this morning.' So Master Baby made his funny little bow and the countess opened the box and there were diamonds or such like; and she hugged the count, and hugged the boy, and said she was the happiest woman in the world until I got regularly choked up."

Pierre's voice had grown quite husky, and he was obliged to squeeze Claude very close to him at this crisis. Surely some of the sunlight without had crept into her heart, for she had a faint color in her cheeks and a smile on her lips, while the hand that Pierre held was as warm as any one could desire.

"Oh, yes—happy because he gave her gewgaws," interrupted Denis, testily.

"Go on Pierre - dear Pierre!" said Claude gently.

"Well, if it had been the countess' fifth birthday instead of her twenty-fifth and the count's age matched hers, they couldn't have had more fun with Master Baby. And the count kept chaffing her and pretending she only put on her good spirits to please him, that she really liked being a fine lady. So she boxed his ears—"

Denis broke in with a groan: "Think of the old countess behaving so!"

And she kept saying: "Oh, no, this isn't half such fun as trying to keep that stuffy old princess in good humor, so she needn't see her wretched little husband making love to everything with a petticoat on. And it's not nearly as amusing as listening politely to your god-father telling a story for the fifteenth time, while you are saying nice things to some pretty woman. Dear me, what a stupid day I'm having!" And then there were more romps until Master Baby got so excited that he started in screaming at the top of his lungs, steady like. They stopped him by saying that they had something serious to say to me; so he held his breath for a moment to listen and the count began, very severe. 'Pierre,' says he, 'with such a warning before you as me, can you put your hand on your heart and say you ain't scared to enter into the married state?' I told

him I thought I had pluck enough to say that, for I'd always been counted a brave man. They both laughed and he went on: 'But you know you've set your heart on the countess' own maid.' I said that was a fact, and no mistake."

"Well, go on, can't you?" snapped Denis. "I'm wasting my time. What are you doing, eh?"

"Not much," returned Pierre, smacking his lips, while Claude grew as rosy as the little lamb-clouds had been.

"Then he warned me, very serious, what an awful pull the two wives would have over their helpless husbands if they banded together, and the countess cried shame on him. He asked me what hindered my marriage, and I said, 'Well, if monsieur wants the truth, it's only that skin—'

"Hold on! No, I didn't say that: I said it was because Claude's uncle was such a tender guardian that he wanted her all to himself and wouldn't give her any *dot*. And then they both kept still for a moment; then the countess said 'Baby,' sort of encouraging. Master Baby he hung his head, and scuffed his toes and put his finger in his mouth. The count says 'Baby' likewise, and Master Baby ran to his mother and put his head in her lap and sort of kicked out behind and hollered, 'Claude's *dot* is my birthday present to mama.' Well, then I choked quite up and I believe I cried, for the count he gave a silly kind of laugh and said, 'What a fool you are, Pierre.' and the countess hid her head on Master Baby's shoulder and then said it was time to go. Didn't I tell you I had something nice for you, my girl?"

"But I don't understand," gasped Claude. It was true that Pierre had been very incoherent; the last part of his story had been terribly interrupted by circumstances over which he seemed to have no control, such a spasmodic desire to put his arm round her and a simultaneous impulse to blow his nose violently.

"Your uncle will," said Pierre rather drily. "Listen, Uncle Denis! You'll say nothing if I ask for Claude as my wife without one son as *dot*?"

"Surely, my lad, surely, and welcome!" said Denis with a faint show of genial alacrity. He held out his hand; Pierre took it and then returned to his dusky corner.

There was so much cheer in that corner that the sun was sulky at seeing how well they could do without him and refused to light it up. They had very little to say to one another after all, thought Puss as she once more curled down on Claude's lap. The silence embarrassed her, as she was a cat of refined manners and considered a pause indelicate. So she purred as loud as she could to cover it. At last Denis looked up, with at least half his scowl gone: "I've won my bet—it was five francs, wasn't it? I haven't laughed once at your story."

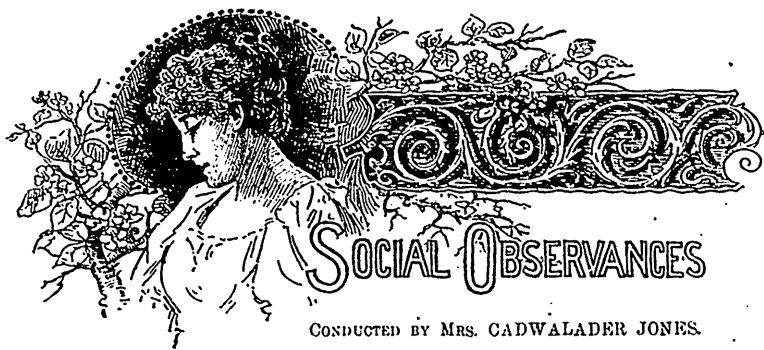
"Oh," said Pierre, "the funny part is to come! It was arranged that the countess was to slip out first; then the count was to go back on foot to the lodge where he'd left his horse, and I was to pack up with Master Baby and bring him home. So my lady opened the door and peeped out: then she gave a little start and drew back. 'Some one is there,' she says. The count went to the window and gave a long whistle. 'Who is it?' says the countess. 'Your dear prince, with his arm round the waist of his wife's maid,' says he, and turned back, half mad but with a twinkle in his eye. There wasn't any twinkle in the countess' eye, I promise you! She stamped her foot and flew into a high old passion. She said it mortified her to see her husband smile at such a thing. So the count pulled as long a face as that the old countess used to wear, but he still stood looking out. All of a sudden he brought his hand down with a slap against his leg, and says, 'By Jove, the princess has them! No, the maid's slipped away; she's safe, but the prince will catch it now.' And then we all watched and saw the prince take his wife's hand and lead her off. There was a fine row between them last night, the prince's man told me, and they're leaving to-day, for the old lady thinks the petticoat she saw whisk away belonged to one of the ladies here."

As Pierre finished his story Denis burst into an ecstasy of laughter—he had held in too long to restrain it now.

"Holy name of a pipe!" he said. Puss shuddered, for this is a terrible thing to say in French, and being a French cat she understood just how wicked it was. "You have made me laugh! Thinks she's running away from danger does she! That's too good! And now I'm certain that betting is a bad habit, for if I'd taken you up I'd have lost."

"The rapacity of mankind passes all belief," thought Puss as she jumped down and picked her dainty way to the kitchen to get her breakfast, leaving Pierre holding Claude's hand with a tender radiance lighting up his honest face.

HELEN CHOATE PRINCE.



CONDUCTED BY MRS. CADWALADER JONES.

LEAVING CARDS.

*As the use of visiting cards is now almost universal, the rules as to leaving them correctly are more clearly defined than formerly. In the first place, cards are meant to represent their owners, and in the second to stand for some courtesy or kindly thought. Let us suppose that a woman starts out to pay a number of formal visits and is told at the first house that Mrs. So-and-So is at home. It is now customary for her to give one of her cards to the servant as she goes in, or to lay it on the hall-table as she passes, to serve as a reminder that she has called. This is especially necessary if the lady on whom she is calling has a "day at home," as one visitor among many may easily be forgotten. A married woman usually leaves her husband's card with her own, and she may do the same for other members of her family, but cards belonging to people who do not come themselves cannot count as a real visit if the person for whom they are left is at home at the time. If, on the other hand, the visitor is told that a lady is not at home, she may leave as many cards of her family and friends as she chooses, and there is an old story of an obliging woman who left sixteen from a carriage which could not possibly have held more than two people. As a card is supposed to mean a visit, and women do not call on men, their cards are only left for other women, but they leave those of their husbands or fathers or brothers for the men of the family visited, besides one for each of the women. Americans are more lavish in the use of cards than any other people, but over-civility is a good fault. If a man is calling on a married woman and she is not at home, he should always leave a card for her husband as well as one for her, and if he goes to see a young girl, he should leave one for her mother and another for her father. The reason for this is that he thereby recognizes that the ladies on whom he calls are living with their natural protectors, to whom he wishes to be courteous. Politeness requires that what the French call the visit of digestion should be paid within the week after one has dined with a friend, and the same rule applies, although with less strictness, to other entertainments. If one has been invited to a wedding or any other gathering of especial interest to a family, and has not been able to go, cards should be left the next day, or sent by mail, and people who are in mourning, unless it be very deep, usually send their cards through the post to acknowledge the invitations which they could not accept. If a friend be ill, one should leave a card with "To inquire" written on it in pencil, to show that the visitor came for news of the patient and not in ignorance of her condition. Between a death and burial it would be an intrusion for any but the most intimate friends of a family to go to the house of mourning, but on the day after the funeral it is proper to leave a card on which may be written, "With sympathy." In calling on a friend who is staying with a lady whom one does not happen to know, a card should always be left for the hostess, to show that one does not consider her house as a hotel. Cards which have been struck off from an engraved plate always look better than printed ones, and they are not now expensive, the most usual form of lettering being a simple English running script, without flourishes.

REPLIES TO CORRESPONDENTS.

Mrs. M. M. M.—Your questions as to visiting seem to be answered in the foregoing general remarks, but for further clearness it may be said that a woman always leaves her husband's card with her own in making formal visits, even if he does not know the persons on whom

she is calling. For social purposes, married people are always considered as one. As those to whom visits are paid are supposed to be either willing to see their friends or else entirely out of the way, a card left when the answer "not at home" or "not receiving" has been given counts as a visit, and must be duly returned, whether it was left by the person whose name it bears or not. Society depends quite as much as banking on the system of mutual credit.

Q. C. C.—1. Although it is not usual in this country for the friends of a newly-married couple to congratulate them in the church, there is no reason why it should not, be done with entire propriety, if the officiating clergyman has no objection, and especially if, as you say, both the bride and groom are well known in the community. In large cities so many idle people are unfortunately apt to go to church weddings out of curiosity that those most nearly concerned are glad to get away to the shelter of home as soon as they can, but when a congregation has assembled out of kindly interest, and it is not convenient to have a house reception afterwards, it seems hard that friends should not have a chance to offer their good wishes. 2. If only a few relatives are to be invited to the house, it will be better for some member of the family to write each one a personal note explaining that the gathering is to be very small. If this is done, those who cannot be bidden will have no more right to feel slighted than if they were not invited to a dinner, whereas if formal invitations are sent out, there are sure to be people who will think that they should have been included. 3. A bride almost always wears gloves, especially in church. In this case they should be of cream-colored kid, to match her gown, and large enough to permit of the left one being taken off easily when the ring is to be put on.

IGNORAMUS.—1. When a young man asks a girl if he may call upon her, and if there is no reason why he should not, she should answer simply that she will be glad to see him, and when he comes she should so arrange that he shall often see her family as well as herself and must not take it for granted that he wants to be always alone with her. If, however, she finds that his visits have a definite purpose, and she does not want to become engaged to him, she ought to tell him that she wishes he would not call so often. This is, of course, a disagreeable thing to do, but it is better than drifting into a false position. There cannot be any form of words in which to tell a man that you do not want so much of his company, because circumstances are different in each case. It is best not to worry over it beforehand, but make up your mind what you really feel, and then when the time comes to speak, the words will take care of themselves. The rules of what is called etiquette are only meant for the formalities of society: they can never apply to intimate speech or writing, because no two people feel, any more than they look, exactly alike. 2. If, however, a friend asks you to give his regards to another friend whom you are likely to meet, that is a common social form, and the only answer necessary is that you will do so with pleasure. 3. It is no longer customary for men and women to walk arm-in-arm. After nightfall, if there is a great crowd, or if the pavement is slippery, a man offers his arm to his companion in order to protect or help her, but otherwise he merely walks beside her. 4. When anyone is introduced to you it is only necessary to bow pleasantly, adding "How do you do?" if you like; it is not usual to mention the person's name. 5. Women always bow first to acquaintances whom they meet in the street, and a young girl is certainly not expected to return the bow of a man whom she does not recognize.

A READER.—1. In speaking to people who have just been married it is considered appropriate to wish the bride happiness in her new life, while the groom is congratulated. It is enough to say to her "Please accept my best wishes," and to him, "I congratulate you heartily," or something of that kind. 2. There is no set form of congratulation either for a college graduate or for the winner of a prize in athletic sports. It will be correct if you either say or write that you are delighted to hear of his success, and if you can honestly add that you are sure he has deserved it, so much the better.

Mrs. C. R.—If many friends have come to inquire about you during your long illness, and some have sent flowers, you should write notes in the first person to thank the latter as soon as you are able, and also to those whom you know well. If comparative strangers have called out of politeness, it will be enough to enclose your card to them, writing on it "With thanks for kind inquiries."

G. M.—If Miss White receives an invitation to Miss Brown's wedding from Mr. and Mrs. Brown, she should answer to them, even if she only knows their daughter.

A. G.—When you are expecting a visit from a friend who lives at a distance it is usual to ask your resident friends and acquaintances to call on her at your house, and it is polite of them to do so even if you have not spoken or written to them.

TATTING.—No. 58.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p.—Picot. *—Indicates a repetition as directed wherever a * is seen.

TATTED PILLOW OR SHEET SHAM

FIGURE No. 1.—*First row.*—The centers of the shams are composed of rosettes and each rosette has 4 rings. To make a ring: Make 32 d. s. and 7 p. separated by 4 d. s. Make 2nd ring like 1st, except that you join 1st p. to last p. of 1st ring. Make 3rd and 4th rings like 2nd. To join 4th ring to 1st ring: Draw shuttle thread through last p. of 4th ring, then same loop through 1st p. of 1st ring, put shuttle through loop and draw up tight; fasten thread under rosette and leave $\frac{1}{2}$ inch thread. Make 2nd rosette like 1st, except join 4th p. of 1st ring to 4th p. of 3rd ring in 1st rosette. Make 2nd, 3rd and 4th rings same as 1st rosette. Make the strip as long as the sham is to be, then break thread and begin 2nd row.

Make rosettes same as 1st row, except join 4th p. of 1st ring in 1st rosette to 4th p. of 4th ring in 1st rosette; finish rosette same as 1st rosette in 1st row. Make 2nd rosette same as 1st rosette, join 4th p. of 1st ring to 4th p. of 3d. ring in 1st rosette. Make 2nd ring of rosette, join 1st p. to last p. of 1st ring, and 4th p. to 4th p. of 4th ring in 2nd rosette of 1st row. Finish rosette same as 1st rosette. Continue until 2nd row is as long as 1st row. break thread and begin 3rd row same as 2nd row. Continue rows until sham is of requisite shape.

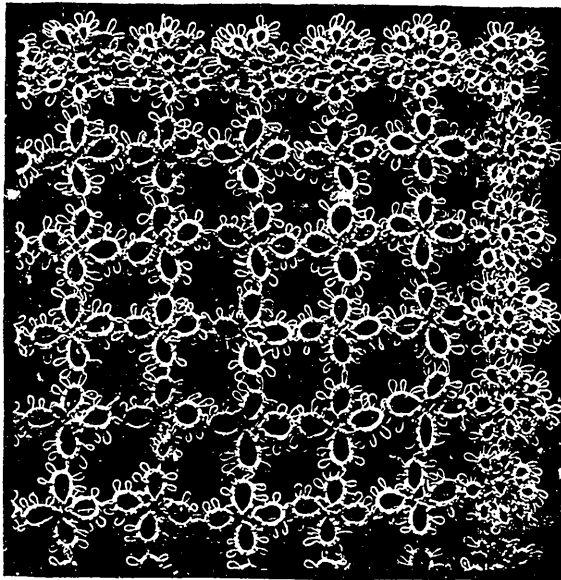


FIGURE No. 1.—TATTED PILLOW OR SHEET SHAM.

join 3rd p. of 2nd ring to 3rd p. of 4th ring in 1st wheel; finish wheel with rings same as 2nd ring in 1st wheel; fasten thread same as in 1st wheel. Make 3rd wheel same as 2nd, joining 1st and 2nd rings to 5th and 4th rings in 2nd wheel; join 3rd p. of 3rd ring to 4th p. of 3rd ring of same rosette that 1st wheel was joined to; finish wheel same as 1st wheel. Continue making wheels, joining every 3rd ring of each wheel to the 4th p. of each rosette in the row until you have joined the last wheel to the last rosette in the row. Finish wheel, then make a corner wheel (see picture) like the 2nd wheel, now make next wheel like 3rd wheel, which forms the corner. Work to the next corner and so on around the sham, join last wheel to 1st.

CHILD'S POINTED COLLAR

FIGURE No. 2.—To make a collar like the one illustrated, use No. 40 cotton and proceed as follows:

Make 19 wheels in first row, joining as seen in picture. Make each wheel as follows. 5 long p. close, draw thread through 1st p., 3 d. s., p., 4 d. s., p., 3 d. s. close, draw thread through 2nd p., 3 d. s., join, 4 d. s., p., 3 d. s. close. Repeat till 8 p. are taken up, then join the first and last rings.

Make 20 wheels in 2nd row and 21 in 3rd row, joining each wheel in space between wheels of preceding row. Finish with 5 points composed of wheels arranged as shown. The number of points may be increased by any number divisible by five. Crochet chain around neck to make requisite curve, and then make 1 d. c. in each stitch.

STAR IN TATTING AND CROCHET.

FIGURE No. 3.—Wind the thread to be used around a lead pencil 5 times. Work 36 d. c. over the ring, break thread, and

make a spider's web filling. Draw shuttle thread through d. c. Make 3 d. s., 1 p., *9 d. s., 1 p., 3 d. s., close; draw thread through 3rd d. c., 3 d. s., join preceding p., 2 d. s., 1 p., 2 d. s., 1 p., 3 d. s., 3 p. with 2 d. s. between, 3 d. s., 1 p., 2 d. s., 1 p., 2 d. s., 1 p., 3 d. s. close. Draw thread through 3rd d. c., 3 d. s., join preceding p. Repeat from * till there are 12 alternate short and long loops with 2 d. s. between: tie thread and break. Tie thread in center p. of long loop and *make 3 d. s., join to next p., make 7 p. with 2 d. s. between, 3 d. s. close, draw thread through central p. and repeat from * joining last p. Make outer rings like center one, joining 30th d. c. and 36th d. c. to p. as illustrated.

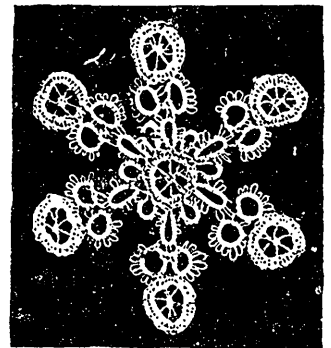


FIGURE No. 3.—STAR IN TATTING AND CROCHET.

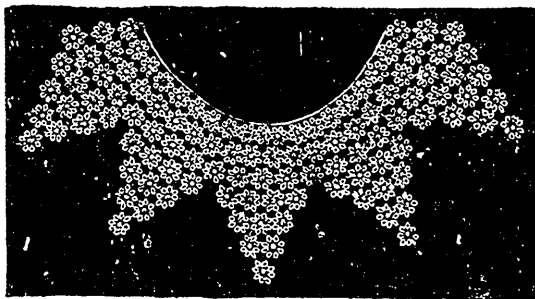


FIGURE No. 2.—CHILD'S POINTED COLLAR.

To make the Border.—Fasten thread under last rosette of last row made. Leave $\frac{1}{2}$ inch thread, make center ring of 1st wheel of 18 d. s. and 8 p. separated by 2 d. s., draw up, and make 1st ring of wheel with 16 d. s. and 5 p., as follows: 4 d. s., 1 p., 2 d. s., 1 p., 2 d. s., 1 p., 2 d. s., 1 p., 2 d. s., 1 p., 4 d. s., draw up, and join to 1st p. of center ring. Make 2nd ring like 1st ring, except join 1st p. to last p. of 1st ring. Make 3rd ring like 2nd except join 3rd p. to 4th p. of 4th ring in last rosette. Make 4th, 5th, 6th, 7th and 8th rings of wheel like 2nd ring: always join each ring to a p. of center after drawing it up. Join 8th ring to 1st ring by drawing shuttle thread through last p. of 8th ring, then same loop through 1st p. of 1st ring. Put shuttle through loop and draw up; fasten thread under wheel, leave $\frac{1}{2}$ inch of thread. Make 2nd wheel like 1st wheel, except join 3rd p. of 1st ring to 3rd p. of 5th ring of 1st wheel,

THE ART OF KNITTING.—No. 78.

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; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

KNITTED ROUND DOILY.

FIGURE No. 1.—Cast on 57 stitches and knit across plain.

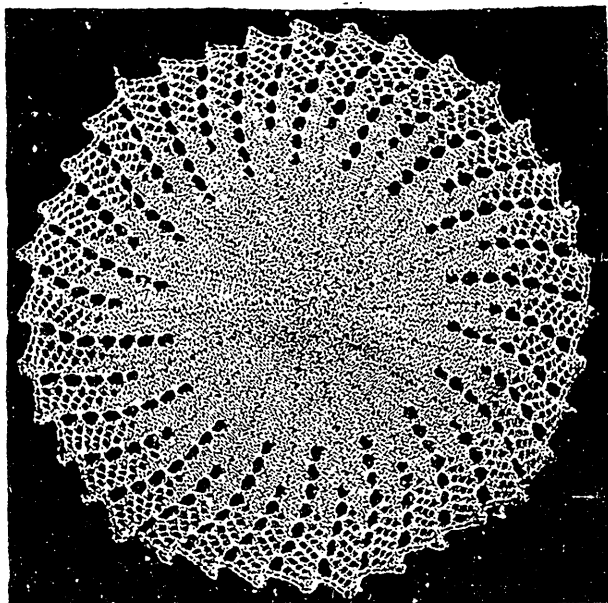


FIGURE No. 1.—KNITTED ROUND DOILY.

First row.—Sl 1, k 41; o, n, 7 times; o, k 1.
Second row.—Sl 1, k 54, leave 3.
Third row.—Sl 1, k 41; o, n, 6 times; o, k 1.
Fourth row.—Sl 1, k 52, leave 6.
Fifth row.—Sl 1, k 41; o, n, 5 times; o, k 1.
Sixth row.—Sl 1, k 50, leave 9.
Seventh row.—Sl 1, k 49, o, k 1.
Eighth row.—Sl 1, k 48, leave 12.
Ninth row.—Sl 1, k 15, * o 3 times, sl 1, k 3 to. pass the slipped stitch over; * repeat seven times between stars, k 5.
Tenth row.—Bind off 4, k 2, p 1; k 3, p 1, 6 times; k 14.
Eleventh row.—Sl 1, k 41.
Twelfth row.—Sl 1, k 38, leave 18.
Thirteenth row.—Sl 1, k 23; o, n, 7 times; o, k 1.
Fourteenth row.—Sl 1, k 36; leave 21.
Fifteenth row.—Sl 1, k 23; o, n, 6 times; o, k 1.
Sixteenth row.—Sl 1, k 34, leave 24.
Seventeenth row.—Sl 1, k 23; o, n, 5 times; o, k 1.
Eighteenth row.—Sl 1, k 32, leave 27.
Nineteenth row.—Sl 1, k 31, o, k 1.
Twentieth row.—Sl 1, k 30, leave 30.
Twenty-first row.—Sl 1, k 5, * o 3 times, sl 1, k 3 to., pass slipped stitch over; * repeat 5 times between the stars; k 5.
Twenty-second row.—Bind off 4, k 2, p 1; k 3, p 1, 4 times; k 4, leave 33.
Twenty-third row.—Sl 1, k 23. Twenty-fourth row.—Sl 1, k 65. Repeat eighteen times.

INFANTS' CARRIAGE SOCKS, ANGORA LINED.

FIGURE No. 2.—This sock can be made of either silk or Saxony. If done in silk, use Saxony needles and knit rather loosely. Cast on 66 stitches.

Knit 6 rounds plain, * seam 1 round, k 1 round, repeat between stars till there are 3 seamed rounds; now repeat from the beginning till there are 3 seamed stripes; k 6 rounds plain. Divide the stitches, leaving 34 stitches on one needle and at each of the remaining two needles for the heel, 16 stitches. Seam across on these two needles all but one stitch, seam back all but one stitch, seam back and leave 2 stitches, seam back, leave 2 stitches, seam back, leave 3 stitches, seam back, leave 3 stitches. Knit back and leave 4 stitches; now alternate plain and seam, leaving each time one more stitch without knitting than was left in previous round, till you have 7 rounds of plain knitting; then make a seamed stripe as at first. Next, 7 rounds of plain knitting, alternate stripes, till you have but 8 stitches left; now knit back and forth, taking up one stitch each time till you have taken them all up, taking care to keep your plain and seamed stripes as at first. The rest of the knitting on these two heel needles is plain. Knit 5 stitches plain at the beginning and end of the front needle and between those stitches the stripes must be kept the same as they were in the leg until the sock is finished. K 38 rounds before narrowing, then k 9, narrow all way round; 3 rounds plain, k 8, narrow all way round, 3 rounds plain, k 7, narrow all way round, 3 rounds plain, k 6, narrow, 3 rounds plain, k 5, narrow, 3 rounds plain, k 4, narrow, 3 rounds plain, k 3, narrow, 2 rounds plain, k 2, narrow, 1 round plain, k 1, narrow, bind off. Finish the top and around the seamed stripes in foot, with shell stitches worked in plain crochet.

For the Angora Lining.—With Angora yarn cast on 36 stitches; use coarse needles and knit loosely. When you have knit enough for the leg, make the heel in the same way you did the sock heel. In toeing off narrow in center of each needle and knit twice around plain, till you have but nine stitches; then bind off. Finish the sock with a bow of ribbon fastened in front of the ankle as shown.



FIGURE No. 2.—INFANTS' CARRIAGE SOCK, ANGORA LINED.

Dressmaking at Home.

goods and is in circular shape, with a seven-gored foundation. The skirt is in this instance gathered at the front and sides, but it may be dart-fitted, and either fan-plaits

The Midwinter styles are graceful in shape and rich as to material. Velvet is a favored fabric for both jackets and costumes and handsome passementeries of jet or silk are prominent among garnitures. Fur is much used to enhance the beauty of velvet jackets.

The fancy for Russian styles has resulted in the production of a large variety of designs differing radically from each other, yet possessing the leading characteristics of this type. The grace of these modes is too well known to need detailed commendation.

Sleeves continue small, in some evening waists consisting merely of frills.

In skirts the fan back rules, though the box-plaited sort and that with tightly-drawn gathers afford variety. Darts are used over the hips of skirts that have less than seven gores. Decorative is generously, even lavishly, applied on skirts for dressy wear, although walking skirts remain plain or nearly so, braid or a band or two of fur being their only ornamentation. Special designs are made for plaid or striped goods so that the patterns can be matched at the seams: a new fancy is to have a seam at the center of the front in skirts of such goods.

FIGURE No. 1 X.—LADIES' EVENING TOI-



FIGURE No. 1 X.—LADIES' EVENING TOILETTE.—(Cut by Skirt Pattern No. 9465, 7 sizes; 20 to 32 inches, waist measure, price 1s. 3d. or 30 cents., and Waist Pattern No. 9574, 9 sizes, 30 to 44 inches, bust measure; price 1s. or 25 cents.)



FIGURE No. 2 X.—LADIES' AFTERNOON RECEPTION TOILETTE.—(Cut by Skirt Pattern No. 9570; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; and Basque Pattern No. 9510; 9 sizes; 30 to 36 inches, bust measure; price 1s. or 25 cents.)

LETTE.—A black-and-white combination is charmingly effected in this toilette, the materials being chiffon and silk, the latter fabric shining through the tissue. The skirt is a novelty for transparent

or gathers may be arranged at the back. Handsome black lace ornaments are applied on the lower part, with novel and rich effect. In the waist full side-backs frame a V-shaped full center-front is framed by full side-fronts that pouch like the center-front. The neck is in the Pompadour shape so generally becoming, and the sleeves are merely triple frills of chiffon edging with black lace appli-



FIGURE No. 3 X.—LADIES' RUSSIAN COSTUME.—(Cut by Pattern No. 9568; 8 sizes; 30 to 44 inches, bust measure; price 1s. 8d. or 40 cents.)

(For Descriptions of Figures Nos. 1X, 2X and 3X see this and the next Page.)

qués as a border. Similar edging in a narrower width is used in decorating the waist and lace appliquéés adorn the center-front. The black belt ribbon makes the scheme complete. The patterns followed in the making are waist No. 9574, which costs 1s. or 25 cents, and skirt No. 9465, price 1s. 3d. or 30 cents.

FIGURE No. 2 X.—LADIES' AFTERNOON RECEPTION TOILETTE.— This toilette, suitable for ceremonious wear, has an air of elegance and refinement. The basque is of violet velvet combined with white satin and the skirt of novelty goods in a shade of violet rather lighter than the velvet. Both skirt and basque are decorated with bands of black silk braid ending under silver buttons. The basque has a pretty vest between notched revers and the pouch effect so generally favored is seen at the front, while the back is drawn down tightly. The joining of a peplum is concealed by one of the stylish metal belts; epaulette caps resting on puffs which the sleeves form at the top constitute an-

other fashionable feature. The skirt is in seven gores and may be box-plaited or gathered at the back. The toilette may be reproduced by using basque pattern No. 9540, price 1s. or 25 cents, and skirt No. 9570, costing 1s. 3d. or 30 cents.

FIGURE No. 3 X —LADIES' RUSSIAN COSTUME. — Striped suiting and plain velvet and white cloth form the stylish combination pictured in this smart example of the favorite Russian styles, with the white cloth, and braid and buttons for decoration. The seven-gored skirt may be either gathered or box-plaited at the back and is an extremely graceful shape. The blouse pouches only in front but has fullness in the lower part of the back and is closed at the left side in true Russian style. A metal belt encircles the waist and the sleeves have desirable fullness at the top. Epaulettes with pointed ends and a smooth peplum are accessories which, though here omitted, are con-

The fronts are open and rolled in revers at figure No. 6 X, a charming lace arrangement on the bodice being disclosed. Velvet elaborately jetted is associated with white angora and the belt of white satin adds to the elegance of the garment. Thus made up in some rich moiré, satin, etc., it is a smart mode for the theatre or concert wear.

A simpler development is shown at figure No. 7 X, the

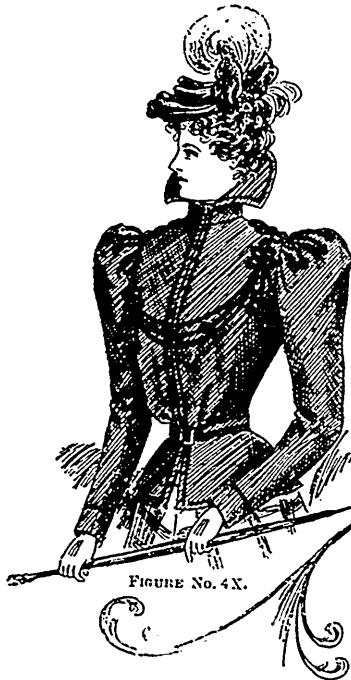


FIGURE No. 4 X.



FIGURE No. 5 X.



FIGURE No. 6 X.



FIGURE No. 7 X.

tained in the pattern. No. 9568 price 1s. 8d. or 40 cents.

FIGURES Nos. 4 X, 5 X, 6 X AND 7 X.—LADIES' JACKET-BLOUSE. — These four figures show the possibilities of the charming mode representing pattern No. 9539, price 1s. or 25 cents. The blouse has pouch fronts, but the back is drawn down tight, although having becoming fullness in the lower part. A belt hides the joining of a peplum that is laid in two rolling box-plaits at the back and a handsome Lafayette collar and two-seam sleeves complete the garment.

Figure No. 4 X shows the jacket made up in brown cloth trimmed with black braid and ornaments. In the present instance the fronts, which are made without revers, meet all the way down and are closed to the throat.

At figure No. 5 X the jacket is shown made of velvet and Astrakhan and worn with a skirt of rich brocade. The skirt was cut by pattern No. 9398, price 1s. 3d. or 30 cents. A velvet muff cut by pattern No. 1502, price 5d. or 10 cents, completes this stylish toilette. The fronts are rolled back in large revers and close all the way.

FIGURES Nos. 4 X, 5 X, 6 X AND 7 X.—LADIES' JACKET-BLOUSE.—(Cut by Pattern No. 9539; 7 sizes; 30 to 42 inches, bust measure; price 1s. or 25 cents)

(For Descriptions see this Page.)

material being gray cloth and the decoration consisting of dark-blue Hercules and soutache braid and a ribbon about the collar. Here the right front only is turned back in a revers and laps upon the left front. The style shows the most approved features of the season and will be in good taste for the street wear of either young ladies or matrons.

SOCIAL LIFE IN ENGLAND.*—IN THREE PAPERS.

FIRST PAPER.—LONDON.—By LADY JEUNE.



LADY JEUNE.

In writing of social life in England, I apprehend the expression to mean something more than a mere recital of what is commonly understood as society, namely, the doings of certain sets which have been considered for some years past to represent English life. It would be most misleading to take any clique or section of society as an accurate picture of English social life, and I think it can only be understood by treating it from a wider and more comprehensive point of view. For instance, if we take London

life and customs of a very large and important section of society, but it would only afford a very partial and superficial idea of what English social life means, and I think it will be better to look at it from an all-round point of view than to confine myself to the narrower limits of what is only represented by London society.

The really distinctive feature of English social life is its country life, which enters into the existence of nearly all classes. In former days it was the exclusive characteristic of English people, but it has now become a new and interesting factor in nearly all countries and is in all more or less modelled on its English antetype. Before the facilities of communication in England were as numerous as in our times there was a very large country society which never went to London, or, in fact, ever moved from the nearest large town in the locality, which was the center of its gayety and amusement. Exeter, Oxford, York, Chester, Leamington, Cheltenham, Gloucester, Lincoln, Norwich were with many other country towns, the places into which the whole country society of a locality moved during the Winter months and where it enjoyed a succession of balls, parties and various gayeties. The society was small and provincial, but the presence and patronage of the great country magnates gave it a certain dignity and exclusiveness. The distinctions between classes were most rigorously adhered to, and no relaxation of the unwritten laws which decreed who was "of it" or "out of it" was ever allowed. People lived and died, were born and married, within a few miles of each other and most of them were related to each other, so that it bore much more the character of a family gathering than a large, complicated society such as now exists in our country. Railways have, however, changed everything, and with their progress came the centralization of life and interests in London. There are few people now too poor to afford a journey to the great metropolis, and so English country society in the sense in which it used to exist has disappeared.

With us the head of the State has always been considered the head of society, and during the life of the Prince Consort the Queen took her part in it and she and the Prince set an example of virtue, simplicity and amiability which altered and improved its tone, which had deteriorated seriously during the years before her accession. With the death of the Prince Consort and the almost complete withdrawal of the Queen from anything like general society, came the advent of the Heir Apparent and for over thirty years the Prince and Princess of Wales have been its acknowledged heads. There is no need for one to tell Americans how graciously and with what kindness and charm they have filled their parts, or how during these thirty years the whole aspect of society has changed. It is impossible to ascribe it to any single influence. The great national changes which have transferred political power from the aristocracy to the democracy, the vast

accumulation of wealth, the spread of education, have brought new forces into existence and the intermarriage of the aristocracy with the plutocracy has broken down the barriers of exclusiveness which formerly existed. There is now no society so entirely cosmopolitan as English society, and I think without vanity one may say no society which is more amusing. There is no one so *exigent* or *diffficile* but can find his amusement or interests somewhere. If he is artistic, musical, literary, frivolous, charitable, religious—whatever may be his bent, he can always find the *milieu* he seeks in England. There poets, painters, priests, litterateurs, actors, politicians, socialists, peers, princes and beautiful women rub shoulders in the great crowd which makes up English social life, and if I may be so egotistical as to say so, in a generous and comprehensive hospitality into which no one is too obscure or too uninteresting but to be welcomed. Nothing conveys more clearly what I mean than the magnificent sight afforded at a ball at Buckingham Palace, perhaps one of the most brilliant scenes one can imagine. With the magnificence of the rooms, the decorations, the uniforms, jewels and gorgeous dresses of the women one might well imagine it was composed of all the flower of England's chivalry and of its high-born men and women, when, in fact, the finest jewels and the greatest magnificence are represented by the *haute finance* and the great merchant princes of Great Britain. In saddened reflection one thinks of the days when only the blue blood of England threaded the stately minuet in the presence of what was once the most aristocratic and exclusive of societies.

The smartest society in England must necessarily be the richest, because our standard of comfort and luxury has become a very high one, but it does not necessarily follow that it is the most interesting or the best. It is, however, so constituted that, taking it altogether, it is a very brilliant and interesting world. Whatever its faults or its foibles, it is not wholly given up to amusement and selfishness, for there was never a society which realized more deeply the responsibilities and obligation, which great wealth and position entail, and there are very few among its leaders and members who do not, according to their opportunities and ability, endeavor to do something to stem the current of poverty and suffering which is the terrible contrast to the luxury and riches among which they live. The Prince and Princess of Wales and all the Queen's children are always the foremost in every work of charity and kindness and are untiring in responding to every appeal for help and personal assistance, and their example is widely followed.

One of the most remarkable changes in English life is the very prominent part taken by women in all the great movements of the day. There is hardly a political or social undertaking in which they do not interest themselves keenly, and in all charitable enterprises women of every rank and class take most active parts. They speak and write with great fluency and ability on all subjects, and their practical knowledge, the result of personal work, is unlimited. We read the names of well-known women, leaders of society, in the list of last night's entertainments, and we again read of them during the day as actively engaged in some enterprise which is both serious and important in its influence on the lives of the people among whom they live. Such work, which used to be undertaken only by men, has now largely fallen into the hands of English women, and even young girls are being pressed into the ranks of the large volunteer army of women who feel that their lives would be empty indeed were pleasure their only aim.

Perhaps I have dwelt a little too much on the graver aspect of English life and my readers may like to know something about its lighter and gayer side, for there is another and, perhaps, a more amusing point of view from which we may approach it. To those who are fortunate enough to have riches and leisure, English life is full of pleasant variety and change. The so-called "season" of the past, which began after Easter and lasted till the end of July, has been prolonged, and from the time that Parliament sits at the beginning of February we may say the season has begun. It is the season in its greater and more enjoyable aspect, for though London may be fairly full, it is not so crowded as later on and there is time to take one's pleasures with greater leisure and more sobriety.

During Lent there are no balls, as dancing is among the pro-

* The first of three articles on Social Life in England. No. 2 on Life in the Provincial Cities, by Mrs. Fenwick Miller, will appear in THE DELINEATOR for February, and No. 3 on Country-House Life, by Lady Currie, will appear in the number for March.

hibited amusements of that epoch, but there are theatres, concerts, political parties and endless dinners, and London is quiet enough to allow of people meeting in a less hasty fashion and there is more leisure than later on when everything is a rush and a scramble. The season before Easter is much the most enjoyable time to the older members of the community, and the younger ones find plenty of amusement in the skating rinks, bicycling rides and the different kinds of entertainment which exist. Music now plays a most important part in London life, for the popular afternoon and evening concerts, the operas, the better and higher class concerts are always crowded, and the theatres increase in number and variety every year. Play parties and supper parties are a favorite evening amusement, and fortunately the "problem play," which for a few years made it difficult to find a play for the *jeune fille* to see, has gone the way of all flesh and with the New Woman has sought a more sympathetic sphere.

There is also a Winter season in England as well as the one before and after Easter, for about the end of October, when the Law Courts assemble, the Government officials return to their posts and the ministers come to London to attend the Cabinet councils, at which the work of the next parliamentary session is determined on. London is fairly full and there are about two months of a very pleasant time for those whose occupations keep them there. The days are short, the country has grown damp and sodden with the leaves and the tears of Autumn, and unless one is the owner of good shooting or hunting, London is the pleasantest and most enjoyable place of abode, and if we could only disabuse our neighbors of the idea that London is surrounded by an impenetrable fog during November and December and they would pay us a visit then, they would find it a most enjoyable sojourn for a few weeks, for it is generally very dry and extraordinarily free from fogs. We know, however, that prejudice and preconceived ideas are almost ineradicable, and we are, therefore, condemned to remain the *perfidie Albion*, sitting in foggy grandeur and enjoying our magnificent isolation.

London in "the season" is, of course, at its best and brightest, for then its parks are beautiful with flowers, its streets are crowded with smart carriages and beautiful horses, its women are decked in their brightest and best, London has, in short, put forth all her most bewitching and alluring temptations. We make, however, too great a toil of our pleasures, for it cannot be real enjoyment to go to a garden party, a dinner party and finally three or four evening parties and three or four balls between 5 p. m. and 2 a. m. The novice tries to accomplish it all, but the old hands do not care to spend their night in the street, and so a process of selection goes on, which usually ends in nearly everyone meeting at the same place. London is so large and society there is so enormous that there can easily be four or five crowded balls a night. The great problem to the unhappy hostess must always be how she can insure a sufficient supply of partners and it takes many years off the life of a young entertainer before she has solved it. The lateness of balls in London is increasing, dinners are also getting later, 8.30 not being an infrequent hour, and as no man ever goes to a ball till midnight or later, and most dinner parties break up about 11 p. m., there is an hour during which the nervous hostess regards her friends who troop up her staircase, followed by their daughters, with very mixed feelings. When the men do arrive they find an *embarras de choix*, and one can easily single out all the popular girls or the good dancers, for they are at once engaged and have no misgivings as to their future enjoyment.

In order to begin dancing earlier and to insure the presence of young men before midnight, the fashion of giving what are called "dance dinners" was started a few years ago. Anyone giving a ball asks a large number of young people to dinner, and her friends all give dinners at their own houses of a like nature, and go afterward to the ball about eleven o'clock. This always guarantees at least some twenty or thirty couples to begin with and insures the success of the affair. It is said that there are six hundred dancing men in London and in order to insure the presence of one hundred and fifty or two hundred of them it is necessary to invite four hundred or five hundred, and even more if, as is generally the case, there are four or five balls on the same night. One can easily understand the brisk competition there is to get men to come. The difficulty of such a dinner-dance is always found in the fact that so few mothers will allow their daughters to go out without accompanying them. The unchaperoned girl under twenty five years of age is still a *rara avis* in English society, and hardly any mother would allow her young daughter to go out unless she goes with her. After a certain age girls now do go by themselves to the houses of re-

lations or intimate friends, but it is a new departure and is still viewed with great suspicion by most mothers. Girls now have a much better time in London than formerly, for nearly all the balls and dances are given for them, and the young married woman has been relegated to the position she occupied before the days of frisky matrons. Many of the leaders of London society have unmarried daughters and give their balls for the amusement of them and their friends, and this example is generally followed by the rest of the world.

The London season is always agreeably divided by Whitsuntide and by the race week at Ascot, and the tired and jaded souls who are in want of fresh air and change can go to Goodwood for the race week and then on to Cowes, in the Isle of Wight, where they can yacht and in the invigorating breezes of the Solent revive their tired constitutions. The Cowes week is a very good imitation of London, except that the life is nearly all out of doors, but there are dinners and dances and very smart clothes. It comes at a most enjoyable and delightful time of the year and the weather is almost always propitious.

A very curious incident in the holiday time of the year is the general exodus from London which takes place between the 1st and 12th of August. The sportsman goes to Scotland and one of the most interesting sights in London is to go to any of the great railway stations for the North of Scotland on the nights of the 9th, 10th and 11th of August, between 6 and 10 p. m., and watch the endless number of long, heavy mail trains which move unceasingly northward during that time. After they have sailed out into the darkness an uncanny quiet creeps over the great railway stations until about 5 a. m., when the mass of real holiday makers, the toilers and workers of the great town, start on the few precious days of rest which constitute their hard-earned holiday. The Autumn in Scotland is the luxury of the few, but it is the most delightful of all the various amusements and relaxations which we enjoy. The light, clear, bracing air of the Highlands, the freedom of the life, the out-of-door existence and the absence of luxury and extravagance is a delightful contrast to the season through which most people have just passed. Sitting on the hillside in the bright Autumn sunshine waiting for your deer, standing by the rapid, rushing river, with all the excitement of catching one's first salmon, are moments which we all recognize as, perhaps, the most enchanting memories in a lifetime. The Scotch season lasts about two months and then people return to the South for the shooting and hunting season, which begins in November and lasts till March.

It is while the days are short and the evenings are long during that time of year that country house visiting takes place and that is quite as important a function as the London season. There are many people who do nothing else all Winter but visit from house to house. Shooting is the amusement provided for the men and gossip for the women. The man who is a good shot need never have a day to dispose of from the 1st of October to the 31st of January, when pleasant shooting ceases, and there are some well-known sportsmen in England who are engaged months before to shoot all through the season. In very well-known places, where game preserving is carried out to a great extent, five or six guns constantly kill 5,000 head of game in three or four days and the most modest host with any pretensions to good shooting would not be content to kill less than 500 head a day. The sport, if one can call it so, seems rather a butchery, and there are one or two instances where public opinion has expressed itself very strongly on that point. It may, perhaps, not be out of place to say here that the Prince of Wales and the Duke of York are among the best shots in the country. Some English women shoot, but only a few, though in nearly all country houses the ladies of a party go out to meet the shooters at luncheon and follow them during the afternoon. Many of them welcome the relaxation of the walk, as it is not very entertaining to spend all day long without any amusement save that of the monotonous conversation of an often not very intellectual society. After the men come in from shooting and the women of the party don their tea-gowns and make as smart a show as in their evening gowns, very often there is nothing to do but rest in one's own room till dinner, as every one is too tired to make any exertion.

With those who make a serious pleasure of hunting, the life is much the same. The distances to the meets are often very great and the rides home after the day's sport are long and dreary, so that neither the men nor the women who hunt are the most agreeable companions. Hunting, however, is a healthy amusement and has always been the typical English sport. Its popularity is shown by the way in which, in spite of agricultural distress and depression, the English farmer, the country doctor,

and, indeed, any one who has a little leisure or money, always endeavors to get one or two days with the hounds. Some English women hunt and ride very well—many of them as well and better than most men. Although the element of danger is never absent when they ride very hard, they never appear to be in the least afraid and there is no prettier sight in the world than a well-dressed and well mounted English woman riding well.

It is difficult in an article of this length to give more than a very superficial idea of English life in all its aspects, but I think we may claim that the portion of it which we enjoy most and by which we should like our society to be judged is our country life with its quiet, wholesome pleasures. The simplicity and variety of its occupations give scope to every one for some useful employment furthering the happiness and prosperity of those among whom we live. It is the training that has developed most of the qualities which have made English men and women the good citizens they are. In every large and rich community there

must be extravagant luxury and a certain number of people who live only for the sake of pleasure, but the vast mass of English society, and that in its best and highest sense, is animated by a very high ideal of duty. The highest point of that sentiment is the recognition of the claims of those who are neither rich nor happy to share in the good things with which the lives of the rich abound. In English country life we see this ideal carried into practice. The family life of our country is based upon the obligations which are owed by the rich to their poorer neighbors, and it is acted upon by each member of a household. The girls of a family teach in the Sunday school; they make the charge of the children of the sick and the suffering their business, not from a sense of duty only, but because they enjoy it. It is in the pure, bracing country air that our children gain health and vigor and in the shady walks of our woods, listening to the songs of the birds and the wind which sings songs of its own to them, they grow up understanding that in the lessons taught them by Nature they find real enjoyment and lasting happiness.

DOMESTIC SUBJECTS.

By EMMA CHURCHMAN HEWITT.—No. 1.—FALSE ECONOMY IN THE HOUSEHOLD.

The human mind is, unfortunately, much like the elephant—get it started in any given path and great difficulty is experienced in effecting a change of direction. Hence the fact that it is almost impossible to remove from the mental processes of mankind (likewise of womankind) the idea that economy consists in saving money only. The axioms of "Poor Richard" have been ground into each generation succeeding him, despite the fact that times have changed and that what was applicable a hundred years ago—yes, or twenty-five years ago, for that matter—has but little bearing upon present circumstances. The old story of the man who selected for his assistant the boy who carefully picked out the knots in the string and rolled it up methodically, is still told to each small man and woman, as though the average merchant of to-day did not scorn such trivial, time-consuming economies.

At the present in the business world there are two great lacks, time and money, but men have learned one thing with the passing years, and that is that these two words are mainly synonymous and interchangeable, and business men of the advanced type have adopted for their watch word, "Penny wise, pound foolish." There are steel pens made by the gross to relieve the business man from the necessity of cutting his own goose-quills. Typewriters and stenographers save the time formerly required for letter-writing, while copying presses do the work of the copyist, leaving him time for some other duty. Elevators, telephones, speaking-tubes and telegraphs connect the busy business man with the outside world. Steam and electricity supply heat and light at a saving of time and often of expense.

Nor is this transformation (of which many other instances might be cited) known only in the urban business world. The same changes are to be found upon the farm, though in a lesser degree. Windmills raise the water which was formerly pumped by hand for the thirsty cattle, threshing machines do the work of the flail; binders, reapers, automatic churns and milkers, automatic chicken-feeders, machines here, racks there, rope and tackle somewhere else, all combine to facilitate work and save time. All available aids to time saving are adopted without thought of the cost. Perhaps that is a sweeping statement. It should be said that they are added at a cost which, however great, is not considered when the advantages are calculated. They are put in as necessary to the advance of business.

But, strange to relate, this thoughtfulness which men exhibit for themselves they seldom exercise towards women: and, stranger still, women seldom have the least inkling of the reckless waste which they themselves are perpetrating through the lack of this very thought—a waste of time, energy and nervous force which is entirely disproportionate to the amount of money saved. Indeed, instead of saving money, this very needful commodity is often actually lost while the deluded worker is fondly imagining the reverse. The nervous wear and tear experienced, the loss of time and the actual physical disability engendered by false ideas of economy are almost beyond computation.

That this waste of woman's nervous force and time is mainly

the fault of man, is because he has not been educated to see that women need saving in order to best accomplish their work. Consequently the aids to labor which he adds to his own business suggest no similar assistance for the labors of the women belonging to him. His work is important, dealing in large, broad interests, and must be afforded every facility, while her work is a comparatively small matter. Therefore, it can be accomplished quite as well with inferior implements and inadequate arrangements as with the latest appliances. So, while he adds to his office the newest heating and lighting appliances, the old furnace at the home must be made to "do." To be sure, his wife may be obliged to go up and down stairs a dozen times a day to keep it in proper working condition, expending energy and strength she can ill spare, but then—what would you have? Is not housekeeping her work, and what else has she to do with her time?

On the farm the windmill raises the water for the cattle because pumping by hand would take the time of the men from other things, but is it made to do duty for the house as well? Very seldom. "The old hand-pump was good enough for mother," and there is no reason why it should not be good enough for the wife as well. It is either a lazy and shiftless generation, thinks the farmer, when women begin to demand "new-fangled things" in the house. So the old churn churns on for the family to the measure of an aching back and tired arms, five times as long being required to bring the butter; and the old cook stove burns merrily—most merrily, it would seem, on the hottest days of Summer—and the women of the house go on in their dreary routine, day after day, until one or another of them is laid low (generally the mother) and after that—the deluge. The sickness costs more than all the improvements that could be crowded into the house, and the mother, after weeks of suffering, emerges from her room, a shadow of herself and a broken woman ever after.

So far regarding man's responsibility in the transaction. Now for woman herself, for at her own door may be laid much of this false economy which saves money, but at such a lavish expenditure of that which is quite as precious, if not more so—the true inward self and the outward clothing of flesh.

Housekeeping (and all that pertains to the household) has for generations stood upon a false basis. It has had no definite place in the systems and methods of life. Long ago painting was an art, medicine was a science, shoemaking was a trade, law was a profession, store-keeping was a business, nursing was a calling, huckstering, even, was dignified by the title of "an occupation," but housekeeping—well, housekeeping was just housekeeping, that was all. *Sui generis*, not a profession, an art, a science, a trade, a business, a calling, nor even an occupation (though how well suited is the last as a name for the work any one who does it will testify), it had no definite place in the business world and, therefore, was shoved aside from active consideration. It has been the recipient, from time to time, of such odds and tag ends of thought as man could give it after

he had settled the important questions of the day, but the idea of its having any connection with the business world has occurred to few.

Nevertheless, housekeeping is a business to which, to conserve the best ends, must be applied the higher business principles of the day. Women are gradually and slowly awakening to this fact and there is hope that before many years have elapsed housekeeping, as an occupation for women, will be considered as distinct a business as any other calling in which work-a-day people are engaged. It is the false position of the housekeeper which is, in a great degree, responsible for the much-deprecated decadence of the housekeeping instinct among the women of to-day. The rising young woman would prefer to undertake some distinctive occupation or one which has at least the dignity of a name and a recognized position as a calling, to spending her life in doing something the intricacies of which are not appreciated and the work of which is regarded as rather trivial.

It is now time, however, for her to awaken thoroughly to the fact that in her own hands she carries the remedy. If she will study her calling as men do theirs, or as women who are engaged in the professions or businesses do theirs, she will soon make for her occupation the dignity it deserves and force from the general public a recognition of her claims as a business woman. A business man in arranging his establishment puts it under a certain régime of system which is adhered to throughout and without which no business can be carried on successfully. If, then, the housekeeper has heretofore had no recognized system beyond washing on Monday, ironing on Tuesday, baking on Wednesday, etc., let her after careful thought, settle upon the policy she means to adopt and then adhere to it, modifying it only where something better seems to offer or circumstances change. "The wise man changeth his mind often, the fool never." is as true now as ever.

Her policy being settled upon (which by-the-way should deal rather with broad measures than petty details, that will settle themselves as each day comes around), let her next step be to throw away tradition. There is nothing of the iconoclast in woman's nature. She clings to old methods with a pertinacity which would be pathetic were it not often ridiculous. The fact that some sainted relative has done things before her in a certain way, will often cause a woman to act after a fashion which can but be regarded as benighted when viewed in the light of present advancement.

When our dear grandmothers were young housekeepers, fruit could be had almost for the asking and it was the pride and delight of those same grandmothers to fill their shelves with rows of preserves, jellies and conserves of all kinds and descriptions. Such things could not be bought and women had little else to do with their time. In the days of our grandmothers also women made the cloths their husbands wore, and that woman who could not make her husband's shirt, stitching it most delicately at wristband and neck, was held up to scorn. Men no longer ask their wives to make their clothes; in fact, where is the man who would be seen in home-made garments?

But the preserve-making goes on and women still pride themselves on the tumblers and jars upon their shelves, despite the fact that among their poorer sisters may be found many a one who makes this branch her calling and by reason of her superior facilities for obtaining raw material can afford to sell the finished product at an advance over her city sister's expenses so slight as to be unworthy consideration when one thinks of what that same city sister might be doing with the time and energy if expended in other directions.

Women are making the mistake of trying to combine two eras—their own and that of their grandmothers. They are foolishly trying to do all that the present demands of them, while at the same time they keep up the traditional occupations. They have been obliged to abandon spinning, weaving and the making of men's

garments, because such occupations have been taken bodily out of their hands and thrown into those of people whose calling it is to do such work; but to such occupations as they could cling they have clung persistently, at a great loss of much that is best in their natures. It is quite the custom to-day to comment unfavorably upon the appearance of woman, to say she has grown haggard and old before her time, that she is worn out physically and mentally, and that she "has a back" and nerves of which her grandmother never even thought—and all, it is said, because she is so devoted to society. She is killing herself, is the cry, going to balls, to parties, to receptions, to dances, in such quick succession—living in such a whirl that she has neither opportunity nor time to rest. But this is not all, by any means. Many a woman who is not "in society" has the same anxious look upon her face, the same weary air in her bearing. It is the awful, constant strain of trying to do too much, of trying to squeeze time out for this, that or the other thing from a day that is already more than full.

A woman is not content, in this the end of the Nineteenth Century, to know only the geography she learned at school. She must know what the political powers are doing; she must learn how boundaries have changed; she must read something of the making and unmaking of principalities. She is not satisfied that this, that or the other man should be elected mayor; she must know why each one is selected and she must be able to form her own opinion of the eligibility of each candidate. It is not enough that she should know that murderers are hung and that thieves are imprisoned; she must understand the finer points of the law, the municipal regulations which affect her children, her husband and herself, as well as those governing international relations. She must read the books of the day and study the stirring and leading questions. And all this is for what? Her own instruction and satisfaction, think you? No, mainly because she must keep up with the times and make herself an agreeable and intelligent companion for her husband and children. Meanwhile she is striving at the other end of the line to also do all that her grandmother did in her day to make herself an agreeable companion for the man of her time. The two things combined are too great an effort. She must learn to relinquish something. The demands upon her are such that she cannot give up her study of the times; therefore, let her give up tradition and by expending a little more money save her time and her energy for higher things. She will be none the less a good housekeeper if she does this. The good general is not the one who digs trenches with his own hands; the good business man is not the one who sweeps out his own store. The general and business man who plan and see that others execute are the ones who succeed. Woman is naturally ingenious. Let her study all sorts of methods and conveniences by which the work in her house may be lightened. If a shelf in one place, a closet in another or a window in a third will make a material difference in her own work or that of her maids, the question of expense should need no more discussion or consideration than if attached to the same alterations in a business house. It takes money to relay a floor, but if without such work a woman must take a hundred unnecessary steps up and down every day because there is a step between the dining-room and the kitchen, as was once the fashion and as still obtains in many houses, it is a criminal saving of money to delay making the change. The woman's back is jarred, her nerves are unstrung, and if she has grown irritable after days and weeks of work under such conditions, she is surely not altogether to blame. If it becomes necessary, eventually, to expend twice the price of the alterations in curing her of some malady, surely no one need be surprised or disappointed, her husband least of all.

The "must-haves" and the "can-do-withouts" are, after all, the principal things in this world. The only thing of moment is to decide which is which. Classed among the former are surely all those things, big and little, which conduce to ease of woman's work and thus give her time to do all that is required of her without the terrible strain to which she is now too often subjected.

EMMA CHURCHMAN HEWITT.



THE JANUARY TAILORS' REVIEW.—The TAILORS' REVIEW for January will be issued on or about December 20th. In addition to its regular features, it will include TWO HANDSOME PLATES, ONE OF THEM ARTISTICALLY LITHOGRAPHED IN COLORS AND THE OTHER ETCHED. Upon the

LITHOGRAPHED PLATE—PERHAPS THE FINEST OF THE KIND EVER ISSUED—are illustrated a Variety of Garments Specially Intended for Clergymen. The ETCHED PLATE is also devoted to Ecclesiastical Vestments, including Gowns for Clergymen, Surplices and Cottas for Vested Choirs, etc. Every Article illustrated is described in the REVIEW, making it a number which no one interested in Church Vestments should miss. Price of this Number separately, 2s. or 50 Cents

BLUE-PRINT PHOTOGRAPHY AS A HOME EMPLOYMENT FOR WOMEN.*—No. 1.

By SHARLOT M. HALL.

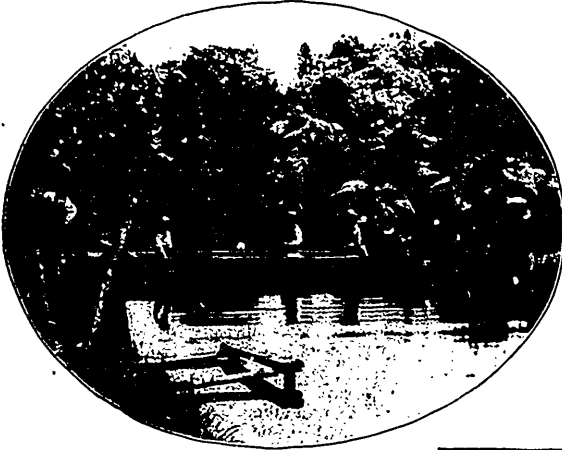
Among the several new avenues to remunerative employment opened for women by the camera, the possibilities of blue-print work deserve to be better known. This long-neglected branch

work progresses. One should be able to make a trial attempt at a cost of not more than one dollar. It is impossible to give definite information about the cost of negatives, because some photographers will not sell them while others are glad to do so. They must usually be secured by special order. An experienced amateur might build up a very good business in the sale of negatives alone. If the negatives are bought rather than made, no previous knowledge of photography is necessary for successful blue-print work, a little painstaking experiment being sufficient.

THE CAMERA.

But one cannot go far in this or any other branch of photography without a camera. While it is often possible to buy good negatives at reasonable rates, except for special work, it is usually more satisfactory and profitable to select and take one's own views. Many professional photographers are not really artists and still more find no demand for the original and picturesque treatment of subjects which the blue-print worker should study to obtain.

The camera need not be an expensive instrument, for in this work a small plate is very often more useful than a large one. Plates 4x5 inches in size are ample for general work and the tiny 2½x3½ plates give charming results if



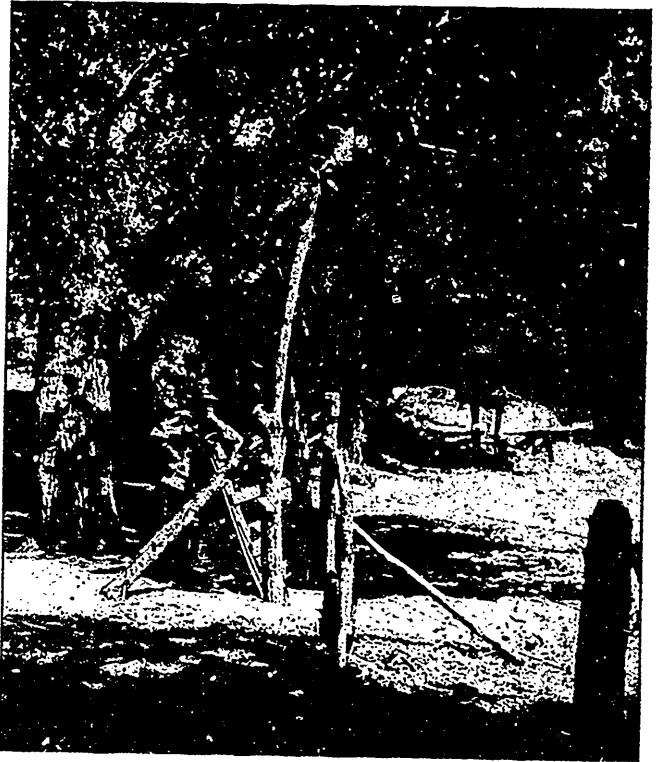
of photography has been given fresh impetus and a distinct value and dignity by the invention of a new blue-print paper of the highest merit. The older papers on the market have also been greatly improved. The blue-print paper of to-day bears little resemblance to the thick, coarse fabric originally used by draughtsmen and photographers. The results from the use of this old paper were quite enough to discourage the most enthusiastic amateur.

The new paper is prepared expressly for photographic work from the finest plain Rives paper, coated by machinery with specially prepared chemicals. It is thin and firm, with a satin-like surface and texture, and reproduces every detail of the negative with a clearness and delicacy equalled only by the platinum papers. The lights and shadows are as clean-cut as in an etching and the color tones range from pure white to deep china-blue.

The artistic merit of a good blue-print is so much beyond that of the ordinary photograph that they must be compared to reach any true appreciation of the difference. Blue-print work especially commends itself to women, even when invalids, because, aside from its beauty, it is light, clean and comparatively inexpensive.

THE MATERIALS.

The materials absolutely necessary for simple blue-print work are: Some sheets of blue paper, negatives, a printing frame, a shallow basin or two and plenty of clean, fresh water. To these may be added paste and cards for mounting as the



properly handled. When large negatives are desired, a camera can be hired for the occasion at slight expense. The process of exposing and developing a plate—"making a negative," as it is called—is fully explained in the hand-books which accompany most cameras. It is not particularly difficult and may be readily learned from such instruction supplemented by a little practice.

* In THE DELINEATOR for May, 1897, there appeared a short article on this subject, which brought hundreds of letters from all parts of the country asking for fuller information. This and the succeeding paper, to appear next month, should aid many women who have a taste for photography in acquiring an art that may be useful as a means of livelihood.

THE PAPER.

Ferro-prussiate or blue-print paper is made by coating fine photographer's paper with a solution of citrate of iron and other chemicals. Rules for its preparation are given in all books on photography, but it is much better to buy it ready-made from some reliable firm.

The new "French Satin Jr." is considered by artists to be the finest paper made and the pure white tones are obtained in no other, though several other standard brands give good results.

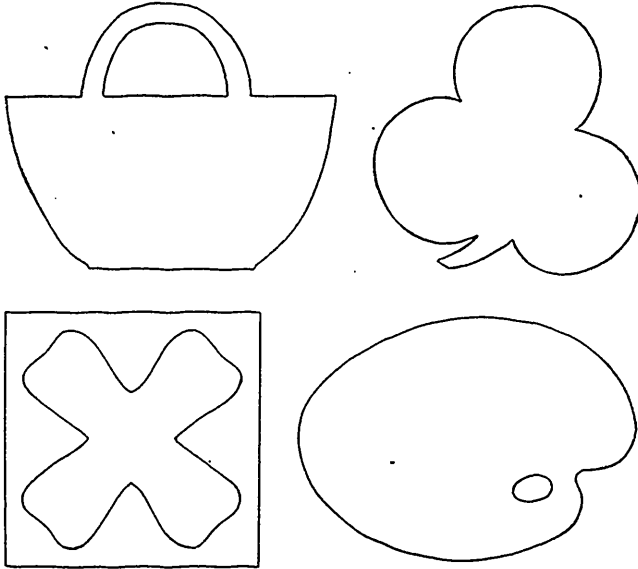
Blue paper keeps good longer than albumen papers. The "French Satin Jr." is guaranteed for one year. But it is best to renew the supply of most kinds every few months. It is spoiled when the face or coated side is of a dark gray-blue as it comes from the package. Dampness ruins blue paper; at the sea-shore it should be kept in a tight tin box. Blue paper is generally supposed to be much less sensitive to light than albumen papers, but this is not true of the finer grades. It must never be exposed to a strong light before printing and should be kept in a cool, dark place, away from dampness and under a weight. Putting the paper in the printing frame and washing prints should always be done in a darkened room. Carelessness in handling will spoil a blue print as surely as any other. These beautiful pictures are worthy of the greatest care, from printing frame to mount.

Blue paper comes cut in sheets to fit regulation negatives, from 3 1/4 x 4 1/4 inches up to 20x24 inches. The smaller sizes cost about sixteen cents a package of twenty-five sheets and the largest sell for one dollar and seventy-five cents a dozen. The large sheets may be cut with sharp scissors to smaller sizes.

In handling blue paper avoid touching the face or coated side with the fingers, as finger-marks are apt to show after the print is washed. A long hat-pin or a quill pen may be used in lifting the paper from the frame.

THE PRINTING.

A printing frame to match each size of negative is necessary.



SUGGESTIONS FOR CUT-OUTS.

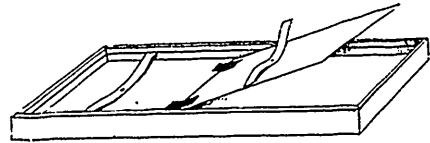
This is a frame of wood or metal into which the negative fits like the glass in a picture frame. The wooden back which holds the glass in place is hinged so one end can be lifted,

allowing the print to be examined without taking it from the frame. Printing frames of the 4x5 inch size cost from twenty to fifty cents and two or three are needed for rapid work.

Dust the negative with a soft camel's-hair brush and place it in the printing frame with the dull or film side up and lay a



sheet of blue paper over it with the face or grayish-colored side down. This brings the printing surface and that to be printed



PRINTING FRAME.

upon in direct contact. Put on the back and expose the frame so that the direct sunlight falls squarely upon the glass. The bright or "glass" side of the negative must be perfectly clean, and if the exposure is made through a window, see that there are no flaws in the pane or dust or fly-specks upon it to cloud or spot the finished picture. A beginner who exposed her printing frame at a sunny open window but forgot the wire fly-screen was much puzzled to find her picture covered with tiny checks like prison bars. An unaccountable full moon in a bit of landscape was finally traced to a bubble in the window glass.

No exact time can be given for blue-print exposures, as the paper varies and the light may be stronger or weaker according to atmospheric conditions, but from three to five minutes is usually long enough. Lift the smaller section of the hinged back and with the point of a pin turn up the paper and examine the picture. When the print has turned to a yellowish blue and the darkest parts look slightly bronzed, take the paper out and lay it face downward in a basinful of clean, fresh water in a shaded place. The soluble coating of iron will come off rapidly. The print should be rocked and washed gently in the basin for about five minutes, then placed in clean water. Change this water at least twice and wash the print for not less than twenty minutes. If the prints seem too pale after washing, the time of exposure must be lengthened. It is well to make several prints with differing periods of exposure, taking a note of the time given each, so that after washing the one best suiting the purpose may be selected. Never lessen the time of washing and do not throw away a pale print until it is dry, as much of the color then returns.

If the print is to be mounted at once, lay it between sheets of clean white blotting paper; if not, dry it on a sheet of glass or a clean cloth. Blue prints do not curl or blister in drying as do the albumen prints and need not be dried under a weight. Do not try to burnish them; it spoils the color and surface and adds nothing to their beauty.

The prints may be dropped into a closely-covered box as they are taken from the printing frame until a dozen or more are ready to be washed at once. When dry they never change color or shape and may be mounted at leisure or not at all.

THE MOUNTING.

Trim the edges of the prints to the desired shape with sharp scissors, dip them in clean water a moment—just long enough to make them limp—and lay them face downward on a sheet of glass. Pass a clean blotter over them, dip a soft brush into thin paste and smoothly cover the back of the print therewith. If photographer's paste is not used, a good substitute is a thin flour

paste well boiled, with a tea-spoonful of strained honey added for each half pint of paste. Strain and bottle. While equal to any patent preparation, this paste does not keep sweet long. A preparation which keeps indefinitely and is very good is made by mixing one ounce of starch with eight ounces of water, which set in a pan of boiling water until it turns clear. Then stir in half an ounce of glycerine, and bottle.

Lift the print from the glass, place it neatly in position on the mount, press with a blotter and then gently rub from the center out to the edges with a soft, clean cloth. Dry under a weight if the mounts are of heavy cardboard. Thin mounts should be laid between sheets of white paper and pressed with a hot iron.

SHARLOT M. HALL.

THE FURTHER ADVENTURES OF CLIVE RAYNER.

By MARTIN ORDE.

No. 1.—WHAT HAPPENED ON BOARD THE YACHT SYRINX.

Volia, in Servonia, is a little town that has grown up about the gates of the Grand Ducal palace on the Volian cliff. Half European, half Oriental in character, it differs little in aspect from other towns north of the Adriatic save as regards the above-mentioned palace and its large Byzantine cathedral. The town itself consists of a number of buildings grouped about an open square, where there are cafés, and where the picturesquely-clad shepherds from the mountain gather together, dogs at heel, to gesticulate over the day's profit from the shearing. The only hotel in Volia faces this square, and opens at the back upon a sizable garden pleasantly filled with sweet-smelling shrubs, olive trees and great banks of Persian wild roses. Here, when one grows tired of gazing upon the square, with its medley of Greeks, Turks, Russian Jews, English "commercials" and German sailors, with here and there a priest or a monk from the monastery just beyond the town gates, one can wander at will, and enjoy coffee and cigar in comparative solitude.

This was just what Clive Rayner was doing on the evening which followed the one in which he had sealed the Volian castle, and thus discovered the flight of the heir presumptive to the kingdom of Servonia. The day had been a troublesome and anxious one for him. At dawn the news had been received of the death of Prince Nicholas, and it became perfectly evident to General Shishkine, who was with the Servonian Prime Minister, that the fact of the Grand Duke's extraordinary disappearance could no longer be kept from the populace. The minister's despatches to St. Petersburg had already caused lively excitement there: and the Cabinet of Prince Nicholas, assembled at the Capital to welcome his successor, were sending telegram after telegram expressive of their growing anxiety and astonishment. Exaggerated rumors began to be circulated. Rayner, who had spent the night at the castle, was early roused, and after hurried consultation it was decided that official announcement of Prince Michael's flight should be made. The news, of course, caused the widest dismay, and all day long mounted orderlies, diplomatic and press representatives kept arriving at Volia. At noon appeared the Grand Duke Sergius, next in succession after Prince Michael, in a state of thoroughly Russian temper, followed shortly by the Russian Ambassador, breathing fire and fury, and the poor Prime Minister was, as he himself described it, "badgered to distraction." The General shut himself up with Prince Sergius and refused on any pretence to be disturbed; and the big palace, yesterday so silent and deserted, buzzed with waiting crowds and echoed to the coming and going of many footsteps.

Clive Rayner escaped to the hotel, hoping thereby to avoid notice, but he was by far too important a personage to be overlooked. Somehow or other a distorted version of his connection with the affair had become current, and every newspaper correspondent within a radius of several hundred miles was eager for a talk with him. If he had not been occupied with pressing anxieties of his own, Rayner would have left Volia by the first train; but, as has been explained, his interest in the affairs of the Grand Duke Michael was deeper than anyone guessed. He had come to Volia, hoping and fearing, and in his three weeks stay there had been baffled in every effort to find the whereabouts of his cousin Beata. Immense as was his relief to be

certain that she was not in or near Volia, his distress on her account was hardly lessened.

The flight of Michael under the circumstances was an added trouble, as it seemed to point to a knowledge on the Grand Duke's part which had been withheld from himself. The exhausting day, bringing as it did a constant succession of over-curious people, tried his equanimity until he finally did what was rare with him, turned crusty and positively refused to see another visitor. This unamiable decision permitted him to eat his very bad dinner in peace, and to enjoy his cigar afterwards undisturbed in the gardens of the hotel.

As on the preceding night, the air was soft and mild. Rayner paced up and down the thicketed garden paths, his hands behind his back, the red spark glowing from the tip of his cigar. Every little while he paused as if to make sure that he was unobserved, and taking out his watch, held it uncertainly for a moment after glancing at the dial. Once he ceased walking, sat down on a convenient bench, and, drawing a folded scrap of paper from an inner pocket, held it out in the faint light to decipher its contents. It was the note which he had found, addressed to himself, lying on the Grand Duke's study table, and contained the following brief message:

Be in the hotel-garden alone to-morrow evening between 9 and 10. My messenger will come for you. We must have a talk together.

MICHAEL.

Clive Rayner, like other vigorous and capable private individuals before his day, had more than once dipped his finger in the bowl of European politics and rather enjoyed the operation. But here was an affair of some magnitude in which much was concerned that meant more to him than the disposition of the crown of Servonia. He was, therefore, inclined to put aside for once his customary reckless zest of adventure, and to move with precaution. This resolution took the shape of an extra sheaf of Bank of England notes in his inner pocket along with important credentials, and the tiny but effective revolver which had stood him in good stead more than once in the course of his life. Thus equipped, and with an overcoat thrown over his evening clothes, he felt himself in readiness for any adventure into which he might be led by the eccentricities of his titled friend.

It was close upon ten o'clock when his solitary walk was interrupted by the apparition of a white-kilted figure in the path before him. As the explorer came up he saw that the man was the Grand Duke's body servant, the same Servonian lad who had refused to open his master's door to the Prime Minister. On seeing Rayner's face above the tiny light, the boy smiled, saluted, then turned about, making a gesture that the other should follow him. Rayner did so without hesitation; he knew that Nikola was to be trusted.

The boy turned sharply to the right among the twisting pathways and walked rapidly to the door of what appeared to be an empty tool-house. Crossing the floor he unlocked another door into the street, peered out cautiously, and then beckoned his companion to follow. The street, narrow and dark, opened upon the square, of which they caught a glimpse, flickering with lights and resounding to the hurried passing and repassing of many feet. The news had given a widespread sensation and

few in Volia slept that night. Rayner regretted that he had not taken a more efficacious means of disguising his own unmistakable figure, but he soon found they had but a step to go.

Nikola hurried across the street to the door of a dark and silent building to which his pass-key admitted Rayner. Once within, the boy explained that they were to proceed the rest of the way by carriage. At another door of the same house (of whose interior Rayner caught but a glimpse), stood a heavy, old-fashioned, closed vehicle drawn by a pair of excellent horses. Inside this Rayner settled himself, Nikola mounted the box beside the driver and the horses moved slowly off. Their departure was unobserved, as everyone was in the square.

The carriage passed at a foot-pace from dark lane to dark lane, bumping over the ill-paved streets and carefully avoiding the open places. Once out of Volia proper, however, the horses swung into a steady trot, and Rayner prepared himself for a journey of some length. Nothing had so far been said as to his destination, but he never doubted in his own mind for an instant that it was some sheltered spot on the coast where the Grand Duke's yacht, the *Syrinx*, lay in hiding. This must of necessity be some distance away and he looked forward to a night's travel.

He was not mistaken. The coach rattled on, hour after hour, with but one stoppage to change horses, now rolling upon the smooth highway, and now, to avoid passing through some village, climbing the rougher by-roads among the mountains. The early dawn was breaking and Rayner, grown stiff and hungry, was beginning to regret his compliance, when the vehicle made a sharp turn, and its wheels sank deep into soft sand. The explorer had been half-asleep for the last hour and had taken but little notice of their route: he now drew the curtain and looked forth. In the grey dawn the sea stretched in front of him, its billows curling along a little beach upon which a yacht's gig was drawn.

A little to the right, anchored under the shelter of a steep, wooded slope, Rayner saw the *Syrinx*, gleaming white, thin threads of smoke just beginning to curl upward from her funnels. Above them rose the mountain whose gorges they had been traversing. The whole scene, so far as the eye could reach, was one of wild desolation in which the presence of the trig, modern steam-yacht was an incongruity.

At the approach of the carriage half a dozen Servonian sailors who had been sprawling on the sand awaiting its arrival sprang to their feet. Rayner alighted, glad to stretch his limbs in the open air, while they launched the boat. He took his place in the stern. A crisp wind touched the billows as the vigorous strokes drove them toward the yacht, and the dawn grayness gave place to the rose-and-gold glories of sunrise. The scene was beautiful; tired and hungry though he was, Rayner was conscious of a deepening sense of pleasure. The distance was short. In a few moments they were alongside and Rayner mounted briskly to the deck, where his hand was warmly grasped by Michael.

The Grand Duke looked weary and sad. The radiance had gone from his eye and the fire from his gesture. He seemed to have aged in a measure and to have lost that glow of superb health and spirit which had made Rayner liken him to a splendid animal. Nevertheless the smile with which he greeted his friend was frank, as of old. The explorer scrutinized him keenly.

"To startle Europe does not seem to have agreed with your Highness," he observed. Michael made an impatient gesture.

"I have not yet resigned my incognito," he said somewhat peremptorily; "this yacht is the property of Michael Maryx. But you must be hungry, Rayner; let us go below to breakfast."

The appointments of the *Syrinx* were of the finest. It had been her owner's wish to have her resemble a man-o'-war rather than a millionaire's whim, and although not by any means a floating palace, she was both comfortable and luxurious. An ample breakfast was spread in her cabin, and after they had been served, Michael dismissed the steward and the two men were left alone. A silence of some length followed. The explorer devoted himself to his meal with imperturbable appetite, but Michael ate little, and sitting as in a reverie, played idly with his fork. Finally he raised his head with an air of determination and leant forward, looking Rayner steadily in the eye.

"Rayner," he said, with characteristic impulsive intensity, "let us get to the point. You know I love your cousin?"

Now Rayner was preparing to be both stern and cold, but something in this frankness was disarming. He was, moreover, a soft-hearted man, and he heartily liked Michael. Instead, therefore, of making the sweepingly final comment which was

on his tongue, he looked into the earnest, strained face, and replied slowly, "I know that you have no right to tell her so, my dear Michael."

Michael drew himself up. "The Grand Duke had not," he replied stiffly, "but I, Maryx, have."

"Then am I to understand," asked Rayner quietly, "that you mean seriously by the amateur theatricals of the last twenty-four hours?"

"Seriously?" cried Michael, with vehement annoyance at the implied doubt; "more seriously than ever I meant anything in my life. I shall never be King of Servonia, and I cannot for the life of me understand why they cannot accept my decision, and transfer the succession to Sergius."

"There happen to be objections, physical and mental, to Sergius."

"Very good," replied Michael indifferently; "let the weaker reign: it's a billet for the weak. Bah, Shishkine and the Czar will rule Servonia; why should they care who wears the coronation robes? But the artist must be strong, and I am strong. She told me the truth; I have known what it is to create with hand and brain; what have I to do with a twopenny Balkan state?"

"Well, I am a Yankee, you know," said Rayner, "and in our country they cannot force a man to be President against his will. But the idea is new here, and, my dear boy, you have no notion of the sensation you are affording Europe. I tell you, they haven't had such a morsel since poor, dear Rudolf's death."

"Tell me!" demanded Maryx, a smile brightening his face, and Rayner, with much humor, described the state of affairs at Volia. The Grand Duke laughed, then grew grave and shook his head.

"They are not going to give in easily," he remarked, touching a bell; "at the first port we enter they will be down on me with arguments—my brother Alexander, my uncle the Czar, and the dear old Pope himself, to say nothing of Shishkine. The idea frightens me. I think it is hardly safe to remain here, and with your permission we will get under way."

He gave the servant an order, and shortly afterwards the *Syrinx* steamed away from her shelter.

"And now tell me," said the explorer, lighting his cigarette, for by this time they had finished breakfast, "what you want to do, and what you want with me?"

"I want to find your cousin and ask her to marry me at once," was the prompt reply.

Rayner laughed. "You impetuous young idiot!" he cried, "I do not even know where she is!"

"I have traced her, I think," said the other. "to Naples. It is about the last place on the Mediterranean I ought to visit, for Alexander is there, and other members of the family who are not pleased with me, I fancy. All the time I was shut up at Volia, until the night when you paid me that unexpected call, I was making inquiries about her, and having the *Syrinx* fitted for a cruise."

"It seems to me," said Rayner, "that you are in a good deal of a hurry, my friend. The authorities at Naples are not going to neglect the *Syrinx*. Then Alexander and your cousins will make you official visits and telegraph the news to Shishkine. If Beata's name comes into it, there is bound to be scandal of a nature, let me tell you, which I shall not be disposed to relish. You may regret this decision, and on Beata's account I must hesitate."

"If my word will not convince you—" Michael began. He glanced about and his eye fell on the antique signet ring which he wore on his right hand. With a swift movement he slipped it off and laid it on his outstretched palm. "This was my father's, and his father's, and his father's," he said with dignity—"all Dukes of Russia and Princes of Servonia. Will you not believe me when I swear by this, that I shall never bear either title myself?"

The earnestness in his face and voice took away from the theatrical effect of the words, and Rayner bowed a formal assent.

"But there is another difficulty," he objected further; "even if you find Beata, and if you can induce her to elope with you, there is no priest in Naples will marry you, however secretly. They would not take the risk."

"Oh I have provided for that," replied Michael smiling. "My tutor is on board, a chaplain of eminence and as clerical as the College of Cardinals. Ah, no, let me once find Beata—" he left the sentence unfinished.

"Well, if I were prudent and cautious," said Rayner, "I suppose I would refuse to have a hand in this irregular sort of

business. But I know my refusal will not stop you, so I think I'll come along and play a peron."

The yacht's voyage was uneventful. It was not considered prudent under the circumstances for her to come to anchor in the harbor of Naples. While still some miles down the coast, one of the men was dropped ashore, given money and told to make certain inquiries. He was a Russian named Vennanoff, a most capable and trustworthy retainer who spoke fluent Italian, and had an address which would carry him where a Servonian would be helpless.

He remained absent thirty-six hours, during which time the *Syrinx* lay at anchor in the port of an insignificant Italian hamlet, while Michael fumed on her decks, afraid of being recognized if he went ashore and knowing that every moment lessened his chance of freedom of action. Rayner tried to calm him, but his own nerves were somewhat strained, and they were both sensible of great relief when Vennanoff at last returned. He brought word that Miss Goddard and maid had taken rooms in a hotel outside the city, erected to overlook the beautiful harbor. Vennanoff described the house as owning grounds which extended to the water's edge, a very fortunate circumstance in Rayner's eyes. The Russian had delivered a note from Rayner to his cousin, and her reply had been that she would be ready to receive him on the following evening. There was, therefore, nothing to be done but to get up steam as quickly as possible.

Although the trip was made under cover of darkness and with many precautions, Michael and Rayner both realized that the *Syrinx* was unlikely to pass unnoticed and unchallenged through the crowded harbor of Naples. Her name, the story which was now attached to her, made them certain that her appearance would cause widespread interest. They had not the time to alter or disguise the yacht in any way, and could only trust to the night, and their high rate of speed, to render actual interference out of the question.

It became evident before they had proceeded far that the *Syrinx* had been recognized. Much to Michael's vexation an inquisitive little tug fell in behind them, and followed at a short distance, until the *Syrinx* dropped anchor in front of the garden of that hotel in which they hoped to find Miss Goddard.

"Do you see that?" asked Rayner, leaning on the taffrail and pointing to the dwindling lights of the tug-boat. "She is going back as fast as she can to spread the news of your whereabouts all over Naples, and bring Alexander down on us in no time."

"We shall have to be the quicker, that is all," Michael replied, frowning.

"Very good," Rayner agreed, "but I tell you plainly it is risky. They will reach Naples within the hour."

Michael said nothing, but his frown deepened. In response to his hurried order the gig was lowered, and in a few moments the friends had landed just below the hotel. There was nobody on the shore or in the garden to wonder at the strange yacht. The quiet dress of the yachtsmen as they made their appearance in the hotel itself, caused them to pass without special comment. Nevertheless Rayner was conscious of distinct excitement, as he gave his card to a servant and requested that it be taken to Miss Goddard's parlor. After an interval, which seemed long, the man returned with word that Miss Goddard would receive them.

As they went upstairs Rayner took his companion by the shoulder. "Now, Michael," he said in the other's ear, "remember, you have no time to waste over your love-making! These fellows are coming, and if you don't hurry there will be the devil to pay."

The servant indicated a door, and departed. Rayner knocked, the door was opened and Beata stood before them in the lamplight, a tall figure with tired eyes. The flash of hope and radiant joy that sprang into her face at sight of her cousin's companion checked Rayner as he was about to speak. Michael held out his hand, saying simply, "May I come in?" and Beata bowed her head in assent.

"Now don't be long!" cautioned Rayner. As the door shut upon them he drew a deep breath of suspense, lit a cigarette, and taking the revolver from his pocket glanced quizzically at it. "I may as well support the part, I suppose," was his thought.

For some time he stood guard before the parlor door, no sound but the low murmur of voices in earnest talk reaching him from within. Then, just as he had cast an impatient glance at his watch, he became aware of a considerable disturbance below stairs, the stamping of horses' feet, hurrying servants and commanding voices. After harkening attentively for

an instant, Rayner opened the door a trifle and spoke through it.

"I'm not looking," he said. "but you two must go if you are going. Brother Alexander has come, unless I'm much mistaken."

There was an exclamation and much bustle inside the parlor, and in a minute or so Beata appeared with her hat and cloak on, followed by a frightened-looking maid. Her cousin smiled reassuringly. "I'll look after your belongings," said he, "now go children, go quickly! Take the back stairway there, and make haste! Good luck, Michael!"

The friends gripped hands, and then the three disappeared down the dark stair. At that very instant hasty footsteps were heard ascending, and Rayner threw himself before the door again. His reflections ran, "they'll need twenty minutes, and I must get them somehow."

The heads of three men at this juncture appeared on the stairway; in a few seconds their owners gained the landing, paused doubtfully, and then at the indication of the servant followed them, advanced toward Rayner. The foremost, an elderly gentleman of military bearing, examined the explorer sharply.

"Is his Highness in that room?" he inquired.

"His Highness," replied Rayner courteously, "requested me to see that he was not disturbed."

"Oh, but we must see him at once," declared the other, confidently: "will you announce us?"

"I regret," Rayner answered in tones of great sympathy, "that my orders made no exception."

"You don't understand," said the elderly man, drawing nearer. "this is—" he whispered a name in Rayner's ear.

"I fear it makes no difference," said Rayner, unmoved. "I must ask pardon, but the Grand Duke is very much engaged."

The youngest of the three men, hardly more than a mere boy in appearance, gave vent to an angry exclamation.

"You are insolent!" he cried. "Admit me at once!" Rayner, his ears strained for sounds from the garden, laid a hand on the door-knob and quietly met the young man's eye.

"I regret the necessity," he repeated.

"Who is this person?" said the third man, who had not so far spoken. "I have never seen him before; he is not an aide. What is his authority?"

The explorer handled the little pistol carelessly, setting it at half-cock, but made no other answer. At this the three glanced at each other, uncertain how to proceed. The young Grand Duke began to pace fiercely up and down the gallery. Just opposite Rayner there was a window that commanded a view of the garden and the sea; he shot out of it a stealthy look now and again. He saw the lights of the *Syrinx* and then his heart gave a leap, for low over the surface of the water moved another light. In the pause that followed his bit of bravado he saw this light gain the yacht's side. A moment or two later there reached his ear through the open window, the faint creak of anchor-chains. He pulled out his watch, and as he did so the Grand Duke Alexander with a spring pushed him from the door and flung it open.

"Now, we shall see!" he cried triumphantly, and entered. Rayner turned round, and met the gaze of the two others with a broad smile. He replaced his watch and buttoned his coat decisively.

"His Highness," he remarked, as he prepared to go downstairs, "is safely on board the *Syrinx*. I am sorry to have detained you, gentlemen, and I fear I may have annoyed his Highness. Pray offer my apologies!"

He descended quickly, and as he reached the landing a storm of furious Russian broke out above. Rayner's smile broadened to a gentle laugh.

"I think, Clive," he remarked to himself, as he hastened out of doors, "that we have had sufficient Balkan complications to last for some time. Now we will return to private life and avoid the high society of St. Petersburg, at least for the present. If I am not mistaken, his Serene Highness and Grand Duke Alexander Vladimir Mikhailovitch will want to see me badly."

Instead of returning to Naples for the night, therefore, Rayner turned into the nearest inn, and slept soundly. The following day he went on to Rome.

A few days later he received a letter. It came with a package of official papers, the delivery of which was to occupy him for some time. It was not a very long letter, and we are only concerned with the last sentence, which ran as follows:

We are going around the world, and we are very happy.

BEATA AND MICHAEL.

THE TEA-TABLE.

BRACELETS.

It was doubtless very reprehensible of Tarpeia to open the gates of the Roman citadel to the Sabine enemies of her country, and her punishment was just enough when the treacherous invaders overwhelmed her with the shields carried on their arms instead of the bracelets she had bargained for. But you may be sure the woman of to-day who loves jewelry will not be the first to reproach the Roman maiden for the penchant which resulted so disastrously. If Tarpeia should return, she would be just in time to share in a revival of the fondness for wearing bracelets. The bangle bracelet has been resumed and the old-time leather bracelet, that so securely and conveniently held the watch, is also again seen clasped about the wrist. The gem-encrusted watch bracelet is possible to only the favored few, but the leather receptacle for a diminutive time-keeper answers the same practical purpose. It is, therefore, heartily welcomed back to its place as a most useful belonging. Bracelets of gold or silver that clasp about the wrists are no longer seen. The Summer novelty in bracelets was made up of inch-length chains of gold, joined with pearls or precious stones. This bracelet was worn very loosely and was doubtless the forerunner of the large bangle. The English woman has been constant in her love for the bangle, and wears heavy silver bands, an Indian importation. The American girl will doubtless wear more bangles than her sister across the water, if the attack of bangle fever some years ago, when she was not content with less than six or eight, is any criterion.

HANGER FOR BODICES.

A new and useful appliance for the care of silk, satin and velvet basques is made from the common wire clothes frame or coat hanger that may be purchased for a trifle. The wire arms are wound with three layers of cotton wadding, sachet powder being sifted between the two inside layers. Long, slender bags of silk, one for each arm of the frame, are then slipped over the wadding, their openings being tied at the center of the frame by draw-strings of ribbon. The only part of the frame uncovered is the upright piece ending in the hook by which it is hung. These padded frames are admirable preservers of dainty bodices and delicately perfume the garments hung upon them. A pretty frock is nowadays treated with the respect due its artistic make-up.

FOR AFTERNOON TEA.

The afternoon tea-table is not at all smart if it is made the unloading place for piles of plates, odd spoons that are never used or, in fact, any bit of china or silver not actually needed. Such possessions may be pretty and good of their kind, but the tea-table is not the place for displaying them. Plates are seldom if ever needed, the saucer providing a resting place for the sweet cake or cracker offered with the tea. At large functions tea plates are needed, but for these affairs the afternoon tea-table is not large enough to be of service. For serving many guests the tea is sometimes made a veritable essence, so that only a small quantity is needed for each portion, the cup being then filled with boiling water. When there is a likelihood that the tea will have to be replenished several times, the dry tea is sometimes placed in bags made of cheese-cloth so it may be quickly lifted from the pot after its strength has been extracted. This obviates the necessity for emptying and rinsing out the tea pot, an operation neither interesting nor elegant.

THREE TABOOED TOPICS OF CONVERSATION.

She who aspires to be a gracious and attractive hostess should not underestimate the value of a high standard of conversation at her functions. It has been said that the cultured woman will avoid conversing about the three Ds—dress, disease and domestics, and yet if these topics were absolutely tabooed many would be at a loss for something to say.

THE BUTTON-HOLE CUTTER.—Among the many minor conveniences which have of late done much toward lightening the labors of the seamstress, none has been of greater practical benefit

The least objectionable of the three is certainly the first, for much helpful information is often derived from a comparison as to ways and means of proper gowning or the utilization of materials at hand. Disease has, however, nothing to recommend it as a subject of conversation. It is not refined to exploit one's ailments, nor is the effect of such disclosures edifying or inspiring to the listeners. The invalid but perpetuates her illness by the constant reviewing of this bad day and that bad night, returning to the subject of her woes in spite of repeated attempts to turn her into more cheerful channels of thought. The visitor bent upon doing her good will not accomplish it by direct sympathy with her. But even if the ill and weak may be pardoned the recital of their ailments, the comparatively strong should have more consideration for the sensibilities of their listeners. And talk about servants is almost as fruitful of discomfort. The woman who never has a good word to say for the maids in her employ and who inflicts her hapless callers with a recital of their shortcomings is by them mentally relegated to the list of unfortunate mistresses who lack the tact to manage their servants. That there seem to be periods of especial unrest among servants the housekeeper must admit, but the crisis is not averted by afflicting the chance caller with its harrowing details. The gracious hostess tactfully remembers in what each of her callers is interested and shows an honest interest and sympathy in the aims and ambitions of them all. The woman is poor, indeed, who has not her own particular hobby and the clever hostess will help her guest to mount thereon and ride gayly away.

THE HALF-BIRTHDAY PARTY.

Mademoiselle's birthday came in the Summer when all her friends were far afield and a celebration of the event was impossible. So she has decided upon a later celebration of the day, calling it her "Half-Birthday Party," the name signifying that it takes place half a year after the birthday. The flowers that brighten her rooms are arranged in bouquets and low dishes in a way symbolizing the nature of the event, half of the mass of bloom being of one kind or color and the other half of a contrasting sort. The supper also illustrates the "half" idea. The cakes are served in halves, even the individual moulds of ice cream are cut in half, and in many other ways is the idea enlarged upon, making a most jolly evening. Her friends will have some difficulty in devising gifts that suit the spirit of the occasion, but half boxes of candy, half a dozen handkerchiefs, or tea-spoons, etc., offer hints, while one friend may give her half the silver belongings for her work-basket, toilet-table or manicure set, another friend giving the second half.

CUMULATIVE BIRTHDAY GIFTS.

Speaking of birthday presents, it has become the fashion in some families to make those for the little girls of the household very practical in character. They now consist of one tea-spoon, one table-spoon, one coffee-spoon and one dessert-spoon every year until the sixth birthday is past, when a dinner knife is substituted for the table-spoon. Later on comes the tea knife, still continuing the smaller silver spoons, of which there can scarcely be too many. When the little damsels are grown to womanhood they will thus have a goodly supply of silver all their very own and at but reasonable cost to those giving it. This idea is akin to that of the old-time dower chest of linen that every German mother kept adding to against the day when Gretchen should leave the home to become the *hausmutter* in one of her own. It is said that this sort of loving provision for the future is being revived by certain mothers of to-day, who hold the old-fashioned idea that women are best fitted for the home and whose noblest ambition is to convert their daughters into homemakers and housekeepers. Behind the times? Perhaps, but when the lover comes a-wooing he will very likely strive for the hand of just such old-fashioned maidens as are these mothers' daughters.

EDNA S. WITHERSPOON.

than the button-hole cutter. Our new cutter is made of the best steel, is reliable and may be very quickly and easily adjusted to cut any size of button-hole desired. It costs 1s. or 25 cents.

DECORATIONS FOR CHURCH FESTIVALS.

ORNAMENTAL TEXTS.—BY EMMA HAYWOOD.

Ornamental texts are always in demand at festival seasons, but how to set about making them is often a vexed question, especially if one's funds are limited. Albeit without such additions a text, even if composed of ornamental letters, could scarcely be described as decorative.

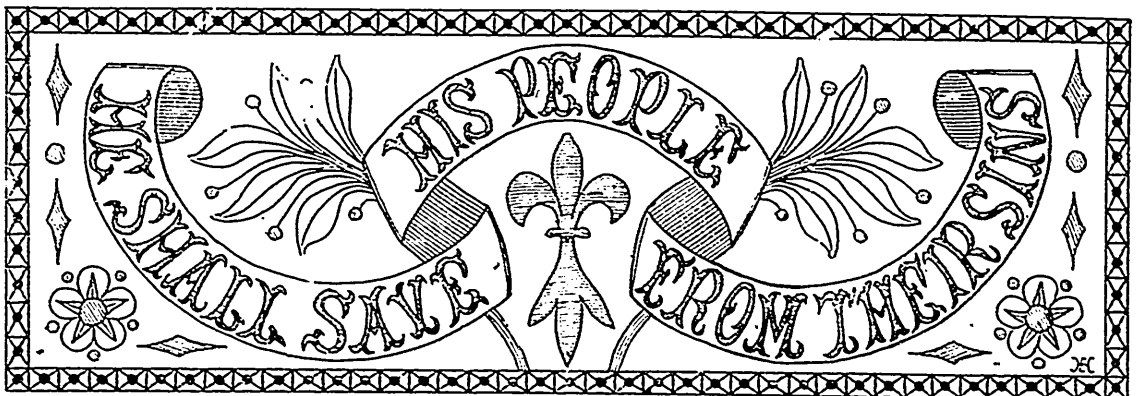
The materials required are inexpensive and there is a wide range of choice. What is known as text paper is a thick white cartoon obtainable in various widths and by the yard. White or colored flock paper is also available. Sometimes a gold paper, either ribbed, plain or figured, is preferred, but this adds to the expense. If a more durable material is deemed expedient, so that the decorations may be used more than once, glazed calico or coarse strong linen is an excellent substitute for paper. but in order to give it firmness it should be backed with good wrapping paper laid down carefully with strong paste in such a manner that no unsightly air bubbles mar the evenness of the surface. A little practice and experience will insure a smooth backing. The paper (not the linen) should be well saturated with paste, the linen being laid upon it. When partially dry, an iron (not too hot) may

As a rule, plenty of willing hands are available, but failing direction of a practical character, such labor cannot be turned to good account. I propose, therefore, to give such suggestions as may prove really helpful to willing workers, who may thereby obtain the best results at the least possible expense.

The illustrations show how great is the variety in form and style of texts, mottoes and verses. With a little ingenuity any given space can be filled to advantage. A perfectly straight foundation for the lettering, although at times indispensable, is not often a necessity. Foundations should be made as decorative as possible in form, care being taken to leave space for letters large enough to make the inscription clearly legible from any distance in the church, hall or room it is desired to decorate.

The lettering is, of course, the motive of the decoration;

and when partially dry, an iron (not too hot) may be passed over the back of the paper until the drying process is completed. This method seldom fails to insure good results.



therefore, it must be made paramount, and all devices for the embellishment of the design should be kept subservient to it, he passed over the back of the paper until the drying process is completed. This method seldom fails to insure good results.



D 7.

The Delineator.

A Promenade Toilette.

January, 1898.

I must not omit the mention of cardboard. This ranks for strength between paper and linen, but it is not very popular on account of the difficulty of handling large pieces.

employed for this purpose. There is generally a capable amateur artist to undertake this service, for it should only be entrusted to some one who knows how to wield a brush with boldness.



The materials for the lettering and the ornamental devices may likewise be of paper, thin cardboard, linen or glazed calico. Each letter must be traced and cut out with the greatest accuracy. The best possible plan for tracing the letters is at once easy and expeditious. Make a pattern alphabet of the size required both in capitals and small letters. If the letters in the texts are taken as models, they may be made in any desired size. Paste each letter upon Bristol-board—not too thick. When dry, cut it out neatly. I recommend Bristol-board because its edges are so smooth. Now place the proper letters, thus prepared, on the material chosen for the text, hold them down firmly and run a sharp lead-pencil around the form in close to its edges, and in removing the pattern you will find a clear, even outline to cut out by. The pattern letters, if treated carefully, may be used again and again. Another plan is to employ colored or black transfer paper, but one cannot insure in this manner so firm and accurate a line.

For devices such as crowns, crosses, diamonds, flowers or foliage, the transfer paper will serve, since it would hardly be worth while to make cardboard patterns of them. Circles are best drawn with the compass.

The treatment of borders must depend largely upon the mate-

rial chosen for a foundation. If it is of paper or cardboard, painting in flat washes is a quick and effective method. Oils thinned with fresh spirits of turpentine or water colors can be

In water colors plenty of strong color put on with a full brush is necessary to success, for such work should be done in one painting. Of course, the text and devices could be treated in the same way, but, as a rule, it is better to paste them on in colored paper or linen, as they stand out better, the difference in treatment giving them additional prominence. When the foundation is of a textile fabric and extra richness is desired, a really beautiful effect is gained by couching down letters of linen with coarse linen thread of a contrasting color, filling the spaces between the outlines with crazy stitches or leaving them blank, according to taste. This method does not take a great amount of time, and, if well done, presents at a little distance the appearance of solid needlework. Every part of the ornamentation should be treated in a similar manner to form a harmonious whole.

When required to serve for but one occasion, borders are frequently made of holly or evergreen, with a few of the berries interspersed. Such bordering is suitable for large texts only.

An effective gold band can be produced by powdering gold flitters on a coat of smooth white gum while still moist, or by applying bronze powder in the usual way with its specially prepared medium. Such a border would suit the design given for



rial chosen for a foundation. If it is of paper or cardboard, painting in flat washes is a quick and effective method. Oils thinned with fresh spirits of turpentine or water colors can be

the words. "Unto us a Child is born, Unto us a Son is given." The bands on which the words are placed might be of gold paper with a black edge. The lettering could be cut out in red

and blue paper, so that the capitals may differ in color from the small letters. The color used for the capitals might be cut out in points for the border. This should be pasted down before applying the gilt edge. The dots should also be of gilt.

The crosses, diamonds and small circles should be in blue, red and gold. A black line around the letters and forms gives additional force when seen at a distance, but it is not necessary for a moderate-sized room.

Should it not be possible to obtain colored paper, thin cardboard or cambric, as might be the case away from large cities, take white cartridge paper, prepare it with a coat of size and paint it with oil colors thinned with fresh spirits of turpentine. A little gold size added to the turpentine makes a quick drier. Common house paints will serve as well as those prepared for artists and are much more economical. Venetian-red is a beautiful color, rich and sufficiently bright. For the blue, Prussian or Antwerp blue modified with a little ivory-black makes a good tone. It must be remembered that when the decoration is in shadow or occupies a dimly-lighted corner, the coloring needs to be both brighter and lighter than when in a full blaze of light.

When both capitals and small letters are used, the small letters should not be placed on a line with the base of the capitals, but midway. This method fills the allotted space properly, instead of leaving too much room at the top. When

great boldness is desirable and the inscription is short, capital letters alone may be used.

The design bearing the text, "He shall save His people from their sins," would look beautiful carried out in linen and embroidery as already described, the veinings of the foliage and the accentuating lines in the floral forms being embroidered in a much darker shade of the color used for the decorative device. For a permanent decoration the best plan would be to stretch the foundation on a light wooden frame, after which the entire device could be easily built up. The border may be worked separately and added afterwards by sewing it to the outer edge and couching it on the inside.

It would be well to use a pale tint for the foundation material, making the scroll in white. The lettering and decorations must harmonize with each other in color. There is no reason why delicate artistic tones should not be employed, provided the surroundings are in keeping, but they would be cold and cheerless on the bare walls of an ordinary schoolroom, where warm, bright coloring would be much more acceptable. So much depends upon the fitness of decorations to their surroundings

that it would be worse than useless to lay down arbitrary rules for any one of the designs given.

Shields are very effective for enclosing verses, as are also devices similar to that encircling the verse beginning "Hark! the glad sound." For such a decoration the small letters may be put in solid with black ink. The large ones should be in color outlined with black. Two colors may be used to give variety, being repeated on the devices and in the band around the edge.

When a design exposes the back of the scroll as well as the front, especially with the prominence shown in one of our illustrations, the lining looks well in color or gold. If of the latter, either bronze powder or gold paper will answer the purpose. With a gold lining a rich colored edge to the front of the scroll pricked out with black is very effective.

The design bearing the invocation "Alleluia!" is capable of being made really beautiful and is suitable for any church, since it symbolizes the Incarnation. The disc supporting the scroll is very decorative. It might be in gold pricked out with black,

the flower in deep pink, the crown in blue, both being outlined with black. The scroll could be bordered with Venetian-red, the lettering being in red and blue, the lilies in gold color outlined with blue, the scroll in white.

No color scheme can be arbitrary and modes of treatment entirely differing from each other might be found equally pleasing in their respective positions. It

must be borne in mind that a good effect at the given distance is the first thing to be considered. It would, therefore, be advisable for the inexperienced to make some trials of the effect of their work in position before completing it.

SUGGESTIONS FOR TEXTS:

King of Kings—Lord of Lords.

Thou shalt call His name Jesus.

Hark, the Herald Angels sing.

Glory to the new born King!

Christ is born in Bethlehem.

Christ, the Everlasting Lord.

Jesus, our Emmanuel.

Hail, the heaven-born Prince of Peace!

Hail, the Sun of Righteousness!

Born, that man no more may die.

And the Word was made Flesh.

Behold, I bring you glad tidings!

Unto you is born this day, in the City of David, a Saviour, which is Christ the Lord.



DESCRIPTION OF FIGURE SHOWN ON OPPOSITE PAGE.

FIGURE D7.—This consists of a Ladies' coat and skirt. The coat pattern, which is 9580 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is differently depicted on page 34. The skirt pattern, which is No. 9582 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown again on page 48.

Velvet is here pictured in the jacket shown and passementerie decorates it effectively; a jabot of lace edging at the throat is a dainty touch. The closing is made invisibly at the center of the front and a novel effect is produced by side-front and side-back gores extending to the shoulders. All the lines are long and so arranged as to give an appearance as slender as possible. At the neck is a Lafayette collar.

The skirt is a novelty commended for plaids, stripes and

checks. It is a four-piece style, having circular sides joined in a center-front seam, where the plaid is easily matched, and two back-gores that may be gathered or plaited.

Dashing combinations are shown in the latest plaid goods, but pleasing color unions in rough or smooth-faced camel's-hair, plaid serge or cheviot may be chosen for the skirt while for those who dislike conspicuous hues there are the dark-tinted plaids. Fur, braid or passementerie may be used for decoration, although the graceful shape and effect of the skirt obviate the necessity of garniture. The coat may be of velvet, plush, cloth or corded silk. Fur bands are in vogue for decorating coats this year and when they are used the collar will be covered on the inside with fur to match. The bands may be placed on all the edges, over long seams or disposed in any other way fancied.

The velvet hat is trimmed with fancy ribbon and feathers.

FOR THE CHILDREN.

A STRAP PUZZLE.

Your minds have, by much practice, been trained to solving problems and working out puzzles and tricks, but do you think you could possibly disentangle these loops and coils without help? To be sure, the illustrations are very clear, and you might follow them and learn how; but lest your patience give out and my little boys and girls grow cross, it will be, perhaps, wise to aid you. To make the puzzle, provide two pieces of leather about two inches square and one long, narrow strip of flexible leather, which any shoemaker can furnish. Now cut a slash across two sides of each square near the edges, which for identification we will call the top and bottom, and likewise a long slash in each end of the strip. The problem is to loop the strap on the squares, as shown at figure No. 1, and then to take it off again. You will find it easy with the strap entirely free to make the loop shown at the top of figure No. 1. Having done so, pass the free end of the strap down through the other slash and one end of the puzzle is finished. Then pass the free end of the strap up through the first slash of the second square and down through the second slash.

All plain sailing so far, but how to make the second loop? Figure No. 2 shows you. Bring the free end of the strap around the lower slash, slip it back through the upper slash, stick the upper square, loop and all, through the loop in the lower end of the strap, pull the strap back until it forms the loop shown in the lower end of figure No. 1 and there you are. In taking the squares off the loops this process is simply reversed. Easy enough, don't you think?—when you know how!

BED-TIME STORIES FROM GREEK MYTHOLOGY.

DEUCALION AND PYRRHA.

Every act that is committed, whether good or evil, bears fruit, just as does the seed sown in the garden or field. Pandora's curiosity, you remember, Daphne, had most unhappy consequences. As the winged evils took refuge in peoples' hearts, those who harbored them grew more and more wicked and reckless of truth and honor. Nations waged war against each other; brother fought against brother; indeed, people seemed to have lost all conscience and all sense of right and justice, crime and sin holding sway. The temples of the gods were destroyed and in those which remained the sacred fires upon the altars were allowed to burn out. In fact, the people of earth ceased to worship altogether.

When evil had reached its climax, Jupiter—although it had all been the result of his own doings—vowed to put an end to it by destroying the inhabitants of earth. He called the mighty ones from their homes to meet him in council to devise some means to accomplish this fell purpose. Now the road to Jupiter's palace was lighted by countless stars. On clear nights you may still see this road, and should you inquire about it, you will be told

that it is called the "Milky Way." The Greeks believed that the lights from the palaces of the gods made up this luminous pathway. Various plans were discussed for exterminating the human race. Some suggested fire as a means of doing this but others opposed, fearing that the flames might mount to the skies and destroy their own abodes. A flood was deemed the most practical means. Therefore the winds were commanded to gather the rain clouds. Jupiter even asked help of his brother Neptune, who opened the floodgates of all the seas and rivers and swept the earth with them until the water, rising higher and higher, covered the summits of the tallest mountains. Even those in boats who survived the flood, died of starvation.

There were two, however, whom Jupiter spared because of their piety and goodness—a daughter of Epimetheus and Pandora, Pyrrha, by name and a son of Prometheus, Deucalion, to whom Prometheus foretold this calamity, enjoining him to make ready for it. These two built a boat, a sort of ark, which rose with the waters until it rested on the topmost peak of Parnassus, a mountain in Greece. When Jupiter spied the plight of this faithful pair, he commanded the waters to leave the earth and the sun to resume his daily journey. Neptune blew on his conch shell and summoned the rivers and oceans to their places and once more the earth was green and smiling.

But there were no people left save Deucalion and Pyrrha who, naturally, deplored their loneliness. Full of sadness they walked down the mountain until they reached one of Jupiter's shrines. Here they knelt and prayed him to repeople the earth. A voice from somewhere answered their prayers in these words: "Depart from the temple with heads veiled and garments unbound, and cast behind you your mother's bones." The meaning of these words was so obscure that the pair were at their wits' ends to interpret them. To disturb the bones of the dead would be desecration, but what else could the command signify? At last it dawned on Deucalion's mind that Earth is the great mother—might not her bones be the rocks and stones which the flood had loosened? At all events they would thus interpret the oracle.

They veiled their heads, loosened their garments and cast stones behind them over their shoulders as they walked down the mountain side. Immediately the stones were thrown, they assumed shape; those that Pyrrha sent became women of wonderful fairness and beauty and those of Deucalion, men of great strength and muscular power. Thus a new race of strong, honest people sprang up and the earth was once more a pleasant place.

Deucalion and Pyrrha reigned over these new people as their king and queen and taught them all the arts that had been known before the flood. The country in which they reigned was called Hellas, after Hellen, their son, and the people were called the Hellenes. It is the country which we know as Greece, where lately a most dreadful and bloody war has been waged between the Greeks and their ancient enemies, the Turks.



FIGURE NO. 1.

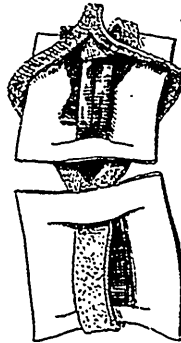


FIGURE NO. 2.

FIGURES NOS. 1 AND 2.—STRAP PUZZLE.

INVALUABLE TO MASQUERADERS, ETC.—The large demand for our Pamphlet, "CHARACTER AND UNIQUE FASHIONS" has necessitated the issuing of a second edition in which has been incorporated a variety of new costumes. It contains original articles on The Development of Dress, Ancient and Modern Japanese Costumes, and descrip-

tions of several parties, and is illustrated with styles unusual in Character, representing Peculiar National Fashions and Notable Individual Apparel. It has been in great demand for Theatrical and Masquerade Purposes, and is a handy book of reference when patterns of the nature described are required. Sent postpaid on receipt of 2d. or 5 cents.

THE COMMON ILLS OF LIFE.*

BY GRACE PECKHAM MURRAY, M. D.—No. 1.—CATCHING COLD.

The most common of all the conditions which indicate a departure from health, is catching cold. The answer, "I have caught cold," is the most frequent reply to the perfunctory, "How do you do?" of the English-speaking race, the "How do you carry yourself?" of the French, the "How does it go?" of the Germans or the "How is she?" of the Italians. All the linguistic exercises tell the ingenuous foreigner, even before he comes to the verbs, how to answer the courteous demands in regard to his health and provide him with the proper phrase to express the fact that he has taken cold before he is called upon to explain any other unhappy condition of his physical being. All of which goes to show that humanity, whatever its nationality, inherits a greater tendency to what we call "colds" than to anything else.

WHY THERE ARE COLDS.

The reason for this wide prevalence of colds is easily found. While almost every one knows by sad experience what a cold is, few realize why they should be so afflicted. A cold is a disturbance of the balance of the circulation. Nature has equably distributed the blood throughout the organism, supplying each part and organ with just the amount to nourish the part and render it capable of the function for which it is designed. That great envelope of the body, the skin, is most plentifully supplied, not with the large carrying blood vessels, but with a microscopical net-work of vessels finer than hairs. Let anything act upon the skin to chill it, and this fine net-work of blood vessels contracts at once; the blood is squeezed out of it and must go somewhere else. It is driven to the internal organs, and takes itself to that part to which it is most cordially invited, which is generally what may be called the internal skin—the lining of the air passages. These mucous membranes are supplied with a finer net-work of blood vessels than the other internal organs, and when surcharged with blood congestion and inflammation result. This means a cold, which is nothing more nor less than an inflammation of the mucous membranes lining the air passages. If the trouble is centered in the nose and the adjacent cavities, it means "a cold in the head"; if it centers in the throat, it means "a sore throat;" if in the vocal chords and larynx, it is laryngitis; if it centers in the larger air passages of the lungs, then there is a bronchial cold; if in the air cells of the lungs themselves, there results pneumonia.

With the inflammation comes the characteristic action of the part. The secretion of the glands with which the mucous membrane is supplied to keep it moist—for it must be moist to keep in health—is increased, and the membrane of the nose is acted upon so that the spasmodic action known as sneezing frequently takes place. If the throat is affected, swallowing is interfered with; if the larynx, the inflamed vocal chords give out a hoarse sound or become speechless; if the bronchial tubes are involved, coughing takes place. It is not necessary to further elaborate conditions familiar to all.

THE OUNCE OF PREVENTION

If it is kept in mind that the chilling of a part or the whole surface of the skin is what occasions a cold, the avoiding of such conditions and circumstances as would occasion this chill is the "ounce of prevention" that is better than a pound of cure. There are a number of conditions which simulate a cold, such as rose cold, hay fever, the grip, usually due to the irritation of the air passages by poisons inhaled, such as dust, the pollen of flowers, germs, microbes, etc., but it is not such conditions that we are considering.

To sit in a draught, letting the wind blow unequally upon the body, as, for instance, on the back of the neck, causes the inequality in the circulation which results in a cold. If the clothing is too light and changeable weather gives the body a chill, the blood is driven to the internal organs and the result is a cold. To wet the feet upsets the equilibrium of the blood

and a cold is the result. The skin is sensitive to the thousand and one variations of temperature, to the conditions of moisture, to the currents of air, to the impurities of the air, and that is the reason that there scarcely exists a man, woman or child who has not at some time or other suffered from an inflammation of the mucous membranes. The child readily throws off the cold: the young do not mind it much; between thirty and forty people begin to consider the possibilities of trouble from taking a cold, and the old live in constant fear and apprehension of it. The reason is to be found in the relative seriousness of such an event. The more frequently one catches cold, the the more frequently he may, until at last there is a continued predisposition to this condition.

"What then?" you say. "Must one live in a glass case to escape this universal calamity?" By no means. It is the very living in a glass case that makes so many people the victims of this malady. A distinguished New York physician and professor of medicine said that if he had a son with a tendency to lung trouble, he would rather see him drive a stage over the Rocky Mountains than follow any other occupation. The best prevention of colds is a hardening and toughening of the skin to those conditions which play upon it. Exercise in the open air and in all weathers, with suitable clothing, will be a great preventive. By "suitable clothing," I mean such as equably covers the body and keeps it warm. The writers on catarrh and catarrhal colds have swung through the whole gamut of fads and fancies in this respect. I know of a Boston doctor who insists that his patients shall wear linen and only linen the whole year round—and that in the variable climate of Boston, too! Another recommends that the body be enveloped in one, two, three and four suits of woollen undergarments of varying thickness, a new one being added as the temperature decreases. I have such belief in the adaptability of the human frame to any and every condition, that I think one could accustom himself to almost any apparel, provided it was adhered to in the same temperatures. To bundle up so that one perspires with exercise, and swathe the head or throat, is to make one unduly tender so that when, as must happen, cold or damp strikes the too carefully protected surfaces, they are easily chilled, the circulation is unbalanced and a cold is the result. It is equable clothing and that adapted to the temperature, which is needed to ward off colds. Some people fix upon a certain day of Spring when they take off their heavy Winter clothing, and a certain day in the Autumn when they don it. The better way is to regulate the clothing by the temperature. Especially is this true of children, who perforce depend upon their elders to decide these things for them.

It is not cold air so often as bad air which gives a cold. The pure, fresh air keeps up the equilibrium of the blood, a thing impossible when the lungs cannot perform their work for the lack of the proper mixture of oxygen. Many people are afraid of night air and sleep in bedrooms with the windows closed. The sleeping room should have an equable temperature. Doubtless many a cold has come from sleeping in those refrigerator-like chambers characteristic of the times when the furnace and steam heating were unknown, and which are still met with in the country. Plenty of fresh air at an even temperature, day and night, is what is requisite to prevent one taking cold.

TO CURE A COLD.

As there scarcely exists a person who has not had a cold, so there scarcely exists a person who has not some remedy to suggest, often recommending its use with confidence and authority. From thorough-wort tea and stewed onions in molasses through all the medicines of a well-stocked pharmacy, the amiable, credulous and complacent patient of a cold-doctoring populace will range. Unless a cold is handled with firmness and intelligence at its outset, one can do very little for it, except to prevent its getting worse by extending to other parts of the air passages than those originally attacked, and avoid adding to it by taking fresh cold. The bronchial form of cold runs its course in three weeks, a head and throat cold in from one to two weeks.

The popular idea of taking a "sweat" as a cold cure has its

* During the progress of the "Health and Beauty" papers in THE DELINEATOR, Dr Murray was consulted so often on simple derangements of the physical system that it was considered desirable to give subscribers the benefit of her professional knowledge in the series of papers of which this is the first.

foundation in reason, such a process tending to equalize the circulation. The hot mustard foot-bath, the hot lemonade, going to bed and wrapping up in warm blankets, are all reasonable and commendable, as they restore the blood to the channels of the outer surface from which it was driven. For this reason the Turkish bath is admirable, provided one takes time to cool off thoroughly before going again into the open air. The reason why these means of equalizing the circulation are unavailing after the first twenty-four hours is because the congestion of the mucous membranes of the air passages has advanced to a state of inflammation; the glands have oversecreted and a catarrhal process has begun which cannot be arrested. The clock has been wound up, and it will not run down until it has gone through the evolutions which its mechanism calls for. It is important to understand this, as a certain amount of resignation will help the victim endure his affliction.

By this I would not imply that a physician's skill would be vain, for such is not the case. While remedies and doctoring cannot arrest the process, they may alleviate it and prevent it doing more harm. To stop a cold then, first take a quick-acting laxative, then a mustard foot-bath, which will relieve most if the cold is in the head, or a general hot bath, soaking in the hot water for half an hour or more with a cold wet cloth upon the head. One should take great care not to get chilled in the transition from the bath to the blanket, in which one should be wrapped. Then take hot lemonade, flax-seed tea, whiskey or whatever stimulant your principles permit. The Turkish or Roman bath is even better.

Can drugs break up a cold? In most of the books, both popular and medical, quinine, sometimes in very large doses, is recommended with the greatest confidence. I have seen many people suffer far more from this remedy than from the disease itself. Quinine is a very strong tonic and helps the system stand up against the disease when taken in proper doses, but when it is taken in five and ten grain doses it upsets the digestion, causes headache and makes the ears ring. Few people can stand such doses. Strong men may and so may a few who are not easily affected by drugs. A two-grain dose of quinine is advantageous in the beginning of a cold; this can be repeated in three or four hours. To some people even a very small dose of quinine acts as a poison, upsetting their digestion and giving them a quinine rash.

Another old-fashioned way of breaking up a cold was by taking a Dover's powder, a mixture of ipecac and opium. Opium was supposed to contract the internal blood vessels and quiet the nerve centers. It is a remedy that in the beginning of a cold does more harm than good in the majority of cases, as it upsets the digestion and tends to unbalance the equilibrium rather than restore it. The new coal-tar products, phenacetin and antipyrine and the like, are now often resorted to without the advice of a physician. It is a dangerous practice, for they are liable to weaken the heart's action; if taken at all, a stimulant should be used with them. In the grip form of colds these preparations have acted with marked good effect, but I can not warn my readers too seriously against their indiscriminate use. Aconite combined with belladonna is often used advantageously in the beginning of a cold. Ten drops of the tincture of each in a third of a glassful of water, to which can be added a quarter of a tea-spoonful of bromide of sodium, makes a mixture which is very efficacious in helping one throw off a cold. A tea-spoonful should be taken every half hour for half a dozen times; after that every hour or two is often enough.

TO ALLEVIATE A COLD.

As already stated, a cold once started has to run its course, but much may be done to render it easier to be borne and to prevent its extension. If the cold is in the head, the constant demands upon the handkerchief can be lessened by spraying the nose with salt and water, the proportion being a tea-spoonful of salt to a pint of water. Powdered bismuth, used every few hours as a snuff, is also very good. In the stuffed-up condition

of the head, when it seems impossible to draw the air through the nostrils, inhalations of aromatic ammonia or camphor will often clear the head wonderfully. The nose and throat are greatly relieved by the use of a saturated solution of boracic acid as a gargle or spray. It is very soothing and healing. It should be used every two or three hours. If the vocal chords are affected so that one is hoarse or cannot speak, tar is a simple and good remedy. It is used by pouring a pint of boiling water over a tea-spoonful of the liquid tar and inhaling the vapor through a cone of paper. This, used two or three times a day, will be found to give great relief. Tincture of benzoin is used in the same way, as is also camphor, but the tar is best.

The most disagreeable manifestation of a cold is the bronchial form, which results in a cough. Almost without exception cough mixtures contain medicines liable to upset the stomach. This is because the action which causes vomiting is the same as that which increases the secretions of the bronchial tubes, which is meant to loosen the cough. The various cough lozenges are also apt to produce nausea. As the same nerve which supplies the lungs sends likewise branches to the stomach and the throat, the disturbance of one portion of it acts upon the territories supplied by the other branches. The cough which comes from inflamed lung tissue upsets the stomach; indigestion gives rise to a cough; a tickling in the throat calls in both lungs and stomach to resent the disturbance. Fortunately the opposite is also true—what soothes one portion of this great pneumogastric nerve will soothe the others. Hence the value of soothing applications to the throat in the form of troches. Lump sugar or some simple form of gelatine lozenges does this better than those which are composed of medicaments which trouble the stomach. This principle of quieting a cough has been long popularly recognized and has resulted in such remedies as "stewed quaker," "rock and rye" and flax-seed drinks.

The common practice of tying up the throat with a wet compress should be spoken of and accompanied by a warning. These compresses, which are wrung out of cold water, should be applied quickly and covered over with oil silk or a dry cloth. They should not be removed until thoroughly dry. The trouble of using these as well as of doing up the neck with flannel bandages and putting on oil silk and flannel jackets is in the removal, when one is apt to take cold anew.

It is by no means the intention of the writer to go into an exhaustive account of the remedies which might, could, would or should be used for colds. This is impossible and, if the trouble is at all serious, unadvisable, as a physician who would understand all the complications should be consulted. I have alluded to some of the remedies which may be employed without harm if not with positive benefit. Besides all these, it should be borne in mind that strong tonics should be employed and plenty of nourishing food taken. Depression of the vital forces from overwork, anxiety of mind, an impoverished condition of the blood, all predispose one to a cold.

THE EVIL RESULTS OF CATCHING COLD.

As a general thing, it is well for one to take the ills of the flesh lightly. In fact, the seriousness of their effects upon the system are often proportioned to the amount of fear and apprehension they induce in the individual. It is different with colds. They are so universal and in the young their effects are so little manifest, that it is not until it is too late that one realizes how insidious and uncompromising an enemy to human health they are. Every cold that one takes predisposes to another and weakens the powers of resistance. The impaired mucous membrane of nose, throat and lungs refuses to return to its original state of health; catarrhs, sore throats and coughs remain and after a time cannot be cured. The ears, too, are often involved in a head cold, and give trouble which sometimes ends in deafness. Therefore, avoid colds as you would contagious diseases. Protect yourself from them by a calm mind, an equally clothed body and a healthy circulation of the blood, not to be unbalanced by wind or weather.

GRACE PECKHAM MURRAY.

OUR WINTER HOLIDAY SOUVENIR for 1897-'98, surpasses anything of the kind previously issued. It consists of seventy-two pages, enclosed in a handsome cover printed in colors, and will be mailed by ourselves or any of our agents to any person sending five cents to prepay charges. If the agent to whom you apply should not have any of the Souvenirs in stock, he will be pleased to order one for you. It illustrates hundreds of articles suitable for holiday presents for

persons of both sexes and all ages which may be readily and cheaply made up at home from the patterns we supply. In addition, it includes much reading matter of a general and literary character. Christmas stories, poems, menus for the Christmas dinner, formulas for making reasonable beverages, selections for recitation, a calendar for 1898 and a thousand and one other things worth mentioning.

THE BUTTERICK PUBLISHING Co. (Limited).

MODERN LACE-MAKING.

TABLE SQUARE IN RENAISSANCE LACE.

FIGURE No. 1.—Much confusion exists among amateur lace makers as to the difference between Renaissance and Battenburg lace. The engraving shows a design in Renaissance, the dis-

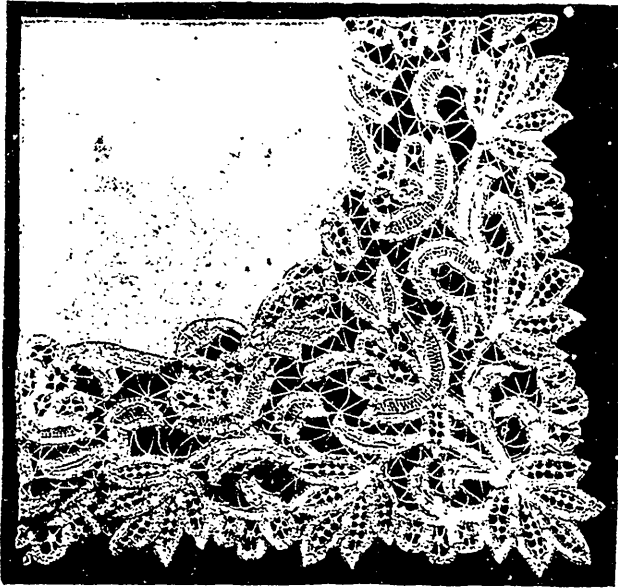


FIGURE No. 1.—TABLE SQUARE IN RENAISSANCE LACE.

lawn, and measures about one yard in diameter, but may be made larger or smaller according to the size of the table it is to grace. Though most effective, the filling-in stitches are so simple that the design is not at all difficult of development. They are twisted bars and spinning-wheel or d'Angleterre rosettes.

All of these charming designs and the information concerning them were supplied by Sara Hadley, importer and professional lace maker, 923 Broadway, New York.

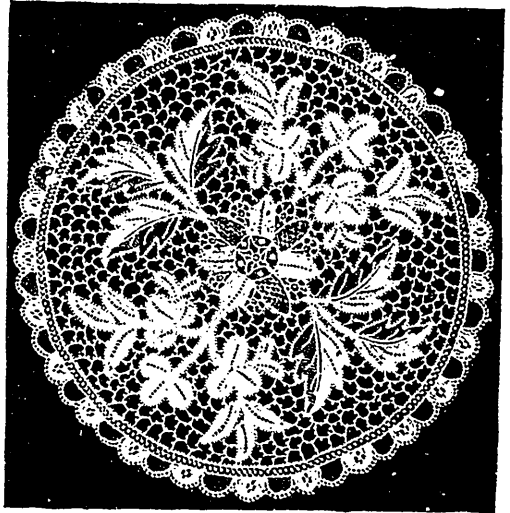


FIGURE No. 2.—DOILY IN IRISH POINT LACE.

tinguishing feature of which is the filling in or connecting bars. In Renaissance they are invariably twisted as shown. In Battenburg they are wrought in button-hole stitch and usually have tiny picots here and there. This, of course, makes Battenburg the heavier, richer looking lace. Rings and buttons may be used on either, though they are better adapted to Battenburg than Renaissance lace.

Most amateurs are averse to making their lace wrong side out, which is just what the professional lace-maker does, so that all knots, joinings, etc., may be on the side where they belong and not on the right side. Neatness is necessary in the making of lace, and one of the methods of attaining it is to make the lace wrong side out.

DOILY IN IRISH POINT LACE.

FIGURE No. 2. This exquisite doily is made entirely with the needle, no braid being used in its development. It is at present a very expensive lace and difficult to make, requiring special instructions from a competent teacher. It is here given mainly to keep our readers posted on extreme novelties in laces and possibly supply a design to those who are familiar with the method of making Irish point lace.

CENTER-PIECE IN MODERN LACE.

FIGURE No. 3.—A very handsome center-piece is here shown. It is made of Battenburg braid developed in a showy border which encircles a center of fine linen

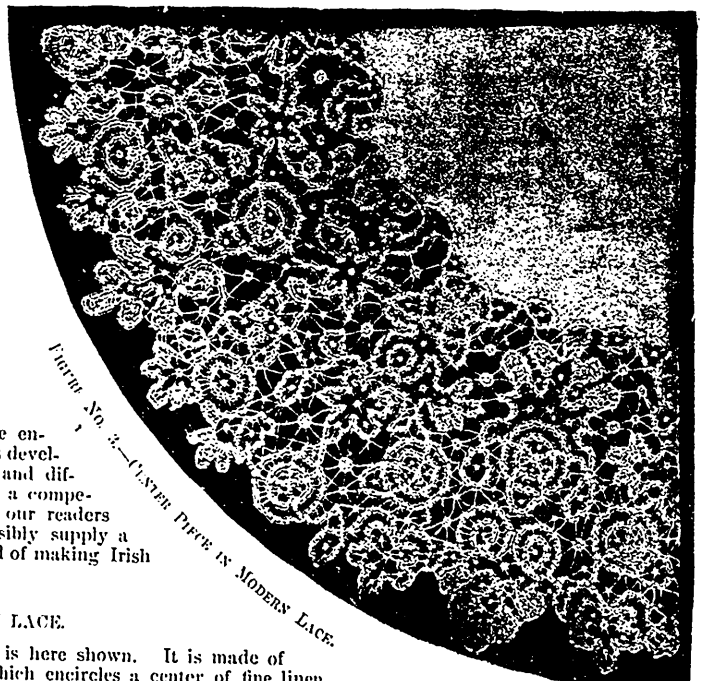


FIGURE No. 3.—CENTER-PIECE IN MODERN LACE.

CROCHETING.—No. 78.

ABBREVIATIONS USED IN CROCHETING.

l.—Loop. s. c.—Single crochet. h. d. c.—Half-double crochet. p.—Picot.
 ch. st.—Chain stitch. d. c.—Double crochet. tr. c.—Treble crochet. sl. st.—Slip stitch.
 Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more from * (or last *) means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

CROCHETED TABLE-MAT.

FIGURE No. 1.—A mat of this size requires a spool of No. 40 linen thread and a yard of No. 2 yellow ribbon.
 Begin in the center with a ch. of 15 stitches joined to form

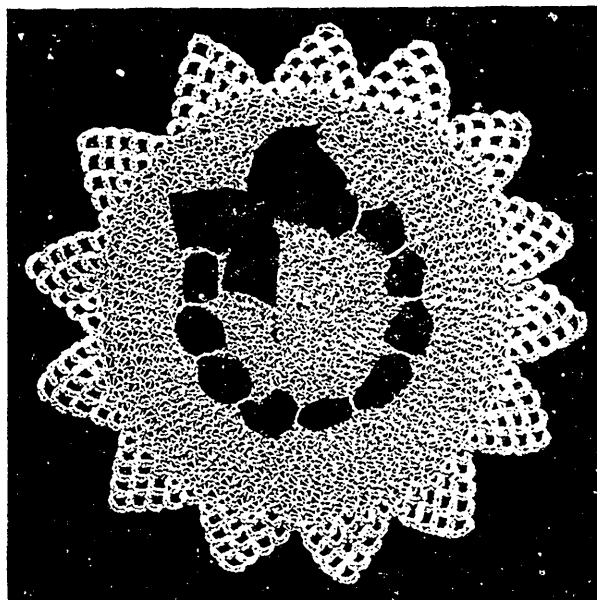


FIGURE No. 1.—CROCHETED TABLE-MAT.

a ring. Then, 3 ch., take up a stitch in each of the first 2 stitches of the 3-ch. and in the next 2 stitches of the ring, making 5 stitches on the hook; then draw the thread through them all at once and fasten with a s. c. This completes one star. For the second star: Take up a stitch in the eye of last s. c., one in the side-loop of the first star, and two in the ring, and finish like the first star. Make six more stars like last in the ring. Continue around from the end of the first row, making a star in a star thus: Take a stitch in the last s. c., one in the back of the last star, one in the back of the next star, one in the next s. c. made; finish like the other stars. Widen by putting in an extra star of 4 stitches often enough to make the work lie flat.

Make 5 more rows of stars, then an open row thus: 6 ch., tr. c. in s. c. of a star, * tr. c. in s. c. of each star with 3 ch. between; * repeat around the mat between the stars. In the chain thus made take up stars as in the first row, and work round and round until you have 7 more rows of stars. This finishes the mat ready for the edge.

Each point of the edge is finished separately. Begin with 5 ch., s. c. in s. c. of a star, turn 12 s. c. in the loop of the five-chain, 3 ch., s. c. in the next star, 5 ch., turn, s. c. in last s. c., turn, 6 s. c. in the loop, 5 ch., turn, and catch in the mid-

dle of the first scallop by a s. c., turn, 12 s. c. in the loop and 6 more s. c. in the second loop, 3 ch., s. c. in the next star, 5 ch., turn, and fasten back into previous s. c., turn, 6 s. c. in the loop, turn, 5 ch., catch in middle of previous scallop, turn, 6 s. c. in the loop, 5 ch., turn, catch into middle of top scallop, turn, finish the scallops back to the star, there must be 12 s. c. in each loop. Repeat until the point is 5 scallops deep, then continue the points around the mat. Run the ribbon in the row of tr. c. and tie in a small bow.

These mats may be made as large as desired, making the points at the edges correspondingly deep. Several of them made of different sizes would be very pretty for either table or toilet mats.

KNOT-STITCH LACE.

FIGURE No. 2.—*First row.*—Five ch., sl. st. in first, 3 ch., 6 knot-loops. (To make a knot-loop: Draw out loop on hook one-fourth of an inch, catch, and draw thread through loop; put hook between loop and thread just drawn through, catch thread and draw through again, then catch thread and draw through the two loops on hook.) Turn.

Second row.—Knot between 4th and 5th k. l. from hook. (To make a knot: Put hook under upper two threads of 4th loop, draw thread through; then put hook under upper threads of 5th loop, thread through; then draw thread through all three loops on hook; lastly 1 ch.) 2 k. l., knot at end of last k. l., working through the last of the 3-ch. in previous row, 1 shell (make a shell thus: 3 d. c. over 5 ch., 4 ch., 1 s. c. on last d. c., 3 d. c.) on loop of 5-ch., 5 ch., turn.

Third row.—Shell in shell, 1 ch. 1 k. l. Knot under knot below, 1 k. l., 5 ch., knot under knot, 3 ch., turn.

Fourth row.—Thirteen d. c. over 5-ch., 2 ch., sl. st. under knot at end of 5 ch., 1 ch., 2 k. l., knot in 1-ch. in last row made after the shell, 1 ch.,

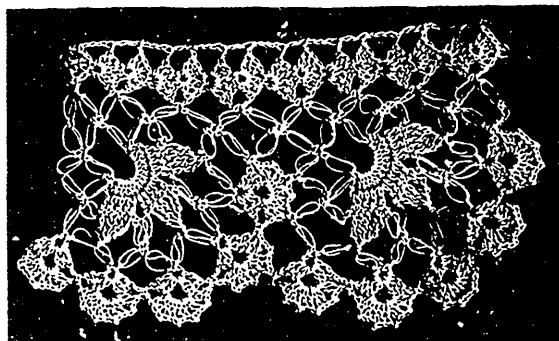


FIGURE No. 2.—KNOT-STITCH LACE.

shell, 1 ch., 1 d. c. under first ch. st. below, 5 ch., turn.
Fifth row.—Shell, 1 ch., 1 k. l., 1 knot, 1 k. l., 5 d. c. under

first 5 of 13 d. c., * 1 ch., 2 k. l., 1 d. c. under same stitch as last d. c., 4 d. c. on next 4 d. c.; repeat from * once; 1 ch., 1 k. l., knot, 1 k. l., 5 ch., turn.

Sixth row.—Sl. st. on last knot at end of last k. l., 1 ch., 1 k. l., * 5 tr. c. under 5 d. c., keeping last loop of each tr. on hook; then work off 2, then 3, then last 3, 1 ch., 1 k. l., 5 ch., sl. st. on last knot at beginning of 5-ch., 1 ch., 1 k. l., 1 knot, 2 k. l. with loop of 5-ch between, and repeat once from *; 5 tr. c. under 5 d. c. as before, 2 k. l. Finish as in 4th row.

Seventh row.—One shell, 1 ch., 1 k. l., 1 knot, 1 k. l., 1 ch., * 3 d. c., 3 ch., 3 d. c. over loop of 5-ch., 3 ch., and repeat 4 times from *; 2 ch., turn after last shell.

Eighth row.—* Five groups of 2 d. c. with 2 ch. between, all under 3-ch. of each shell of previous row and under 3-ch. between shells of last row; work 1 ch., 1 s. c., 1 ch.; repeat

4 times more from *; sl. st. in last d. c. below, 2 k. l., and finish as 4th row.

Ninth row.—One shell, 1 ch., 1 k. l., 1 knot, 2 k. l., 1 s. c. under second 2-ch. of shell, 1 ch., 3 k. l.; turn.

Tenth row.—Like second.

Eleventh row.—Like third.

Twelfth row.—Like fourth.

Thirteenth row.—Like fifth, but after last d. c., 1 ch., 1 k. l., knot in knot, 1 k. l., 1 s. c. on last 2-ch. of first shell, 1 k. l., 5 ch.; turn.

Fourteenth row.—Like sixth.

Fifteenth row.—Like seventh; at the end of row 2 ch. and fasten this row to last row with s. c. in second 2-ch. of second shell in last row.

Sixteenth row.—Like eighth.

SIMPLE ENTERTAINING.

That social intercourse warms the heart and is always worth while, has but to be tried to be proven true. If it is not good for man to be alone, neither is it for woman, who sees much less of the world, shut up at home as she is most of the time. She who never invites her friends to make merry with her misses the true oil that makes life's wheels run smoothly. Entertaining confers an obligation that the gracious woman delights to reciprocate in kind. Invitations cannot continue to be accepted if there is to be no return of hospitality. And yet it is but the favored few who are able to give elaborate entertainments. For such this article will have no value, professional caterers, musicians and entertainers being employed to manage both the material and spiritual feast. It is for the hostess who must superintend her own entertaining that help must be afforded.

THE AFTERNOON TEA.

The simplest and easiest form of entertainment is the afternoon tea and for this function the hostess sends out her visiting cards announcing the hours, usually from four to six o'clock, the words "From four to six" being written at the left-hand lower corner. During the Winter months Old Sol hides so early he cannot be depended upon to give the needed light for the rooms. At four o'clock artificial light is, of course, needless, but the operation of lighting up later on while guests are arriving is not elegant, even when there are men servants at hand to attend to it. The hostess, therefore, shuts up her blinds, draws her curtains and lights her lamps ready for her guests. Pretty silk shades temper the light and at no place is there the strong glare that is so uncharitable to the feminine complexion. The hostess receives her guests in a simple, light-colored silk gown, with or without gloves, as she may elect. An attendant answers the door-bell, receives the cards of the callers and directs them to the reception room or parlor where the hostess is waiting to receive them. The table is set in the dining-room and the guests ultimately find their way thither and partake of the simple refreshments provided. The menu is usually about as follows:

Sandwiches,	Bread and Butter,
Tea,	Cakes,
Candy,	Chocolate,
	Nuts.

SANDWICHES.—The tea sandwich is an aristocratic affair, seldom made of meat, though minced chicken or turkey, or sardines beaten to a paste are sometimes used for it. The bread is cut very thin and encloses a bit of lettuce spread with mayonnaise dressing, chopped olives, nasturtiums or watercress. An attractive sandwich is made from diminutive Vienna rolls split not quite through and layered with the vegetable filling, the green protruding slightly at each end. Butter is not used, the dressing taking its place.

BREAD AND BUTTER.—The bread is thinly buttered on the loaf; then the slice is cut of about wafer thickness. This is dainty work and is never successful in clumsy hands. A second slice similarly prepared is pressed against the first, the buttered surfaces together. The crusts are then trimmed off and the whole is cut into finger lengths an inch wide, or into squares.

CAKES.—These are often purchased at the confectioners'

and consist of macaroons, thin cookies (plain and rolled)—in fact, any sweet individual cake that will not soil the gloves. Cut cakes are never seen on the tea-table nowadays. Cookies may be made from the following recipe, the dough being rolled to wafer thinness, cut into rounds not larger than a fifty-cent piece and baked in a quick oven:

8 table-spoonfuls of sugar.	2 eggs.
6 table-spoonfuls of melted butter.	4 tea-spoonfuls of baking powder.
4 table-spoonfuls of milk.	Flour to thicken.
	3 tea-spoonfuls of vanilla.

Stir the butter and sugar together, add the beaten eggs, then the milk, then the baking powder, flavoring and flour, adding enough of the latter to make a dough. Flour the baking board, turn out and roll into a thin sheet, cut out, lay each cookie in granulated sugar, and bake in a quick oven. When done, lay on soft paper to absorb any surplus oil.

CHOCOLATE.—For fifty guests, take

5 quarts of milk.	1 pound of sugar.
$\frac{3}{4}$ pound of chocolate.	1 cupful of boiling water.

Melt the chocolate over hot water. Heat the milk to boiling, add the water to the chocolate, making a paste, then turn it into the hot milk. Add the sugar, boil for ten minutes and strain before serving. Add a tea-spoonful of whipped cream to the top of each cupful when serving.

CANDY.—Strange as it may seem, candy always forms part of tea-table refreshments, simple peppermint, cinnamon or winter-green creams being most often served. Candy that will soil the gloves should not be chosen. Delightful home-made candy may be prepared from the following formula:

2 cupfuls of granulated sugar.
9 table-spoonfuls of water.
16 drops of oil of peppermint or cinnamon.

Boil the sugar and the water together until perfectly clear. Set in less heat to remain five minutes, then remove from the fire, add the flavoring and stir and beat until it is somewhat milky in color and begins to granulate. Drop by the tea-spoonful upon tins that are not buttered, making the flat discs as uniform in contour as possible and about the usual size of these candies. When cold, gently remove from the tins.

NUTS.—Salted almonds and walnut meats afford a pleasing choice for the afternoon reception, two tiny dishes, one of each kind, being placed together at each end of the table. To salt almonds, take

1 cupful of nuts (unshelled).
$\frac{1}{2}$ tea-spoonful of butter.
A dusting of salt.

Pour boiling water upon the nuts, then immediately drain, place them in a coarse towel, rub off the skins, and dry thoroughly. Spread the nuts on a pan, add the butter in small bits, place in a moderate oven and heat until of a pale yellow, stirring several times. Remove from the oven, dust with salt, lay on soft paper, and stir occasionally so that no suspicion of oil remains.

THE TABLE.—The arrangement of the table is its especial charm. The white cloth reaches well down both sides and ends,

and a center-piece of flowers that may be simple or elegant lends its beauty to the whole. On either side are tiny banquet lamps or candelabra, the latter often holding but a single candle, shades being used or not, as the hostess may see fit. The dishes are arranged in artistic groups, the tea service on one side, that for chocolate on the other. There are two plates of everything served, placed on opposite ends or sides of the table. An attendant is present to remove the cups and saucers as they are used, and a second maid keeps the table supplied with the dishes and refreshments. Two friends of the hostess pour the tea and chocolate and see that all who come to the dining-room are served.

THE STAND-UP SUPPER.

Evening entertaining is fraught with more or less terror for the hostess of moderate means, the demand for high-class and expensive artistes to entertain the guests being beyond the possibilities of any but the wealthy. There are, however, the simple dancing, card and conversation parties and the amateur musicale—all very enjoyable and inexpensive. While this is not a day of small things, there is a reaction against elaborate suppers, and even those who might afford them will often offer the simplest of refreshments for their guests.

The stand-up supper is a simple form of entertaining, not beyond the possibilities in any home moderately well equipped with table appointments. A room is set apart for the refreshments, which are placed on a long table. This room is made as attractive as possible with pretty lights and flowers. The table is covered with a cloth and on it are arranged such dishes and drinks as are to be served. There are piles of plates at convenient intervals, also forks, spoons and glasses. Knives are not needed. About the room are placed a number of seats arranged in cosy groups, and if the room is large enough to admit of tiny tables, two or three of them may form part of the room's furnishing. The gentlemen help the ladies of the party without waiting for the assistance of host or hostess. The refreshments are eaten standing or while walking about the room. Cosy corners are sought on stairs or in window seats, where a tête-à-tête may be enjoyed with a zest no whit the less keen because the menu is not elaborate.

Three menus are here given for stand-up suppers, none of which is beyond the ability of the average hostess.

MENU No. 1.

- | | |
|--------------------|-------------------|
| Salmon Croquettes, | Sauce Tartare. |
| Bread and Butter. | Cress Sandwiches. |
| Ice Cream. | Cakes. |
| | Coffee. |
| | Chocolate. |

MENU No. 2.

- | | |
|--------------------|-------------------|
| Celery Salad. | Bread and Butter. |
| French Sandwiches. | French Charlotte. |
| Coffee. | Chocolate. |

MENU No. 3.

- | | |
|-------------------|-------------------|
| Lobster Salad. | Bread and Butter. |
| Cress Sandwiches. | Cake. |
| Lemon Jelly. | Coffee. |
| | Chocolate. |

Recipes for the less well known dishes are here given.

SALMON CROQUETTES.—For fourteen small croquettes allow

- | | |
|-----------------------------|-------------------------------------|
| 1 can of salmon. | 2 eggs. |
| 4 table-spoonfuls of milk. | 4 table-spoonfuls of melted butter. |
| 1½ cupfuls of bread crumbs. | Salt, pepper and a pinch of mace. |

Drain the fish, mash fine, add the beaten egg, the melted butter, the bread-crumbs and the milk in the order named; then beat until a soft paste is formed. Place a small spoonful in beaten egg, then lift from the egg and lay in cracker dust, shaping into dainty cylinders. Fry in deep fat until of a delicate brown, afterward draining on soft yellow paper. These may be made

some time before they are needed and kept warm in the oven, laying paper over and under them to keep them dry and free from oil.

SAUCE TARTARE.—For this sauce make a very thick mayonnaise, dressing as follows: Place the yolks of two eggs in a deep plate and gradually add salad oil, beating all the time until as thick as soft butter, then thin to a cream with lemon juice or vinegar. Add more oil until again thick and again thin with lemon juice, continuing the beating. When a sufficient quantity has been made, add salt to season, set aside in a cold place, and if too thick when needed, carefully thin with the lemon juice until of the consistency of soft butter. Add two table-spoonfuls of finely-chopped cucumber pickles and serve on a dish set beside the croquettes.

CRESS SANDWICHES.—For these the cress is cut rather coarse, then spread on the bread, with a covering of mayonnaise added. Directions for making thin, green sandwiches have already been given.

CELERY SALAD.—The white parts of the celery alone are used. Freshen the vegetable in cold water until very crisp; then cut into quarter-inch pieces and add sufficient mayonnaise dressing to mass the whole together. Heap in a mound on a long platter, garnishing with clusters of capers. Cold chicken cut into dice may be added if desired, these making a more elaborate dish.

FRENCH SANDWICHES.—For these delicate sandwiches fish, game, poultry or ordinary meat may be used. If using fish, free it from bones and skin; mince it fine and season with salt and pepper. To one pint of fish add two hard-boiled eggs chopped fine, two table-spoonfuls of capers and sufficient mayonnaise to moisten. Use this as a filling for the sandwiches, buttering the bread very lightly and cutting them into rounds, squares or in finger shape. Add a sprinkling of finely-chopped cress to the top of each sandwich; rub the yolk of an egg through a coarse sieve and chop the white very fine. Add a sprinkling of the yolk to the cress on half the number of sandwiches, adding the white to the other half. Then arrange them in groups of twos, one of each color, on the serving plates. Four plates of these sandwiches are none too many on the table and these may be replenished by the maid as needed.

Crowding together large quantities of any eatable on the serving plates is vulgar and spoils all possibility of a dainty service. Tying sandwiches with ribbon is seldom done nowadays, such arrangement being too suggestive of handling.

FRENCH CHARLOTTE.—This is made of

- | | |
|--------------------|-------------------------------|
| ¼ box of gelatine. | 1 cupful of granulated sugar. |
| ¼ cupful of water. | 1 egg. |
| 1 cupful of milk. | 1 table-spoonful of vanilla. |
| 1 pint of cream. | 4 grated stale macaroons. |

Soak the gelatine in the water for an hour, then set it over boiling water to dissolve. Scald the milk, add the sugar, beat the egg until light and add the hot milk to the egg, stirring all the time, removing from the fire for this purpose. Add the gelatine and the vanilla and set aside to cool. Whip the cream, add the cooled custard, turn it into a mould that has been wet with cold water and set it away in a cold place. When ready to serve, turn from the mould, and add the sprinkling of grated macaroons. This is a most delicious dish.

LOBSTER SALAD.—The canned lobster may be used for this dish; it must be opened at least two hours before using. Cut the fish small and mix it with sufficient mayonnaise dressing to thoroughly season it, then serve on a platter on a bed of lettuce. In the Winter, when lettuce is not always obtainable, the salad may be served without this green bed.

LEMON JELLY.—The necessary ingredients are:

- | | |
|-----------------------|---------------------------|
| 1 box of gelatine. | 2 cupfuls of sugar. |
| 1 pint of cold water. | 4 lemons (juice). |
| | 1 quart of boiling water. |

This will make two quarts of jelly, which will serve for fifteen guests. Soak the gelatine in the cold water for one hour, then add the boiling water and the sugar; stir until dissolved and when lukewarm add the juice of the lemons. Strain through a fine sieve into a mould and set in a cold place for twenty-four hours.

BLAIR.

RECITATIONS AND HOW TO RECITE.—This pamphlet (already in its second edition) consists of a large collection of famous and favorite recitations, and also includes some novelties in the way of dialogues and monologues sure to meet general

approval, with suggestions regarding their delivery. It is an eminently satisfactory work from which to choose recitations for the parlor, school exhibitions, church entertainments, etc. Price, 1s. (by post, 1s. 2d.) or 25 cents per Copy.

CHILDREN AND THEIR WAYS.*

BY MRS. ALICE MEYNELL. No. 1.—THE NAUGHTY CHILD.

It is not possible to assign any period in a child's development too early for the first manifestations of his character—of the very character that will make him, until the hour of death, what no other man ever was or will be. That concourse of characteristics—some of them visibly coherent, some so irreconcilable to thought that it seems as though nothing less infrangible and indestructible than the very boundaries of personality could possibly keep them in arbitrary unity, within the limits of a man—will be educated, but will never die. They appear in the cradle; no child whose life is measured by days was ever quite like another, even though every child has the same movements, habits and customs, as kittens all play the same games. Under these ways of the race there lives, with all its individual tendencies, a perfectly separate creature. And when a child dies there is the withering of a character that had been folded up for the express purpose of being unfolded. A poppy bud, with its petals packed into tight bundles by so hard and resolute a hand that the petals of the flower never afterwards lose the creases, is a type of the child. Nothing but the unfolding, which is as yet in the non-existing future, can explain the manner of the close folding of character. In both flower and child it looks much as though the process had, been the reverse of what it was—as though a finished and open thing had been folded up into the bud—so plainly and certainly is the future implied, and the intention of compressing and folding close made manifest.

Needless to say, with the other incidents of childish character, the crowd of impulses called naughtiness is perfectly perceptible—it would seem heartless to say how soon. The naughty child (who is often an angel of tenderness and charm, affectionate beyond the capacity of his fellows, and a very ascetic of penitence when the time comes) opens early his brief campaigns and raises the standard of revolt as soon as he is capable of the desperate joys of disobedience. Like the first man, the resolute baby uses his first freedom to choose between good and evil and decides for a certain amount of evil without loss of time.

But even the naughty child is an individual, and must not be treated in the mass. He is numerous indeed, but not general, and to describe him you must take the unit, with all his incidents and his organic qualities as they are. Take then, for instance, one naughty child in the reality of his life. He is but six years old, slender and masculine, and not wronged by long hair, curls or effeminate dress. His face is delicate and too often haggard with tears of penitence that Justice herself would be glad to spare him. Some beauty he has, and his mouth especially is so lovely as to seem not only angelic but itself a separate angel. He has absolutely no self-control and his passions find him without defence. They come upon him in the midst of his usual brilliant gaiety and cut short the frolic comedy of his fine spirits. Then for a wild hour he is the enemy of the laws. If you imprison him, you may hear his resounding voice as he takes a running kick at the door, shouting his justification in unconquerable rage. "I'm good now!" is made as emphatic as a shot by the blow of his heel upon the panel. But if the moment of forgiveness is deferred, in the hope of a more promising repentance, it is only too likely that he will betake himself to a hostile silence and use all the revenge yet known to his imagination. "Darling mother, open the door!" cries his touching voice at last; but if the answer should be "I must leave you in a short time, for punishment," the storm suddenly thunders again. "There (crash!) I have broken a plate, and I'm glad it is broken into such little pieces that you can't mend it. I'm going to break the electric light." When things are at this pass there is one way, and only one, to bring the child to an overwhelming change of mind; but it is a way that would be cruel, used more than twice or thrice in his whole career of tempest and defiance. This is to let him see that his mother is troubled. "Oh, don't cry! Oh, don't be sad!" he roars, unable still to deal with his own passionate anger, which is still dealing with him. With his kicks of rage he suddenly mingles a dance of apprehension lest his mother should have tears in her eyes. Even while he is still explicitly impudent and defiant he tries to pull her round to the light that he

may see her face. It is but a moment before the other passion of remorse comes to make havoc of the helpless child, and the first passion of anger is quelled outright.

Only to a trivial eye is there nothing tragic in the sight of these great passions within the small frame, the small will, and, in a word, the small nature. When a large and sombre fate befalls a little nature, and the stage is too narrow for the action of a tragedy, the disproportion has sometimes made a mute and unexpressed history of actual life or sometimes a famous book; it is the manifest core of George Eliot's story of *Adam Bede*, where the suffering of Hetty is, as it were, the eye of the storm. All is expressive around her, but she is hardly articulate; the book is full of words—preachings, speeches, daily talk, aphorisms, but a space of silence remains about her in the midst of the story. And the disproportion of passion—the inner disproportion—is at least as tragic as that disproportion of fate and action; it is less intelligible, and leads into the intricacies of nature which are more difficult than the turns of events.

It seems, then, that this passionate play is acted within the narrow limits of a child's nature far oftener than in those of an adult and finally formed nature. And this, evidently, because there is unequal force at work within a child, unequal growth and a jostling of powers and energies that are hurrying to their development and pressing for exercise and life. It is this helpless inequality—this untimeliness—that makes the guileless comedy mingling with the tragedies of a poor child's day. He knows thus much—that life is troubled around him and that the fates are strong. He implicitly confesses "the strong hours" of antique song. This same boy—the tempestuous child of passion and revolt—went out with quiet cheerfulness for a walk lately, saying as his cap was put on, "Now, mother, you are going to have a little peace." This way of accepting his own conditions is shared by a sister, a very little older, who, being of an equal and gentle temper, indisposed to violence of every kind and tender to all without disquiet, observes the boy's brief frenzies as a citizen observes the climate. She knows the signs quite well and can at any time give the explanation of some particular outburst, but without any attempt to go in search of further or more original causes. Still less is she moved by the virtuous indignation that is the least charming of the ways of some little girls. *Elle ne fait que constater*. She does somewhat as Mr. Morley makes his hero do in regard to the clergy whom he will not denounce or deride: "I will explain them." Her equanimity has never been overset by the wildest of his moments, and she has witnessed them all. It is needless to say that she is not frightened by his drama, for Nature takes care that her young creatures shall not be injured by sympathies. She encloses them in the innocent indifference that preserves their brains from the more harassing kinds of distress. Even the very frenzy of rage does not long dim or depress the boy. It is his repentance that makes him pale, and Nature here has been rather forced, perhaps—with no very good result. Often must a mother wish that she might for a few years govern her child (as far as he is governable) by the lowest motives—trivial punishments and paltry rewards—rather than by any kind of appeal to his sensibilities. She would wish to keep the words "right" and "wrong" away from his childish ears, but in this she is not seconded by her lieutenants. He himself is quite willing to close with her plans, in so far as he is able, and is reasonably interested in the results of her experiments. He wishes her attempts in his regard to have a fair chance. "Let's hope I'll be good all to-morrow," he says with the peculiar cheerfulness of his ordinary voice. "I do hope so, old man." "Then I'll get my penny. Mother, I was only naughty once yesterday; if I have only one naughtiness to-morrow, will you give me a half penny?" "No reward except for real goodness all day long." "All right."

It is only too probable that this system (adopted only after the failure of other ways of reform) will be greatly disapproved as one of bribery. It may, however, be curiously inquired whether all kinds of reward might not equally be burlesqued by that word, and whether any government, spiritual or civil, has ever even professed to deny rewards. Moreover, those who would not give a child a penny for being good will not hesitate to fine him a penny for being naughty, or to punish him in some

* Mrs. Meynell, whose book "The Children," published last year, was remarkable for its sympathetic insight, will contribute a series of six articles on "Children and Their Ways" to run through the present volume of THE DELINEATOR.

equally direct and simple way; and rewards and punishments must stand or fall together. The more logical objection will be that goodness is ideally the normal condition, and that it should have, therefore, no explicit extraordinary result, whereas naughtiness, being abnormal, should have a visible and unusual sequel. To this the rewarding mother may reply that it is not reasonable to take "goodness" in a little child of strong passions as the normal condition. The natural thing for him is to give full sway to impulses that are so violent as to overbear his powers.

But, after all, the controversy returns to the point of practice. What is the thought, or threat, or promise that will stimulate the weak will of the child, in the moment of rage and anger, to make a sufficient resistance? If the will were naturally as well developed as the passions, the stand would be soon made and soon successful; but as it is there must needs be a bracing by the suggestion of joy or fear. The will has to be unnaturally stimulated and strengthened. Therefore, let the unnatural stimulus be of a mild and strong kind at once and mingled with the thought of distant pleasure. To meet the suffering of rage and frenzy by the suffering of fear is assuredly to make of the little unquiet mind a battle-place of feelings too hurtfully tragic. The penny is mild and strong at once, with its still distant but certain joys of purchase; the promise and hope break the mood of misery, and the will takes heart to resist and conquer. The reward has, in effect, been the best remedy for the child's worst attacks. For the lesser naughtiness, in which he is more master of himself, a slight but authoritative re- nance does no harm. Nay, so useful is it that his mother, knowing herself to be r.t. greatly feared, once tried to mimic the father's voice with a menacing, "What's that noise?" The child was persistently crying and roaring on an upper floor, in contumacy against his French nurse, when the baritone and threatening question was sent pealing up the stairs. The child was heard to pause and listen and then to say to his nurse, "*Ce n'est pas Monsieur; c'est Madame,*" and then, without further loss of time, to resume the interrupted howling.

Obviously, with a little creature of six years, there are two things mainly to be done—to keep the delicate brain from the

evil of the present excitement, especially the excitement of painful feeling, and to break the habit of passion. Now that we know how certainly the special cells of the brain which are locally affected by pain and anger become hypertrophied by so much use, and all too ready for use in the future at the slightest stimulus, we can no longer slight the importance of habit. Any means, then, that can succeed in separating a little child from the habit of anger does fruitful work for him in the helpless time of his childhood. The work is not easy, but a little thought should make it easy for the elders to avoid the provocation which they—who should ward off provocations—are apt to bring about by sheer carelessness. It would be a good thing for parents or teachers to hear this story of one of the most tragic scenes of a fairly docile childhood. A little girl of five was in the first stages of spelling, and was required by her father to spell *e-x, e-x*. She could not. She was asked what *e* was, and, being apprised of the variation of sound, she read it correctly, and she was then asked what *x* was; this, too, she knew; then the patient father brought his questions to the usual climax by inquiring, "Well, then, what does *e-x* spell?" The child could by no means understand how *x* alone and *x* with an *e* before it should come to precisely the same thing. The fact that *x* was *x* seemed to her the very reason why *e-x* should be something more. Therefore, at every reiteration of the question she was dumb and the dumbness was to be punished. Her difficulty was quite beyond her own powers of explanation, nor could she put it into words until years had passed and the cries and tears and imprisonment of that dreadful day were forgotten by all except herself. Frantic entreaties, firm re- pukes, struggles, rage, despair, a clinging to the knees of the old and wise and the desolation of the key turned and solitude—this lurid memory is one of those that haunt a solitary villa on the Eastern Riviera, standing above its oleander terraces and almond trees between the hills and the blue sea. It is only in childhood that our race knows such physical abandonment to sorrow and tears, and the stage with us must needs copy childhood if it would catch the note and action of a desperate creature.

ALICE MEYNELL.

THE FLOWER GARDEN.

By E. C. VICK.

[MR. VICK WILL BE PLEASED TO ANSWER IN THIS DEPARTMENT ALL SPECIAL INQUIRIES CONCERNING FLOWER CULTURE. LETTERS TO HIM MAY BE SENT IN CARE OF THE EDITOR OF THE DELINEATOR.]

THE POPYRUS OR PAPER PLANT.

On account of the publicity attending the recent discovery in Egypt of the manuscript which has proved to be the earliest record of the words spoken to man by Jesus Christ, great interest has been taken in the *papyrus antiquorum* or, more correctly, *cyperus papyrus*. Paper used for writing was first made by the Egyptians from papyrus. From its name our word paper was derived, and from the ancient process the present system of making paper has been perfected. The scrap of papyrus dug up in Egypt by Messrs. Grenfell and Hunt, of Oxford University, which has aroused such world-wide interest, is said by experts to have been written upon near the end of the second century, some 150 years previous to any other record in existence of the life of Christ, making it about 1,700 years old.

In its native country the papyrus grows from eight to ten feet high in sluggish streams, a portion of the stem being under water. The stem is soft and green, like that of our common rush, the interior containing a compact tissue or pith. The portion of the stem growing under water is more compact than that growing above, hence it was chosen by the Egyptians for paper making. The pith was removed and the inner cuticle of the stalk was separated into thin laminae by a sharp point. The finest were those next to the pith, and the layers, of which there were about twenty, decreased in quality as they approached the outer integument, which was coarse and fit only for making cordage, mats, etc. These slips were laid side by side with the edges overlapping, and crosswise upon these were laid one or more similar layers until the sheet was sufficiently thick; then, after being watered and beaten with a wooden instrument until smooth, it was pressed and dried in the sun. Pliny says the layers were rendered adhesive by wetting them with Nile water,

to which he ascribes a glutinous quality, but their own sticky sap was sufficient to hold them together. The stems of the papyrus were also used for ornamenting the Egyptian temples and crowning the statues of the gods.

In this country the papyrus grows to a height of about eight to ten feet, or about three feet when cultivated in pots; it requires good soil and plenty of water; withholding water causes a stunted growth. *Cyperus alternifolius* is commonly called "paper plant," but there is a wide distinction between it and the true papyrus. The papyrus stems are dark-green, triangular, without joints, with the "umbrella" top of pendant leaves not unlike the *cyperus alternifolius*. The latter is smaller in every respect and its heads or umbels are coarser and lack the graceful drooping character of those of the papyrus, though it is much more hardy. The papyrus is useful as a decorative plant, both in pots and for tropical bedding.

NOVELTIES.

Of all the recent introductions the most important and satisfactory is the grand "crimson Rambler" rose. To those who have not seen this beautiful climber in bloom the descriptions in the catalogues seem exaggerated, but by those fortunate enough to have viewed a good specimen in bloom the impossibility of describing the plant in words can be understood. Its growth is rapid and branching, the foliage a rich, light green, and during the flowering season the plant is almost completely covered and hidden by flowers. Where a climber is desired, it is the perfection of roses. It may be grown as a pillar rose, makes a good light hedge, and is excellent for hiding a wall or fence from view, but when used in any of these ways pruning must be resorted to. For a trellis it is unsurpassed and by keeping the

branches pegged down is also good for low bedding, making attractive flat or raised beds in various shapes.

Another novelty of value is the "Columbian" raspberry. Two specimen plants last year, given good cultivation and plenty of room and supported by a trellis, grew fully sixteen feet high, the branches reaching out over a space fifteen feet in circumference. They supplied a family of four with berries during the entire season. These plants are sold by dealers at a moderate price. The fruit is large and of fine flavor, though the color is somewhat dull.

The "Rathbun" blackberry is a strong-growing plant, very productive, with finely-flavored fruit having very small seeds. After a careful comparison with other berries I feel justified in pronouncing it superior to all, both for table use and canning.

While on the subject of kitchen gardening, the "charmer" pea may claim a word. It is so productive and of such fine, sweet flavor that all pea-lovers should give it a trial. Its season is just after that of the "Little Gem," and preceding the "Champion of England."

Returning to floral novelties, the branching asters are so beautiful and productive as to deserve to be classed with the chrysanthemums, though they flower much sooner. The flowers are large and the stems long. The Ray asters are also both handsome and odd, somewhat resembling large Japanese chrysanthemums. Not the least of the splendid aster novelties are the single-flowering asters with pure brilliant colors, the flowers somewhat resembling the cosmos.

At an evening entertainment recently while conversing about flowers a lady remarked, "I admire every flower save one and that one, the zinnia, I despise. It is so coarse and stiff: I consider it a rank weed. By-the-way (pointing to a vase of flowers) what beautiful and odd blossoms! What are they? Zinnias? Surely you do not mean it!" The vase referred to contained the curled and crested varieties, with curled and twisted petals in odd and beautiful forms and the very small and double golden, scarlet and white "gem" varieties. These all make fine pot plants and are also excellent for bedding purposes.

Caryopteris mastacanthus, called both blue spirea and blue verbena, is a half-hardy perennial plant recently introduced from China, of very bushy growth, about two feet high, covered with rich lavender or sky-blue flowers from late Summer until cut down by frost. It is a valuable plant for bees and also makes a capital pot plant.

Souvenir de Bonn, the new abutilon with a silver-edged leaf, is the best variegated abutilon yet introduced and makes a handsome and effective decorative plant. The foliage is large, of a very deep green and each leaf is edged with a broad, shining white margin.

NOTES.

Hot-beds should be started from the first to the middle of February; full directions for making them will be found in THE DELINEATOR for January, 1897.

The seedmen's catalogues for this year are now ready. Begin early to make selections, studying how to secure the most suitable plants and seeds for the purpose desired and to get the best results for the money expended.

Many valuable suggestions have been received from the readers of this department. Nearly everyone interested in gardening is likely to meet with peculiar experiences or to have inconveniences of his own contrivance that others would like to know about. Ideas and suggestions from readers willing to give as well as receive information will be welcomed for use in this department. Photographs of attractive flower beds or grounds and specimen plants will also be appreciated.



THE GRAND ALBUM.—The January Number begins the third volume of this superb monthly magazine. It grows more and more attractive with each issue, new features being added which increase the value of the publication to all its subscribers. With the March, June, September and December numbers is given A HANDSOME LITHOGRAPHIC PLATE 29x30 INCHES IN SIZE, illustrating in colors the latest Ladies' Fashions. A PLATE OF JUVENILE FASHIONS AND A HANDSOME MILLINERY PLATE ACCOMPANY EACH IS-

ANSWERS TO CORRESPONDENTS.

Mrs. M. S.—Sprouts or suckers of *sauceeria* may be allowed to remain, or removed and potted, will make good plants. Bouvardias delight in a moist atmosphere, good light and a temperature of 50° to 65°. After the blooming season set the plants aside and give them but little water. In the Spring repot them in good, fresh, rich soil and cut back the tops; give them a warm place and a new growth will soon start. When the weather has become warm plunge the pots in the garden until Autumn. *Achimenes* require a light, sandy soil; water sparingly when first planted and more frequently as the plants begin to grow. When about two inches high, repot in rich garden soil with which a liberal supply of sand has been mixed, giving plenty of water and all the light possible, syringing the plants with clear water. Liquid manure applied to the soil is beneficial. After flowering withhold water as the foliage decays. When the tops are dead they may be removed and the pots kept quite dry until the plants are to be started again.

M. P.—Scrape off the scale insects from the palms and wash the foliage on both sides once or twice a week with kerosene emulsion. See answer to "J.W." Apply a little plant fertilizer, sold by all florists, to the soil in the pot.

L. A.—*Ampelopsis* (Boston ivy) roots easily from cuttings having a good eye, taken in September or from the young, soft wood in the early Spring.

Mrs. F. B.—Caladiums are particularly suited to a partially shaded place on the lawn. Loosen the soil deeply and for a good space around them; supply an abundance of water and plants with immense foliage will result. There are several varieties of *ampelopsis*. Early Spring, just as soon as the ground can be prepared, is the best time to sow a lawn. Use prepared lawn-grass seed obtained from some reliable seedsman.

J. W.—To kill the insects on the oleander, wash the leaves with kerosene emulsion. The formula was given in THE DELINEATOR for August, 1897.

Mrs. J. L. K.—The leaf sent is from the *maranta masangeana*. To destroy the lice on the fuchsia, spray the plant with "tobacco tea," wetting both sides of the leaves.

Mrs. W. W.—Your fern should have been plunged in a shady place in the garden last Summer. Spray the foliage with kerosene emulsion. See answer to "J.W."

LEONORA.—If you will send your address, the questions will be answered by mail, as they are too numerous and not of sufficient general interest to be given space here. Plant sweet peas, sweet alyssum and pansies in the Spring. Consult the advertising pages of THE DELINEATOR for addresses of seedsman.

REGULAR SUBSCRIBER.—Water in which alum has been dissolved used in watering the pink hydrangeas will cause them to turn blue. Iron filings mixed with the soil will produce the same effect.

Alice May.—The soil best suited for pine-apples is light, fibrous loam—good, sandy, garden soil or even clear sand. Do not use any decayed material for fertilizer. Pine-apples never succeed in soil that becomes hard or sour from being over wet. Give the plant the lightest possible position in the Winter; in Summer it will do well either in full sunlight or in a partially shaded position. Plenty of water is needed, but care must be taken to wet the ball of earth only and not the foliage, the latter method retaining the water at the base of the leaves, causing the crown to rot and kill the plant. In Winter water sparingly and allow the plant to rest. It can be kept well in a living room where the temperature does not fall below 60° to 65°.

Mrs. T. T. H.—Iris is hardy. Do not take it up in the Autumn. Gladiolus bulbs must be taken up before the ground freezes. Caladiums may be kept growing in pots or the bulbs may be dried and kept in the cellar. Make cuttings of coleus in the Autumn and keep the old plants in pots without forcing them in Winter.

J. R. W. AND OTHERS.—For an amateur's greenhouse hot water is the most satisfactory heat, being easiest to control. While there is any fire in the furnace, its heat will be distributed through the greenhouse, while with steam there is no heat until the water reaches the boiling point. See THE DELINEATOR for September, 1897.

SUE. Every Number includes a series of artistic Single Plates illustrating in Colors and Tints the Latest Modes in Costuming, Millinery, etc., with the necessary descriptive matter, and original articles in English, Spanish and German. These Single Plates may be taken from the book and framed or otherwise displayed in show windows or on sales-counters. The Publication is indispensable to Dressmakers and Milliners, Mantle Makers and Window Dressers. The Subscription price is 12s. or \$2 a year. Single copies, 1s. (by post, 1s. 3d.) or 25 cents. SEND FOR A SPECIMEN COPY.

THE DELSARTE SYSTEM OF PHYSICAL CULTURE.—This work, by Mrs. Eleanor Georgen, is a reliable text-book, indispensable in every school and home where physical training is taught. Price, 4s. or \$1.00 per copy.

THE ART OF NETTING.—No 66.

FINGER-BOWL DOILEYS.

Figures Nos. 1 to 6.—The foundations of these doileys are all netted alike. They are made of No. 40 white sewing cotton and darned in the designs shown with No. 50 white linen floss.

Begin at one corner with two stitches, using a $\frac{1}{2}$ -inch bone mesh; increase at the end of each row until

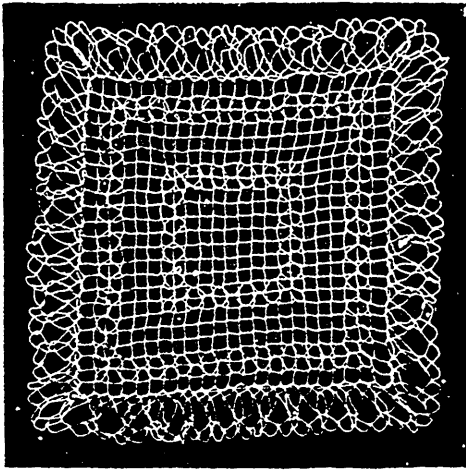


FIGURE No. 1.

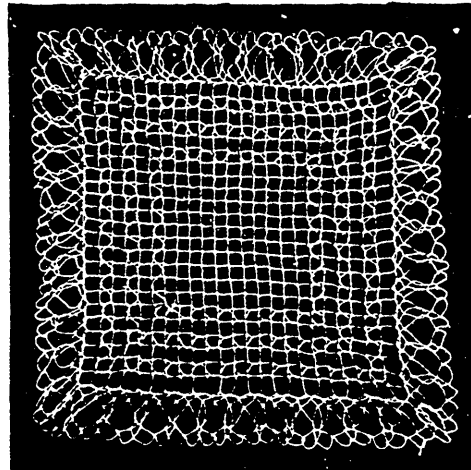


FIGURE No. 2.

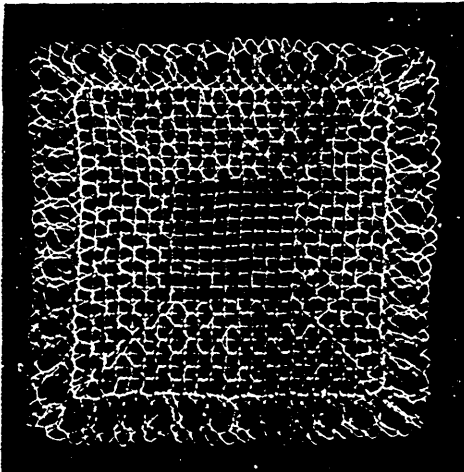


FIGURE No. 3.

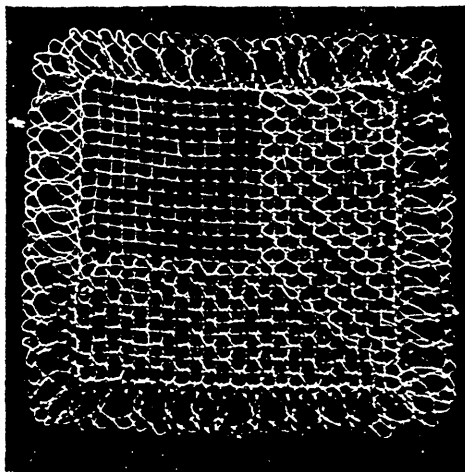


FIGURE No. 4.

second loop and net, draw fourth through third loop and net, draw third loop through fourth loop and net, etc.

Fourth row.—Net plain.

The darning may be done with colored thread, either silk or linen, as may be preferred. The doileys may also be used on the toilet table as mats for bottles, powder boxes, etc.

you have 24 rows, and then decrease at the end of each row until you have a square.

For the Border: First row.—Net around the square, using a No. 14 knitting needle for the mesh.

Second row.—Net around over a $\frac{1}{2}$ -inch mesh.

Third row.—Use knitting needle mesh, draw second loop of second row through first loop and net, draw first loop through

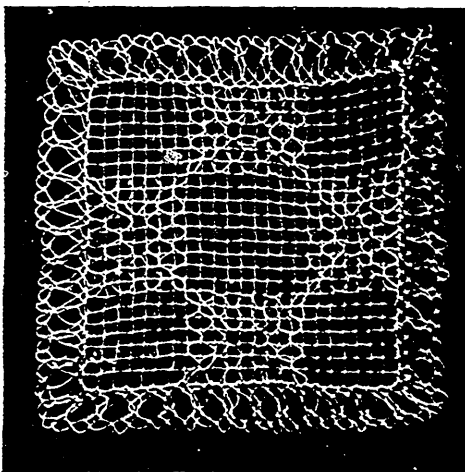


FIGURE No. 5.

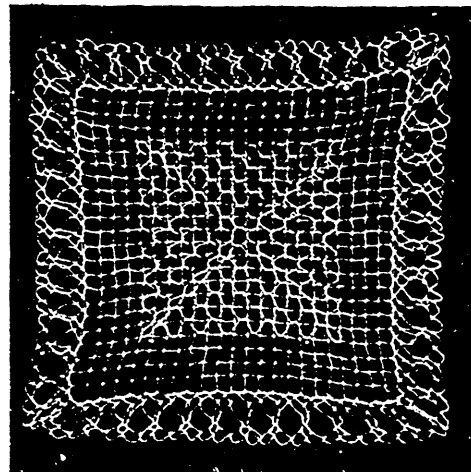


FIGURE No. 6.

FIGURES NOS. 1 TO 6.—FINGER-BOWL DOILEYS.

DRAWN-WORK.

FINGER-BOWL DOILEYS.

FIGURES NOS. 1 AND 2.—These handsome doileys belong to the set mentioned in *THE DELINEATOR* for December, 1897, and are as dainty as those illustrated in that issue. Fine linen

COTTONS OR THREADS SUITABLE FOR DRAWN-WORK.

They may be white or colored, as the taste and requirements may decide, but white is most generally used. Linen thread, white and colored, is used a great deal upon linen, as is also

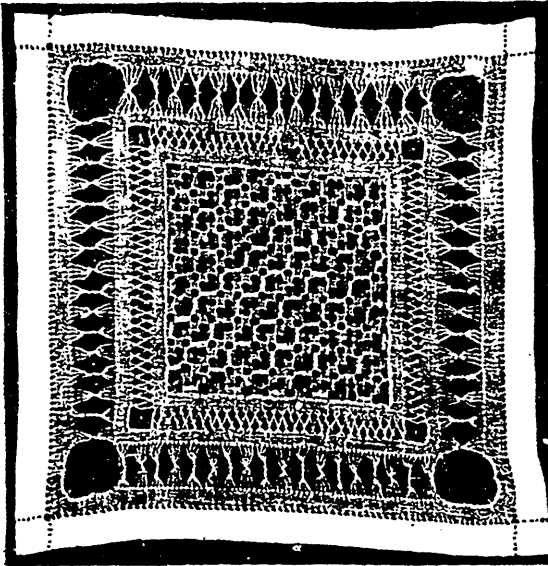
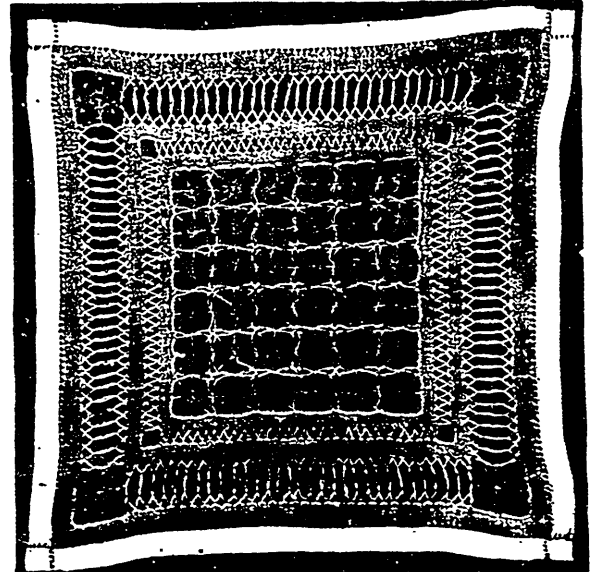


FIGURE No. 1.



FIGURES NOS. 1 AND 2.—FINGER-BOWL DOILEYS.

FIGURE No. 2.

lawn is the material used for the foundation.

In figure No. 1 the center is worked out in the fine effect that resembles net. In our book on Drawn-Work, mentioned below, a number of designs may be seen which will assist the worker in obtaining the effect here illustrated, though the designs will not be identical.

PLATE DOILY.

FIGURE No. 3.—This engraving shows another very handsome plate doily—also one of the set mentioned in *THE DELINEATOR* above referred to. The linen is heavier than that used for finger-bowl doileys. The design is very effective and is easily copied by anyone accustomed to drawn-work. The amateur who is anxious to become an expert maker of drawn-work of all varieties, from heavy to fine, will find our pamphlet on Drawn-Work, price 2s. or 50 cents, of great assistance to her in mastering the art quickly and enabling her to copy designs without difficulty.

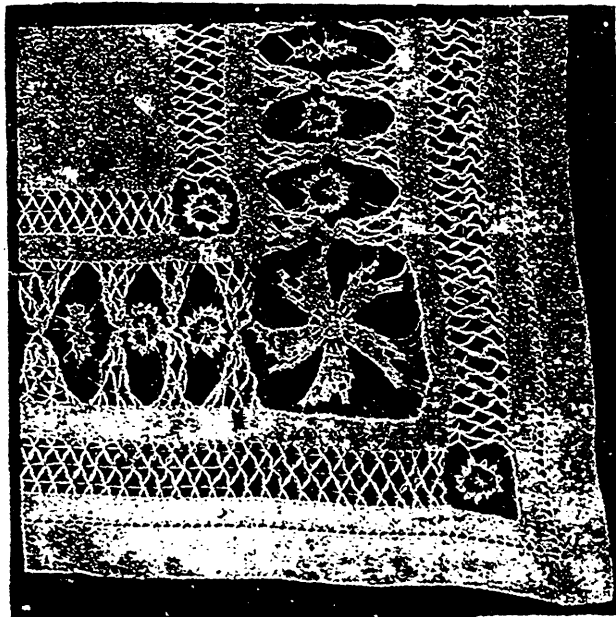


FIGURE No. 3.—PLATE DOILY.

colored cotton; but crochet cotton in numbers from 8 to 20 generally produces the most satisfactory effect. Occasionally, for some fancy article, silk is used upon linen, with good effect. It is known as "wash embroidery silk" and comes in all the brilliant and delicate hues of the other silks. In hemstitching the threads should be so fine that when the work is completed the stitches will be almost invisible. This is particularly desirable when the article is a handkerchief or a toilet-cushion cover, both of which are usually made of linen lawn of the sheepest quality and often of mull.

TO PRESS DRAWN-WORK.

Lay the work, face or right side down, upon the table which should be covered with several thicknesses of clean, soft muslin. Wet a cloth in borax water, wring it out, lay it over the work and press with a hot iron; this will give a clear fresh look to the work and sufficiently stiffen the linen.

CHILDREN'S PARTIES.

By MRS. EDWARD LENOX.

In planning a children's party, particularly one given during the holiday season, the hostess makes a mistake who attempts anything elaborate. Parties that demand a fancy dress for each guest involve much labor and often considerable expense to the mothers of those invited and, except for the children of the rich, are not likely to be a success. A simple gathering with jolly games is much more likely to be enjoyed by all concerned.

To make such a party a pleasure long to be remembered, it must savor of a grown-up affair and be not a whit less dignified in the matter of its invitations and the reception given its guests. To afford ample time to get ready, as well as to enjoy the event in prospect, the invitations should be sent out at least a week or ten days in advance. If the party is to celebrate the birthday of a young hostess, the invitation may read:

Marion Brown
requests the pleasure of
Harold Lee's
company on Saturday afternoon, January ninth,
from four until seven o'clock.
2020 Walnut Street.

Birthday.
1887—1898.

For the wee child the invitation may read:

My mama wants to know if your mamma will let
you come to my birthday party on Saturday afternoon.
January ninth, from four until six o'clock.
Eula Brown.

2020 Walnut Street.
1893—1898.

For a party not of birthday origin, the invitation reads quite like those for older guests:

Miss Carolyn White
requests the pleasure of
Miss Florence Smith's
company on Saturday evening, January ninth,
from eight until ten o'clock.
2020 Walnut Street.

For children's parties where a child is not the nominal host or hostess, the young guests being a Sunday school class, or a choir of boys, for instance, the visiting card of the hostess suffices, as:

Mrs. Edward Brown.
Choir Party (or
Sunday School Party) 2020 Walnut Street.
January ninth, from 7 to 10 o'clock.

The gracious hostess who entertains her own friends with ease and is ever fertile in plans for their enjoyment often frankly confesses a loss of courage when her first children's party is imminent. As a fact, however, children are much easier to entertain than are grown people, as the writer, who for many successive years has given a holiday party to some twenty boys, can testify. Children enter with zest and heartiness into any plans for their enjoyment, and games well planned beforehand, with a competent leader to take charge of them, always "go." When the guests are either all boys or all girls, they are not as difficult to entertain as when the sexes are mingled. Girls are conscious before boys of their own age, while boys are shy and quite slow to enter into the games proposed when girls are of their number. To be forewarned is, however, to be forearmed, and the clever hostess will see from the first that her guests do not separate, the boys in one room, the girls in another. If this happens, disaster is likely to follow, as the amalgamation of these shy forces becomes thereafter a long and difficult process.

To make the party successful, the good things to eat must be both plentiful and decorative. Children not only care much for the supper, but often innocently ask what is to be provided, frankly expressing the hope that there will be ice cream and cake—the one requisite in their eyes to every well-managed party. If the gathering is a birthday celebration, much that is decorative is possible with small effort. The birthday cake is not at all *comme il faut* unless decorated with the requisite number of candles—one for each guest. For this use the candles are slender, colored-wax affairs about three inches tall; they are

set in small tin holders having sharp pointed bottoms. These points are inserted in the cake, the candles thus being made to stand erect. When there are too many candles to place on the cake, a ring of pasteboard is cut and covered with white paper, its inside diameter being just that of the cake, about the base of which it is placed for a border. In this the candle holders are fixed. The candles are lighted and allowed to burn during the eating of the refreshments, each child blowing out one of the lights just before cutting the cake, which is passed around last of all.

The clever hostess recognizes the charm inherent in favors, whether her guests be old or young, the latter especially being made happy if there are any games that yield prizes to the victors. The latest thing in birthday favors for bestowal by a small hostess are tiny Mother Goose figures on the birthday cake. "Mistress Mary" takes the shape of a petite lady doll who has a "quite contrary" face and is surrounded by "silver bells and cockle shells and little maids all in a row," there being quite enough of the bells and shells to give one to each guest as a souvenir. The "Old Woman who Lived in a Shoe" forms a most attractive decoration for the top of the cake. A candy shoe contains her children, three-inch china dolls dressed in lariatun slips tied about the waist with gay ribbon. The "old woman" herself, who stands threateningly outside her unusual abode, a stick in her hand, may be given to the smallest guest, while her children are distributed to the rest of the company before the cake is cut.

The menu for such a party need not be elaborate to insure its enjoyment. Ice cream and cake is quite enough to make all perfectly happy, but if more is desired, sandwiches and cocoa may be added. When the ice cream is moulded in the shape of flowers or animals, there is an added delight and elegance.

Placing the company at a set table is not necessary, except when the guests are very small and accidents are expected. When, however, the table is set it should be made as attractive as possible and may really be most decorative. A very pretty adjunct is a center-piece made up of as many small bouquets as there are guests. They are massed together and each is tied with ribbon of a different color, the ends of which reach to the guest's place, thus giving the table a very gay appearance. At the end of the repast the children pull the ribbons and each one gets a bouquet to carry home.

Still another method of bestowing favors, and one that also adds color and daintiness to the feast, is to place at each plate a small fancy basket tied with ribbon and filled with plain candy.

It is also a pretty idea to make the youthful guests gay with the pretty caps, aprons, etc., that are found in bonbons, distributing these candies just before the refreshments are served. A happy way to distribute these bonbons is by a game called "The Sugar Plum Bag." In a paper sack the bonbons are placed, with any other candies that may be desired to make up a goodly quantity; the sack is then suspended in a doorway, not too high for the smallest guest to reach it with a wand. The game is to break the bag so that the contents fall to the floor, when there is a general scramble for the sweets. This may be accomplished in two ways: Each child is given a wand and, forming in line, all march past the bag to lively music. The line of march is so planned that the procession repeatedly passes the bag, each child striking at it once in passing. The bag should be made of strong paper, able to resist the blows for some time. At last a successful blow tears it open, and all scramble for the goodies it contains. Still another and even more enjoyable way to break the bag, is to blindfold one of the guests, turn him around three times and then tell him to take three steps and strike. Usually the strike is made in the air; then another one tries his skill. The successful one is given the largest candy in the bag—and a bonbon that may be pulled is allowed each one for the prize it contains, to be worn during the rest of the evening.

The entertainment should be well thought out beforehand. There should be some games played for prizes, but it is not wise to have too many such games. Games that require mental effort are not likely to be successful, as children are quickly bored and lose interest.

Where very little people are to be entertained, simple games,

like "going to Jerusalem," "roll the platter" or "parlor blind man" are always enjoyable. The last-named is a new game, played as follows: The leader is blindfolded, while the other children stand or sit about the room. The manager of the game has told each child what animal he is to represent for the time being, and when he is touched by the blinded child he must imitate the noise made by that particular animal, repeating this three times if requested. From the noise thus made the blind man must guess the performer's name. If successful, the child named takes the place of the blindfolded one, and so the game goes on. For instance, the child mews like a cat, barks like a dog, hisses like a goose, etc.

Progressive games are always successful and will usually take up an entire evening. The games are laid on different tables so that at least four guests may play at each. The games may be "angling," "Jack-straws," "tiddlewinks," "rin-a-pig," etc., and all the guests should play at once. The head table governs the time allowed for the playing; when the game at this table is finished by one side winning, a bell is rung, and those who have won at their respective tables, or those nearest finishing, advance one table. Some decoration of the successful player, to show how many tables he or she has finished, may take the form of tiny bells sewed to two-inch lengths of ribbon and pinned to the coat or dress—indicating the score won—or cardboard squares upon which colored stars are pasted may be used. The player who first finishes the round of the tables gets the first prize, while the one making the least advance gets the booby prize.

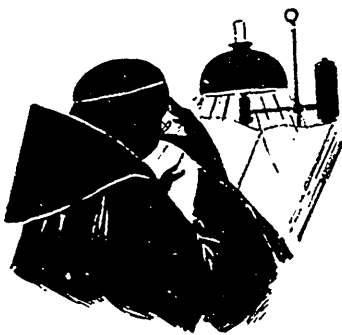
A spider party has for its leading feature quite an elaborate game. Each child is given one end of a twine string, the strings being of different colors as far as possible, and requested to find the other end of the string to which a present is attached. Some of the strands are very long, while others are comparatively short. The hostess has wound the strings in and out, upstairs and down-stairs and in my lady's chamber, while the prizes are smuggled away in nooks, under chairs, behind pictures, etc. The different strands are crossed and interwoven, the hunters winding them into balls as their search proceeds. The strings usually start in the entrance hall, when it is at all spacious, and from there they ramify all over the rooms given up, to the guests.

"Hunts" are always fascinating to young people. The hunt may be for peanuts cleverly hidden away or for packages to which are attached strips of paper, equally well concealed from view. For the latter hunt, strips of paper containing dif-

ferent numbers are placed in a bowl and each guest draws a slip. Inexpensive gifts made into packages are hidden about the rooms in places hard to find, a number being attached to each prize. When a package is found, if its number does not correspond to the number held by the hunter, it is not touched, nor are its whereabouts divulged. All the prizes are opened together after the last one is found.

Where peanuts are hunted for the game is even more attractive. A hundred or more nuts are required; some of them are rolled separately in violet-colored tissue paper, while yellow tissue paper is twisted about bunches of three or four together. These bundles of nuts are well hidden and when ready for the hunt each hunter is given a silk bag wherein to place his game. The one who first fills his bag wins the first prize; the one who has the most violet-covered nuts gets the second prize, and upon the one securing the most yellow-covered nuts is bestowed the booby prize. For the old-time "donkey party" there are many variations. One recently seen was played with a cleverly drawn bicycle and rider, the latter detached and pinned to position on his wheel, the player being blindfolded. Still another amusing arrangement has a colored drawing of a clown, his long, peaked hat being pinned to place by the players. Yet a third is called "hearts." A large heart made of red flannel is pinned upon a sheet hung from a door. In the center of the heart a small circle of white is sewed. Arrows of white cloth with pins placed in them are distributed, one to each guest, each arrow bearing a number corresponding to a list recording the names and numbers of the guests. Each in turn is blindfolded and given an opportunity to pin his arrow to the center of the heart. This is rather an improvement upon all of this class of games, as it is played quickly, the arrows all remaining pinned to place and the outcome being speedily determined. Any game that drags is not enjoyable, and most such games do drag.

Children's parties are fruitful of much good when well managed, for such gatherings will early accustom the small man or woman to the little formalities and courtesies which give ease and grace of manner later on. There should not be any laxity of graciousness on the part of the host or hostess, the wise mother seeing to it that each of the guests as they arrive shall receive the conventional welcome. Then, too, when the good-byes are to be said the party giver should be conveniently at hand to receive the hearty "I've had a lovely time" that seems to be the invariable expression of small guests. Years after such gatherings they will remain bright spots in the memories of your boy and mine.



AMONG THE HOLIDAY BOOKS.

Less and less are the books published for the holiday season the uselessly ornate productions that prevailed with hardly an exception only a few years ago. Artistic they were, but very unsatisfactory: for after the first pleasure given to the eye they were most frequently shelved and

forgotten. The books of to-day have an enduring value by reason of their literary qualities alone, and the artists' work supplementing these qualities only makes them more desirable as objects of presentation.

Maria Hornor Lansdale's admirable translation from the thirteenth Italian edition of *Morocco, Its People and Places*, by Edmondo de Amicis, just issued in two fine volumes by Henry T. Coates and Company, Philadelphia, has the twin qualifications of a perfect book of travel—an unhackneyed field of observation and an impressionable observer who knows how to record what he sees in the most picturesque and graphic way. Signor de Amicis, as a representative of the press, accompanied the expedition of the Italian *chargé d'affaires* from Tangier to Fez bearing the presents and greeting of Victor Emmanuel to the

youthful Sultan, Mulai el Hassan, who had just ascended the throne (1873). It was the first time the flag of United Italy had been carried into the interior of Morocco, and its bearers were received with extraordinary honors. The author's description of the predecessor of Abdul Azziz gives a good idea of his vivid style:

This Sultan, whom our imaginations had pictured under the guise of a cruel and savage despot, was the handsomest, most attractive young man who ever won an odalisque's heart. He was tall, active, with large soft eyes, a fine aquiline nose, dark, oval face and short black beard. His expression was at once noble and melancholy. A white *haik* enveloped him from head to foot, the peaked hood being drawn over his turban, and his bare feet were thrust into yellow slippers. The large and entirely white horse he rode had green housings and the stirrups were of gold. Two Moors kept the flies from his feet with trembling hands; another brushed from time to time the hem of his cloak, as though to purify it from contact with the very air; a third, with a gesture of religious awe, contacted the horse's back; while he who held the parasol over his head stood with eyes bent on the ground, immovable as a statue, almost as though he were dismayed by the magnitude of his office. All the surroundings bore witness to the enormous power, the immense distance that separated this man from every one else, to the absolute submission fanatical devotion and passionate savage love that seems to ask no more than to give proof of itself with blood. He appeared not so much a monarch as a god.

Numerous photogravures of pictures taken during the expedition and a map of Morocco supplement a work calculated to

give a lively and graphic impression of a country as strange and almost as little known as though it were in the heart of the Dark Continent instead of that part of it lying nearest Europe.

"There was a period in her history," writes Charles Yriarte in the preface to his *Florence*, "when everything that her artists touched turned to gold." It is to an exposition of this period, from the Thirteenth to the Sixteenth Century inclusive, and in particular of the men who made it great—Dante, Giotto, the Medici, Brunelleschi, Donatello, Leonardo da Vinci, Michael Angelo, Savonarola, Galileo—that the author dedicates his book. Beginning with a brief history of the city, with its struggles between Guelphs and Ghibellines, he devotes a special chapter to the Medici, those merchant princes in whom the genius of Florence was incarnate, and then passes to sketches of other illustrious Florentines. Indeed, the work is largely biographical throughout, special prominence being given those gifted humanists who shed such radiance upon the Tuscan name in the Fifteenth Century. The second half of the book is made up of chapters on Etruscan art and Florentine architecture, sculpture and painting. The author has not failed in his avowed purpose to impart to his readers something of the enthusiasm, the respectful admiration and the profound tenderness which he feels for Italy, "the divine mother of us all" and for that City of Flowers towards which all turn who would study the origin of the Renaissance of literature and art in the modern world. Many handsome photogravures of portraits, paintings, sculpture and architecture and a colored map of the city add to the value of this admirable compend.—[Philadelphia: Henry T. Coates and Company.]

"There are two species of husbands difficult to live with," writes the author of *The Love Affairs of Some Famous Men*, "the genius and the fool. Perhaps the chances of happiness are greater with the fool!" Which is quite in the spirit of this clever writer's first book, *How to be Happy though Married*. But the quasi-consolation this dictum may afford that large proportion of the population included in Carlyle's sweeping "mostly fools" is hardly borne out by the body of the book, wherein it appears that in their love affairs famous people endure much the same vicissitudes of good and evil fortune meted out to the rest of humanity. For instance, the author seems to think poets particularly unreliable in double harness, citing Shakspeare, Milton, Dante and Byron as husbands who didn't amount to much, and yet he includes among matrimonial paragons Wordsworth, Tennyson, the Brownings, Moore, Hood, Heine, Scutley, Longfellow, Lowell, Whittier and many more. The vast amount of compacted information on the given subject is carefully classified, chapters being devoted to the love affairs of the poets as aforesaid, of prose writers, painters, musicians, actors, divines, lawyers, doctors, soldiers—"Arms and the Woman,"—sailors, scientists, politicians, to Dr. Johnson and the ladies, to Johnson and Boswell as husbands, to the Carlyles at home, to the henpecked and to notabilities who never married. The author's satirical bent crops out everywhere. He enjoys telling us that Coleridge thought the ideal union would be that between a deaf man and a blind woman; that Byron's valet is reported to have said: "Any woman could manage my lord except my lady"; that Theodore Hook, advised to settle and take a wife, asked, "Whose wife?"; that when Pitt declared himself married to his country his opponents retorted that the country had made a bad match; that Hume was refused by a woman whose friends shortly brought him news she had changed her mind. "So have I," replied the historian, "So have I." One of the best things in the book is its dedication: "I am not a famous or even an infamous man, but I have had a love affair with my only wife, in sunshine and showers, from the day when I first saw her twenty-eight years ago, and, therefore, to her I dedicate this book."—[New York: Frederick A. Stokes Company.]

Elbert Hubbard's *Little Journeys* to the homes of famous people bid fair to finally make Elbert Hubbard himself famous. The third series, that for 1897, *Little Journeys to The Homes of Famous Women*, is now issued in a bound volume. Its subjects are: Elizabeth Barrett Browning, Madame Guyon, Harriet Martineau, Charlotte Brontë, Christina Rossetti, Rosa Bonheur, Madame de Staël, Elizabeth Fry, Mary Lamb, Jane Austen, Empress Josephine and Mary Wollstonecraft Shelley. Each essay has a portrait frontispiece, and each illustrates the author's chameleon gift of varying his style according to that upon which it is fixed. He ranges all the way from sublime to slipshod, but his slipshod does not offend because it exploits not its author but his theme.—[New York: G. P. Putnam's Sons.]

To be at once a poet, a wit and a philosopher is not given to many who write, but it is only doing Sam Walter Foss simple

justice to say that he may write "patent pending" over against all of these widely divergent honors. Did space allow, it would be a pleasant task to quote from his latest collection of cleverly rhymed maxims, gibes and enforced bits of tender sentiment, *Dreams in Homespun*, just issued by Lee and Shepard, specimens showing his gifts in all these directions.

The Growth of the French Nation, by George Burton Adams, Professor of History in Yale University, is one of the books required by the Council of the Chautauqua Literary and Scientific Circle. In undertaking to compress within the limits of a handy little volume of 350 pages, judiciously illustrated and provided with the necessary maps, the essential facts regarding the development during a period of some two thousand years of one of the foremost nations of the earth, Prof. Adams has set for himself a herculean task, but he has performed it like a Hercules. He has confined himself as near as possible to the line marked out by the title of his book, resisting the temptation to include facts which, however interesting in themselves, do not bear upon the national growth. To give the philosophy of French history rather than a catalogue of its events, to afford the student—especially the youthful student—a frame-work for subsequent filling-in, has been the noble endeavor to which he has brought a singularly sane and well balanced judgment regarding the significance of marked events—particularly the Revolution—and a style that in its polished and graceful periods reflects the scholarly and dispassionate attitude preserved throughout. The work is itself the best possible disproof of the author's statement in its preface: "There is no thoroughly good book as yet, either in English or in French, which covers the whole history of France."—[New York: The Macmillan Company.]

Purveyors of drawing-room theatricals usually find themselves in the dilemma of either having to present plays intended for the professional stage or of accepting one of the mushy and spineless dialogues, without either dramatic or literary merit, professionally prepared for their use. Especially to minister to the necessities of bright and refined amateur Thespians, Sir Walter Besant and Walter H. Pollock have prepared the eight clever and effective little comedies and dramas now published by the Frederic A. Stokes Company, under title of *The Charm and Other Drawing-Room Plays*. None of these pieces calls for a large stage, a crowd of personages or any but the simplest scenery, while all but one are quiet in tone and free from over-much movement. Most of them may be classed as "costume" plays, only two belonging perforce to the present time. Several songs are introduced and there are opportunities for others. The dialogue is pointed and telling throughout, with the literary flavor to be expected from the pens of its famous authors, while the numerous illustrations by Chris Hammond and A. Jule Goodman afford useful suggestions as to the costuming, and the grouping and pantomime of significant scenes.

In the true spirit of de la Motte Fouqué's symbolic romance, *Undine*, are the decorative illustrations drawn for the new edition of this world-famous prose poem by Rosie M. M. Pitman. The artist's gifts of symbolic interpretation exquisitely supplement this seemingly simple and straightforward story of the water-nymph who gained a soul by her marriage with Sir Huldbrand only to experience the bitterness and disappointment of the human destiny she had braved for love's sake. The artist's best work is that which is most purely symbolical and decorative, and she is least happy when most literal. Hence her quaint explanatory notes accompanying the list of illustrations are by no means superfluous.—[New York: The Macmillan Company.]

Clifton Johnson edits a new edition of *The District School as it Was*, by Rev. Warren Burton, first published in 1833, illustrating it with cuts from old spellers and other school-books of the period. The text gives a picture, sometimes amusing and again pathetic, of primary education in New England in its most primitive form, while Mr. Johnson's fac-simile reproductions of pictures from the old spelling books are screamingly funny. "Both pictures and text," he very truly says in his introduction, "have an unconscious humor that would put a professional wit to shame. No one by forethought could make more quaint distortions of fact and human nature. It gives the same feeling as if we were looking out on the world through the flaws of an old-time window-pane."—[Boston: Lee and Shepard.]

Half a dozen capital short stories, mostly well known, are issued in uniform style, having neat but inexpensive muslin bindings, by Lee and Shepard under title of the "Hearthstone Series." The list includes: *A Question of Damages*, by J. T. Trowbridge; *The Champion Diamonds*, Sophie May; *Getting an Indorser*, "Oliver Optic"; *The Story of a Boom Town*, Ellen J.

Cooley; *Exiled from Two Lands*, Everett T. Tomlinson, and J. T. Trowbridge's ludicrous *Man Who Stole a Meeting House*.

Next to a gift of the blossoms depicted, the volume of delightful floral studies, *Fac-Similes of Water Colors*, by Paul de Longpré, should form a welcome remembrance to any lover of flowers on Christmas or New Year's morning. The artist's intimate insight into the characteristics of each flower is well brought out by his careful drawing and brilliant but faithful color. There are studies of iris, carnations, wistaria, apple blossoms, magnolia, sweet peas, lilacs, Narcissus, heliotrope, morning glories, purple clematis, nasturtiums and several chrysanthemums. Superfine paper and presswork and a dainty purple-and-violet binding combine to render this *chef d'œuvre* of gift-book making.—[New York: Frederick A. Stokes Company.]

The variety of illuminated cards and ribbon-hinged holiday booklets in neat envelopes issued by the Taber-Prang Art Company (late L. Prang & Co.), of Boston, is this season quite up to the high average of quality hitherto maintained by this famous and distinctively American firm. It includes *The Reign of the Roses*, by Bessie Gray; *Violet Time*, by Katherine L. Connor; *Forget-Me-Not*, an old legend neatly done into verse by Bessie Gray; *Flower Butterflies*, by Bessie Gray. The Christmas cards include a large and handsome picture of the yellow, purple and white peace flag adopted by the Universal Peace Union in convention assembled at Mystic, Conn., August 25-28, 1897, with the motto of the society: *Pro concordia labor* (I work for peace).

The new publishing house of Doubleday and McClure Company, New York, sets out upon its book-making career by issuing several neat but inexpensive little volumes, mostly in flexible cloth, of about the right size for the pocket, made up of short stories, essays and poems of the kind one would like to have handy for a spare hour in waiting-room or train. A triad of *Little Masterpieces*, boxed together or sold separately, includes one volume each devoted to characteristic short stories and essays by Hawthorne, Irving and Poe, with an introduction to each by the editor, Bliss Perry. The first volume of a series of *Tales from McClure's (Magazine)* is called *Tales of the West*, and contains short stories by Octave Thanet, E. V. Wilson, William Allen White, Ella Higginson, Joseph Kirkland, Dorothy Lundt and Julia D. Whiting. *Taken from Life*, is a compend of the brightest poems, *vers de société* and pictures which have appeared in that clever periodical.

The popularization of scientific information and the cheapening of costly facilities thereof, is the commendable object of Neltje Blanchan's *Bird Neighbors. An Introductory Acquaintance with One Hundred and Fifty Birds Commonly Found in the Woods, Fields and Gardens About Our Homes*. The book contains fifty beautiful and accurate color plates of representative songsters. It has been annotated by the famous naturalist, John Burroughs. The author has grouped his birds primarily according to color, in the belief that a bird's color is the first and often the only characteristic noted. His descriptions are brief but vivid and untechnical. In a supplementary chapter he tells which groups of birds show preferences for certain localities. By still another classification the birds are grouped according to their season. All the popular names by which a bird is known are given.—[New York: Doubleday and McClure Company.]

The holiday publications of Raphael Tuck & Sons Company, Limited, show this season the high-class lithography, apt illustrations of meritorious designs and interesting texts for which the firm is noted. The list is headed by a sumptuous quarto edition of *Hamlet*, with inset colored plates from designs by Harold Copping. Facing the title page is a fac-simile of Henry Irving's letter accepting the dedication to him of the edition. *Just One More* is Father Tuck's response to the plea of the little girls and boys who no sooner hear the end of one story than they ask for "just one more." They will be delighted both with the stories themselves and the dainty colored pictures interleafing them. *The Children's Hour* is another lovely story book which gains its title from that "pause in the day's occupation," evening twilight, thus denominated by Longfellow. The stories are by M. A. Hoyer, Nora Hopper and others and Frances Brundage painted some of the pictures. Longfellow's poems, *Excelsior* and *The Village Blacksmith*, with illustrations from water-color drawings by Harold Copping and embossed and perforated covers, make two charming presentation booklets. For the very little folks are: *Pets Slownly Peter, I'se Topsy, The Life of a Pony, The Six Swans and Cock-a-Doodle-Do*, booklets gay with colors and containing simple little stories in very large type. The firm's assortment of embossed and illuminated Christmas cards and New Year's greetings is varied.

Those who read Molly Elliot Seawell's prize story, *The*

Sprightly Romance of Marsac, and her clever character sketch in *THE DELINEATOR* for June, *Sister Angélique*, will hardly need to be advised that her latest story, *History of the Lady Betty Stair*, is worth perusal. Its scene opens in Holyrood Palace in 1798, where the Comte d'Artois (subsequently Charles X., of France) and his neglected wife, Princess Marie Thérèse, were recuperating after the fiasco resulting from the half-hearted attempt of "Monsieur" to make a landing on the coast of Brittany. Lady Betty Stair is made an attendant upon the Princess and shares in the vicissitudes of her fortunes, the story carefully conforming to the historic facts.—[New York: Charles Scribner's Sons.]

Through Lattice Windows, by W. G. Dawson, is made up of nineteen character stories, several of the same personages appearing in each. They narrate the struggles and fatigues of life and the tragedies and tranquilities of death, but peace and sweetness is at the end of them all. Their scene is an English hamlet which contains the elements of all human tragedy. The book is written with poetic grace and tender sympathy for all sufferers.—[New York: Doubleday & McClure Co.]

CALENDARS.

For the production of an artistic calendar two things are necessary, something worth reproducing and a process which adequately reproduces it. The Frederick A. Stokes Company is not content to lavish costly lithography upon bad drawing and crude color and as a result its calendars are something more than chromatic splotches. In fact two of its very best calendars for 1898 show no color at all. *The Hal Hurst Calendar* is made up of twelve poster-size reproductions of spirited pen-and-ink drawings by an artist who both in manner and merit resembles C. D. Gibson. He shows fashionably-attired young people engaged in skating, cycling, golf, tennis, yachting, bathing, shooting and other diversions peculiar to the given months. Mr. Hurst is so genuinely clever with the pen that his work should be better known in America. *The Sarony Calendar* is made up of handsome half-tone reproductions of photographs by Sarony of several noted actresses in costume. Paul de Longpré's careful water-color studies of flowers are so well known that it is only necessary to say the twelve plates in this year's *De Longpré Calendar* are quite in his best manner. *The Lucille Calendar* includes a dozen reproductions of water-color drawings by Madeleine Lemaire, rather sombre in tone but true to the sentiment of Owen Meredith's famous poem. *The New Humphrey Calendar* is made up of an even dozen facsimiles of well-drawn and daintily-colored water-color studies by Maud Humphrey of charming little girls and boys gravely engaging in various occupations and amusements ordinarily reserved to their elders—cooking, prescribing medicine, playing golf, etc.

The list of pad calendars issued by Marcus Ward and Company is headed by a *Calendar of the American Revolution*. The mount displays a full-length portrait of Washington on a Wedgewood plaque and on the top of the date pad is the first flag adopted by Congress in 1776. The dates are printed in red and a historical event connected with the struggle for independence is recorded with an apt quotation from some well-known American writer on each leaf of the pad. *The Lady's Calendar* shows an exquisite sepia photogravure in an oval blue-and-gold frame, with poetical quotations in the daily leaflets. It has an easel back. *The Shakespeare Calendar*—the twenty-third annual issue by this house—bears on the mount a scene between Rosalind and Orlando lithographed in the full scale of colors, and each of the dainty leaflets bears a quotation from the Bard of Avon, as well as an item of more prosaic information. *Our Daily Portion* combines a mount upon which are depicted honeysuckles, with a pad of scriptural quotations for every day in the year. *Ye Olden Lyme Calendar* is a folding screen with four panels having scrolled edges and showing lovers of a century ago in gold and colors. Other neat and attractive four and six leaf calendars are: *Cradle Songs*, a bevy of young mothers, from the brush of A. W. Adams; *The Wheel Calendar*, cycling views; and *Floral Favorites*, groups of flowers appropriate to the various months.

The thoroughly American character of the holiday publications of the Taber-Prang Art Company (late L. Prang & Co.), Boston, is again pleasantly attested by its batch of calendars for 1898, the designing, lithographing and printing of which have all been done in this country. The gem of the collection is the *Dream Roses Calendar*, by L. C. Hills, a set of five allegorical figures with backgrounds of roses and rose leaves painted in flat tints after the decorative manner made familiar in current poster work. The calendar is extended frame-fashion around each sheet just inside a decorative border. *The Exchange*

line Calendar bears on each of its six sheets a view in Acadia, a medallion bust of one of the characters of Longfellow's deathless poem and an appropriate verse therefrom. *The Sea-Shore Calendar* shows half a dozen felicitously idealized water-color sketches of pretty children and baby mermaids having fun beside and beneath the ocean. The little girl mermaid's tea party for the big fishes is especially clever. Other smaller four and six leaf calendars, the special features of which are sufficiently indicated by their titles, are: *Queenly Roses, Nasturtiums, Poppies, Fleur-de-Lis, Forget-me-Not, Masters of Music* (Wagner, Schumann, Chopin and Liszt), *Daisy, Morning Glories, Christian Endeavor* (topics for every Sunday of the year, etc.)

The combination of exquisitely dainty lithography with a system of embossed printing suggesting *bas relief* peculiar to the calendars issued by Raphael Tuck & Sons Company, Limited, is seen at its best in this season's output. In fact, the idea has been further amplified in a *Pretty Polly Calendar*, a life-sized profile parrot with hinged and extensible wings and crest, each month's figures being printed upon one of the wing feathers, and in *The Mayflower Calendar*, a profile boat-load of children with a mast which may be unshipped and a sail which may be shortened, the calendar figures being printed on the several sections of the sail. *Friendly Greetings* shows the profiled figures of a cat and a dog with hinged and weighted heads which nod at each other in a lifelike manner when the calendar is moved. *Where Roses Grow* is a large *fac-simile* of a section of a rustic board fence irregularly profiled and perforated and overrun with rose bushes, twelve large roses being hinged to turn aside and show the days of the year—a glowing bit of color. Calendars bearing floral decorations and illuminated verses and texts and having twelve, ten, eight and six leaves, hung by silver chains, suspended upon baby-ribbon in hanging book-case fashion, or hinged together in simulation of a screen, are these, the titles indicating their respective characteristics: *Flowers of the Year, Golden Words from the Bible, Oliver Wendell Holmes, Golden Words from Browning, Quotations from James Russell Lowell, Quotations from Charlotte Murray, Rays of Gladness, Time's Treasures and Time's Merry Footsteps.*

JUVENILE BOOKS.

Master Skylark, by John Bennett, is the story of a dear little boy with a very sweet voice who was stolen away from Stratford, in England, by a company of strolling play-actors in the days when that town was the home of William Shakspeare. "Skylark" was not really this dear little boy's name, but the players called him that because he sang so sweetly that it reminded them of the way the lark sings. They carried him off to London and there he had to sing for Queen Elizabeth, who offered to let him come and live in her palace forever. All the boys and girls who would like to know what England was like when William Shakspeare lived there and what the people he lived with thought of him, should read this delightful book.—[New York: The Century Company.]

Elbridge S. Brooks has added to the debt of gratitude patriotic young Americans owe the author of *The Century Book of Famous Americans, The True Story of George Washington*, etc., by preparing for them two more books of like character and equal interest, *The Century Book of the American Revolution*, published by The Century Company, New York, and *The True Story of U. S. Grant*, issued by The Lothrop Publishing Company, Boston. In the first, Uncle Tom Dunlop escorts his group of eager young people on a tour of the principal scenes of the Revolution, and in the lively narrative of the trip the present aspect of the old battle grounds, camps and headquarters, with their monuments and landmarks, is entertainingly commingled with the deathless story they commemorate. The author visited the battle fields in person and many of the pictures are from photographs taken especially for the book. In *The True Story of U. S. Grant* Mr. Brooks tells, in a simple and pithy style delightfully well calculated to appeal to youthful understanding and kindle youthful appreciation, about the life of the plucky boy of the Ohio tanyard, the champion rider at West Point, the dashing young soldier in Mexico, the hardworking but unlucky farmer and trader at St. Louis and Galena, the all-conquering genius of the Civil War, the conscientious president, the honored traveller, the hero manfully struggling to finish his memoirs while death waited for him at the door.

For *A New Baby World* the editor of *St. Nicholas* has drawn from the pages of that magazine a selection of stories, sketches, poems and jingles suited to the comprehension and taste of nursery readers. Work of many of the most popular of writers for the little ones is included and there are delightfully well-

drawn pictures on nearly every one of the two hundred quarto pages.—[New York: The Century Company.]

Overruled, Pansy's new book, is, in a way, a continuation of *Making Fate*, the same characters reappearing and working out their own salvation in this author's peculiarly practical way. The Maxwell brothers illustrate the nobility of love, heroism and sacrifice, while the picture of Marjorie is one of Pansy's best and brightest.—[Boston: Lothrop Publishing Co.]

Most stories of hunting and trapping adventures teach, by implication at least, that wild animals may properly be slaughtered for sport. But in *Camp and Truil, A Story of the Maine Woods*, Isabel Hornbrook undertakes to show that only for food or in self-defence is this justifiable. The two English boys and their friend, a young American collegian, for whom she provides a famous trapper and hunter as a guide, find absorbing entertainment in studying the ways of the great game there encountered and they meet with a variety of exciting adventures, despite their pacific intentions.—[Boston: Lothrop Publishing Co.]

At the Front, by "Oliver Optic," is the fifth of the "Blue and Gray series on Land" and continues the story of the River-lawn cavalry regiment, describing the part it took in driving out of Kentucky the Confederate guerillas from Tennessee and elsewhere in 1862. Dick Lyon and his beloved thoroughbred horse, Ceph, are in the thick of whatever fighting is going on. The twelfth and last volume of the same author's "All-Over-the-World Library," *Pacific Shores*, brings the young millionaire, Louis Belgrave, back from his extended tour of educational voyaging, via Japan, Australia, New Zealand and the Fiji Islands and finally leaves him at home.—[Boston: Lee & Shepard.]

In *Queer Janet*, Grace Le Baron, author of the "Hazelwood Stories," has drawn the picture of a sweet, unselfish little girl who actually lives up to the teaching of the Golden Rule. But as a foil to her perfections are narrated the antics of Jerry Fitzpatrick, the out-and-out boy who purloins François, the Count, in order to educate him for the cat contest. The charming young face embossed on the book's cover represents the author at the age of ten.—[Boston: Lee & Shepard.]

For those who have read *The Story of Aaron* (so-named) the *Son of Ben Ali*, by Joel Chandler Harris, this notice might safely be limited to the simple statement that there is more of it in the author's new book, *Aaron in the Wildwoods*. It continues the account of the Arab's sojourn in the swamp after running away from his master and of his comradeship with Little Crotchet. Like *The Story of Aaron*, this one relates to adventures that take place in "the country next door to the world" where there is intimate sympathy and good-fellowship between certain human beings and the animals, birds, trees, and, in fact, all animate nature.—[Boston: Houghton, Mifflin & Co.]

A new edition of Charles Dudley Warner's incomparable *Being a Boy*, as fresh and delightfully whimsical as when first published twenty years ago, has illustrations from photographs by Clifton Johnson. The artist's pictures of the New England boy of to-day are as accurate as are the author's of the New England boy of yesterday, to-day and forever, but the camera, having no selective power, fails to show the boy in his true spiritual relationship as the all-important factor dominating the landscape.—[Boston: Houghton, Mifflin & Co.]

It is difficult to say who will get the most fun out of Caroline Tieknor's *Miss Belladonna, A Child of To-Day*, the children of to-day or those of four or five decades ago. Most of the former it will thrill with sympathetic glee, while the zest with which the latter enjoy this introspective account of a worldly-wise little girl's observations will be tempered with cold shivers over the rapidity with which the rising generation is overhauling the head of the procession.—[Boston: Little, Brown and Co.]

The children of half a century ago who compare with the crude juvenile literature then provided such a triumph of artistic book-making as *Singing Verses for Children*, issued by The Macmillan Company, may well sigh over their own lost opportunities. It is, indeed, an exquisite book, the colored pictures decorating nearly every one of its broad pages being reproduced from the spirited originals by Alice Kellogg Tyler. Lydia Avery Coonley provides the words of the score or so of songs—simple, gracefully-expressed little canticles and lullabies, well suited for use in nursery or kindergarten—which Frederick W. Root and others have set to music suited to childish voices.

Boys and girls who think they have rather a hard time of it nowadays may profitably have placed in their hands *The Young Puritans of Old Hadley*, by Mrs. Mary P. Wells Smith. They will therein learn how vast are the pleasures and privileges they enjoy in contrast with the life of New England youngsters two centuries ago. Mrs. Smith proposes to make this book the first

of a series and her historical equipment and story-telling gifts seem easily adequate to the exploitation of what is practically a new field.—[Boston: Roberts Brothers.]

The return to America of Governor Bradford's manuscript history of Plymouth Colony is made the inspiration of a retelling for young readers of the immortal story of the Pilgrim Fathers, by Samuel Adams Drake, under title of *On Plymouth Rock*. The account covers only the first three years of the colony's existence and carefully follows in letter and spirit the narratives of Bradford, Mourt and Winslow.—[Boston: Lee and Shepard.]

The very young readers who have delightedly followed the Rowe children, Molly, Kirk and Weezy, from Boston to California, have now the opportunity to accompany them back across the continent to New York and thence over-seas to France, Miss Penn Shirley having added to the "Silver Gate Series" a third volume, *The Happy Six*.—[Boston: Lee and Shepard.]

Chatterbox for 1897, attractively bound in boards and with its wealth of black-and-white pictures supplemented by a number of colored plates, makes a charming Christmas present for the young folks who have not already enjoyed this famous English publication in serial form.—[Boston: Estes and Lauriat.]

Lads anxious to go west and grow up with the country will find entertaining, *An Oregon Boyhood*, by Louis Albert Banks. It is a truthful account of the author's pioneer experiences in the far North-West forty years ago, and includes a variety of adventures in the way of bear-hunting, salmon fishing, mountain climbing and gold mining.—[Boston: Lee & Shepard.]

William O. Stoddard has effectively utilized the legend that Cortez secreted for his own use part of the treasure wrested from the Aztecs in writing, *The Lost Gold of the Montezumas, A Story of the Alamo*. Its principal events are supposed to take place just previous to Santa Anna's capture of the Alamo, with a vivid account of which tragic event it closes. Davy Crockett, Colonel Bowie and other well-known supporters of Sam Houston's Texan republic figure among its characters, though the real hero, the boys will be glad to hear, is an Indian youth, Red Wolf, the devoted ally of Colonel Bowie. Mr. Stoddard's style is breezy and unflagging.—[Philadelphia: J. B. Lippincott Company.]

The "Hovers" *Quest, A Story of Foam, Fire and Fight*, by Hugh St. Leger, is a sea-tale of the most saline sort, in which old salts bellow at each other "in stentorian tones," and the youngster who is carried off to the antipodes by accident meets with all sorts of sensational adventures in the way of shipwrecks, desert islands, battles with pirates and slavers and performs uncounted feats of heroic daring.—[Philadelphia: J. B. Lippincott Company.]

Boys who have had their interest aroused in the stirring events of the War of 1812 by means of Everett T. Tomlinson's series of stories narrating the part taken by the Field and Spicer lads in that struggle, will like to know that in *Guarding the Border* he changes the scene of action to the great lakes and vividly describes his young hero's part in the defence of Oswego, in the fight at Sandy Creek and in various "cutting-out" expeditions on Lake Ontario. Dr. Tomlinson's experience as principal of Rutgers Academy taught him not only what it is well for the rising generation to know, but how to put his facts in the most palatable form.—[Boston: Lee and Shepard.]

Mrs. Molesworth's latest story for girls, *Meg Langhorne*, narrates the adventures of a young English lady abducted by designing parties who expect to profit by keeping her out of the reach of her sweetheart, whose deceased great-uncle's will provides that he must marry within a certain stipulated time in order to obtain a handsome inheritance. The heroine tells her own story.—[Philadelphia: J. B. Lippincott Company.]

Delightfully illustrated with marginal and other pictures by Maude and Genevieve Cowles, the appearance of Frank Dempster Sherman's *Little-Folk Lyrics* is alluring. "Smiles and Tears" and "Ghost Stories" are enchanting conceits about which artist and poet have perfectly agreed. Mr. Sherman's rhymes have not the simplicity of some followers of Mother Goose, but are more intelligent, as befits the mental nourishment placed before the children of a progressive age.—[Boston: Houghton, Mifflin & Co.]

The Three Margarets, by Laura E. Richards, tells of three young girl cousins who spend a Summer on Long Island in a rambling Colonial farm house. They had never met before, had been variously reared and naturally differed in breeding and education. Hence they set contrasting values upon books, raiment and conduct. Their hostess was a sweet, aged woman unable to leave her room. It is an interesting and unusual story for young girls who are upon the edge of womanhood.—[Boston: Estes & Lauriat.]

The Signal Boys of '75 is the sixth story in the "American History Series," by James Otis. It is a stirring tale, founded

upon fact, giving the adventures of three boys who gathered information for the patriot commanders at the outbreak of the Revolution and signalled it to them.—[Boston: Estes & Lauriat.]

His First Charge, by Fay Huntington (Mrs. Foster), is the story of a minister whose mother was w'lowed through the drunkenness of a railway switch-tender. She reared the son to cultivate a detestation of stimulants. Not only did the tv o fight for the cause of prohibition, but they held more or less forcibly all persons blamable who sold grains and hops to distillers and brewers.—[Boston: Lothrop Publishing Co.]

Margaret Sidney's *Little Peppers* has made many a happy hour for young persons. Her last story *Phronsie Pepper*, is the fourth volume relating to this interesting family. The little brown house where they lived as children is now exchanged for a dwelling of luxury, which they gladly share with less fortunate folk. This story is of grown-up Peppers, strong young men and beautiful girls who take their appointed places in life well equipped for its duties and responsibilities.—[Boston: Lothrop Publishing Company.]

In *Tom Pinckney of Scutney* Sophie Swett tells the story of a boy who could not have existed out of New England. It narrates a lad's "experiences and perplexities" and has realisms here and there that go to the heart. The author's *Captain Polly* and *The Lollypops' Vacation* won a hearing for every after story she may write.—[Boston: Lothrop Publishing Company.]

Those who know Mary E. Wilkins only as a teller of New England tales in the vernacular will be surprised with the rhymes and jingles for very little folks in *Once Upon a Time*. "Wee Willie Winkie" will color the dreams of small readers. "The Puritan Doll" is drolly delightful. The book is finely illustrated by Etheldred B. Barry.—[Boston: Lothrop Publishing Co.]

The Knights of the Round Table, by William Henry Frost, is a sequel to his *Court of King Arthur*, in which he escorts a dear little girl and her mama through the Midlands of England and points out to them the veritable scenes of the legendary exploits of King Arthur and his knights. For young people to whom Tennyson's *Idyls of the King* would prove rather strong meat, Mr. Frost's topographical version will afford a delightful introduction to tales which, however mythical, are instinct with the noblest truths of human nature.—[New York: Charles Scribner's Sons.]

Imogen Clark's story, *Will Shakspeare's Little Lad*, opens on May Day, 1596, when Maid Marian was Queen of the May and Shakspeare's manly little son Hamnet fastened the Cross of Saint George to the tip of the May pole. It tells how Hamnet lived and at last fell ill, and how his father was sent for from London and came by four days' speedy riding to find Hamnet—gone where he belonged.—[New York: Charles Scribner's Sons.]

Various composers, seven in all, have arranged music for a twenty of Robert Louis Stevenson's poems selected from "*A Child's Garden*" and published by Charles Scribner's Sons under title of *The Stevenson Song Book*. The musicians represented are among the most eminent of English and American song writers and the sympathetic interpretation they have given these exquisite verses is deep and sweet. The volume is beautifully printed and has charmingly pictured margins.

In *The First Christmas Tree* Henry Vandyke declares 722, A. D., to have been the date when the first Christmas tree was brought into a house. The legend amplified has its scene fixed upon the banks of the river Moselle. The bringing of the tree into the family circle marked the end of forest worship and the shameful rites and sacrifices in the fastnesses of the woods. The book is beautifully illustrated with scenes from the Sagas, and by means of graceful marginal arabesques of oak leaves and acorns.—[New York: Charles Scribner's Sons.]

An interesting group of four stories dealing with those high impulses that were the germs of our liberties, are holiday issues by D. Appleton and Company, New York. Young Americans will find in *The Exploits of Miles Standish*, by "Henry Johnson" (Muirhead Robertson), rare pleasure as well as much sympathetic pain for the untimely end of gentle Rose Standish. The hero's perils from Indians and hunger, his desire to marry Priscilla and his better success with Barbara, are told in vivid and entertaining fashion. *The Red Patriot*, by William O. Stoddard, is a thrilling story of early times in America, when Tories and patriots were neighbors and kin, and war to the death was waged between them. *Commander Bainbridge*, by James Barnes, narrates the life of that noted naval hero from the gun room to the quarter deck. His chance for distinction came during those unsettled times between the surrender of Cornwallis and the War of 1812. *True to His Home*, by Hezekiah Butterworth, is a story of the boyhood of Benjamin Franklin by an enthusiastic admirer who knows how to catch the attention of ambitious lads.

The Needlewoman



CLOSE confinement to ill-ventilated rooms, long hours, constant sitting, with insufficient exercise—any one of these will undermine the most robust constitution, and break down the strongest of us—and who, to-day, has to battle against these conditions as the needlewoman has? After a time she grows pale or sallow, dark rings appear under her eyes, her step is weary and slow, she feels tired continually, and, sooner or later, ailments peculiar to her sex appear. She becomes a wreck—kidneys fail to do their work, nature faints under the strain, and unless the best care and treatment be given the end is certain and near at hand. **DODD'S KIDNEY PILLS** are the only positive, unfailing remedy in her case. They have restored life, animation, strength, and good health in thousands of such cases.

NIMMO AND HARRISON BUSINESS COLLEGE

2 COLLEGE ST., TORONTO
Highest results in Bookkeeping, Shorthand, English, and Civil Service subjects. Last year 11 out of 14 from our Commercial Department were successful in passing the qualifying Civil Service examination. Individual instruction; open entire year, day and evening; enter now. A postal will bring you full particulars.

DEAFNESS & HEAD NOISES CURED.
My Tubular Cushions help when all else fails. As glasses help eyes. Whispers heard. No pain. Invaluable. F. H. HENCOX, 253 Broadway, New York, sole depot. Send for book and proofs **FREE**.

FITS STOPPED FREE
Permanently Cured
INSANITY PREVENTED BY
**DR. KLINE'S GREAT
NERVE RESTORER**

Positive cure for all Nervous Diseases, Fits, Epilepsy, Spasms and St. Vitus' Dance. No Fits or Nervousness after first day's use. Treatise and \$2 trial bottle sent through Canadian Agency free to Fit patients, they paying express charges only when received. Send to Dr. Kline's (limited) Bellevue Institute of Medicine, 931 Arch St., Philadelphia, Pa. 1

A SIMPLE CATARRH CURE
I have spent nearly fifty years in the treatment of Catarrh, and have effected more cures than any specialist in the history of medicine. As I must soon retire from active life, I will, from this time on, rent the means of treatment and cure as used in my practice, free and post-paid to every reader of this paper who suffers from this loathsome, dangerous and disgusting disease. This is a sincere offer which anyone is free to accept. Address, PROFESSOR J. A. Lawrence, 114 West 32d St., New York.

FREE

A positive, quick and lasting cure for Constipation, Indigestion, Dyspepsia, Sick Headache, Kidney and Liver Diseases, Poor Blood, Rheumatism, Corpulency, etc. Thousands of testimonials from grateful people who have been cured. No sent the medicine free and post-paid. You save Doctors' bills and get well. Good Agents wanted. Write to-day. Address **EGYPTIAN DRUG CO.,** New York.

ANSWERS TO CORRESPONDENTS.

GLADYS:—Dandruff may be permanently removed by the following lotion, which will at the same time invigorate the hair:

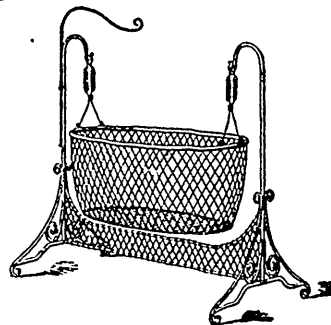
Tincture of cantharides..... 4 drachm.
Eau de Cologne,..... 1 ounce.
Rose-water,..... 1 ounce.

Brush the scalp twice daily until it glows, and then apply the lotion to the roots of the hair with the fingers.

Mrs. INQUIRIVE:—To cleanse feathers from animal oil, mix well with one gallon of clear water one pound of quicklime. When the lime is precipitated in fine powder pour off the clear lime water for use. Put the feathers to be cleaned in a tub, and add to them a sufficient quantity of the clear lime-water to cover them about three inches. The feathers when thoroughly moistened will sink; they should remain in the lime-water three or four days. Goose feathers are prepared by exposing them to the sunshine or placing them in an oven until perfectly dry, and then beating them to remove dust and loose dirt. When carelessly collected and dirty, they may be cleansed with lime water, a weak solution of carbonate of soda or with water containing a weak solution of chloride of lime; after this they are rinsed in clean water and dried as before. Old feathers are purified and cleansed in the same way.

Skin Eruptions Cured for 35c.
—Eczema, Tetter, Salt Rheum, Barber's Itch, all itching and burning skin diseases vanish when Dr. Agnew's Ointment is used. It relieves in a day and cures quickly. No case of Piles which an application will not comfort in a few minutes. Try it. 35 cents.—11.

A Bonnie Baby's Christmas Box.



THE LITTLE BEAUTY HAMMOCK COT (PATENTED)

It's the latest thing out. Only a touch and away it swings and teeters, soothing baby to sleep. When awake baby can kick and amuse itself without danger of falling out.

"Baby's Letter" sent to any address on application.

GEO. B. MEADOWS,

128 KING ST. WEST - - TORONTO.
(Opposite Rossin House.)

THE NEW
**SILK STITCHED
EVER-READY
DRESS STAYS.**
MADE IN
**SATTEEN,
RIBBON CLOTH
(Novel and Attractive)
AND SATIN.**
*Thinner, Lighter and More Elastic
than any other Dress Stay.*

PURE FOOD INSURES
GOOD HEALTH
IMPERIAL BAKING POWDER
INSURES
PURE FOOD

LONDON **E. W. GILLET** CHICAGO
ENG. **ILL.**
TORONTO, ONT.

NY-AS-SAN

ALWAYS CURES
SALT RHEUM
ERYSIPELAS
ECZEMA.



Mrs. A. C. Vanbuskirk, of Kingston, N.S., writes:—"One fifty cent bottle of Nyassan cured me of Salt Rheum in my hands, and also cured one of my boys of sore feet. I could never get any other medicine to do any good until I got the Nyassan Cure."

John Manuge, of Parrsboro', says:—"I received a cut on the face from a blow with a stone; erysipelas set in and I was about given up for dead, when the Nyassan Erysipelas Cure was applied, and in a few days I was completely restored to health."

Mrs. John Gregor, of Springhill, writes:—"I have been laid up for the last thirteen years with eczema in my hands and arms. For months at a time I had to have them in oiled cotton wool. Doctors could do nothing for me. One bottle of your Nyassan Cure has made me sound and well. Use my name to let others know of this cure."

NYASSAN MEDICINE CO., LIMITED, TRURO. N.S.

CITY AND COUNTRY
HOUSEHOLD AND FARM

All Profit by the Use of

Indurated Fibreware

It is a Handsome Ware, but its Great Value is in its

STRENGTH,
LONGEVITY,
LIGHTNESS.

The E. B. EDDY CO., Limited

HULL. MONTREAL. TORONTO.



What a
Fine
Woman
Hath Your
Corset
Made You

What Corset?

"The Qebek"

of course. It is sold in all the stores

MANUFACTURED BY
The CROMPTON CORSET CO. Limited
TORONTO.



We buy used Jubilee stamps at \$3.25 per 1,000, 1, 2 and 3-cent values, a-sorted. Send for list of prices-paid for higher values. 100 different stamps for 13c, post free. 50 different for 7c.

WESTON STAMP CO.,
31 King Street E.
TORONTO.

What are you wearing On your feet this weather?

There is style in footwear as there is in hats. Each year the Granby Rubbers and Overshoes are modelled to fit all the fashionable shapes of boots. They are thin so as to prevent clumsy appearance and feeling and to make them so necessitates the use of the finest quality of rubber. While Granby Rubbers and Overshoes are up to date in Style, Fit and Finish, they retain their old enduring quality.

Granby Rubbers wear like iron.



FOR
FANCY
DRESS,
MASQUER-
ADES,
ETC.

We have just Published a NEW EDITION of Character and Unique Fashions

It contains original articles on The Development of Dress, Ancient and Modern Japanese Costumes, etc., and is Illustrated with Styles unusual in Character, representing Peculiar National Fashions and Notable Individual Apparel. For Character, Theatrical, Fancy Dress and Masquerade Purposes it is invaluable. Collegiate and Clerical Styles are fully shown. Sent postpaid on receipt of 5 Cents to prepay charges.

THE BUTTERICK PUBLISHING CO. (LIMITED),
7 to 17 West Thirteenth Street, New York.

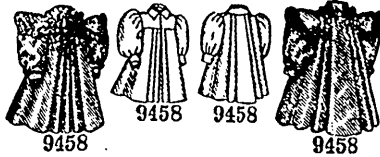
UPON this and the succeeding two pages we have illustrated an assortment of

Long Coats and Jackets, Muffs, Collarettes, etc.,

which will no doubt prove of especial interest to our many readers.

The patterns can be had in all Sizes from Ourself or from Agents for the Sale of our Goods. In ordering, please specify the Numbers and Ages desired.

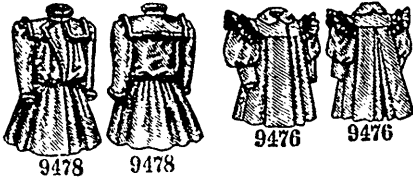
THE BUTTERICK PUBLISHING CO. (Limited),



Child's Empire Long Coat: 7 sizes. Ages, 2 to 8 years. Any size, 10d. or 20 cents.



Child's Long Empire Coat, with Turn-Down Collar and a Fancy Collar (Which may be Omitted): 8 sizes. Ages, 1/2 to 7 years. Any size, 10d. or 20 cents.



Child's Russian Long Coat (To be Made With or Without the Sailor Collar): 6 sizes. Ages, 2 to 7 years. Any size, 10d. or 20 cents.

Child's Empire Long Coat: 7 sizes. Ages, 1 to 7 years. Any size, 10d. or 20 cents.



Little Girls' Empire Long Coat, with Fancy Collar and Turn-Down Military Collar: 8 sizes. Ages, 2 to 9 years. Any size, 10d. or 20 cents.



Child's Long Empire Coat, with Gored Skirt: 7 sizes. Ages, 1 to 7 years. Any size, 10d. or 20 cents.



Child's Long Coat: 7 sizes. Ages, 1/2 to 6 years. Any size, 10d. or 20 cents.

Child's Double-Breasted Long Coat (Known as the Greenaway Coat): 7 sizes. Ages, 1 to 7 years. Any size, 10d. or 20 cents.



Little Girls' Coat, with Ripple Cape, and a Straight Skirt Gathered at a Yoke: 7 sizes. Ages, 1/2 to 6 years. Any size, 10d. or 20 cents.

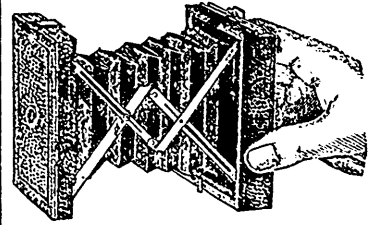
Child's Long Empire Coat, with Frill Collar: 7 sizes. Ages, 1/2 to 6 years. Any size, 10d. or 20 cents.



Child's Empire Coat or Jacket: 7 sizes. Ages, 2 to 8 years. Any size, 10d. or 20 cents.

Blouse Coat or Jacket: 8 sizes. Ages, 5 to 12 years. Any size, 10d. or 20 cents.

The Monroe Pocket Camera PATENTED May 18th, 1897.



Camera Open.

Only 1 1/2 inches thick when closed, including double plateholder.

MADE IN TWO SIZES.

Vest pocket, for 2 x 2 1/2 pictures, \$5.00.
Pocket, for 3 1/2 x 3 1/2 pictures, \$7.50.

The only pocket camera in the world that takes a picture 3 1/2 x 3 1/2 inches.

Takes perfect pictures. For Plates or Films. Every Camera tested before leaving factory.

SEND FOR FREE PAMPHLET.

MONROE CAMERA CO.,

21 North Water Street, Rochester, N.Y.



Little Girls' Long Coat, with Fancy Collar: 8 sizes. Ages, 2 to 9 years. Any size, 10d. or 20 cents.

Child's Long Coat: 4 sizes. Ages, 2 to 8 years. Any size, 10d. or 20 cents.



Girls' Russian Jacket: 8 sizes. Ages, 5 to 12 years. Any size, 10d. or 20 cents.

Empire Coat or Jacket: 6 sizes. Ages, 2 to 7 years. Any size, 10d. or 20 cents.

Ask your friends if they take THE DELINEATOR. If they do not, show them this number and ask them if they can afford to be without it.

SUPERFLUOUS HAIR REMOVED



When you have tried all other "removers," using. Only one sure way to take hairs off face, neck, arms, etc., so they never return, dissolve the roots. Helen Mark's Depilatory will do it, nothing else will. French secret. Write for information that will make you happy, sent sealed in plain envelope free. Six persons at attention given you. Mrs. HELEN P. MARK, Box 50327, New York City, N.Y.

CONSUMPTION.

I will send FREE and prepaid to any sufferer a sample bottle of the Best and Surest Remedy in the whole World for the cure of all LUNG and BLOOD DISEASES. Write to-day and be made sound and strong. Address Franklin Hart, Station E, New York



Ward's Celebrated Fertilizer

For Pot Plants and Flowers IN TABLET FORM

No more trouble in raising house plants. Has no odor and is not poisonous.

One tablet is sufficient for a plant in a pot six inches in diameter.

Fifty tablets in box. Price, 10 cents per box; by mail 12 cents.

For sale by Druggists, or mailed by—

CANADIAN SPECIALTY CO.,

33 Front Street E TORONTO, Ont. Dominion Agents.

MOTHERS!

DON'T FAIL TO PROCURE

MRS. WINSLOW'S Soothing Syrup

For Your Children While Cutting Teeth.

It Soothes the Child, Softens the Gums, Allays all Pain, Cures Wind Colic, and is the Best Remedy for Diarrhoea.

TWENTY-FIVE CENTS A BOTTLE.

An Investment

Of one cent in a post card will get you book "How to Keep the Baby Well"—worth its weight in gold, free, postpaid.

In our literature we give good reason for claiming

GARFIELD FIG SYRUP

to be the best laxative medicine for infants, children, adults. Write

GARFIELD TEA CO.,

Investigate this. TORONTO, ONT.

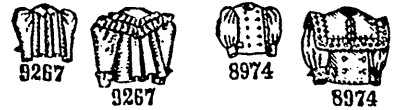


WE BELIEVE
There is no better
soap made than our

Baby's Own Soap

Care and skill in making, and the best materials are the reason. THE PROOF—its large sale.

ALBERT TOILET SOAP CO. - - - MONTREAL.



Little Girls' Empiro Jacket or Coat: 8 sizes. Ages, 1 to 6 years. Any size, 10d. or 20 cents. Child's Jacket: 7 sizes. Ages, 1 to 7 years. Any size, 10d. or 20 cents.



Little Girls' Reefer Jacket: 7 sizes. Ages, 2 to 8 years. Any size, 10d. or 20 cents. Child's Sack, with Stole Sailor-Collar: 7 sizes. Any size, 10d. or 20 cents.



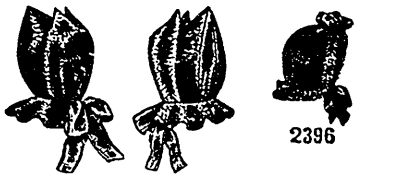
Ladies' Muff, with Circular Ripple Ruffle. One size. Price, 5d. or 10 cents. Ladies' and Misses' Muff, with Circular Fritill: 2 sizes, Ladies and Misses. Either size, 6d. or 10 cents.



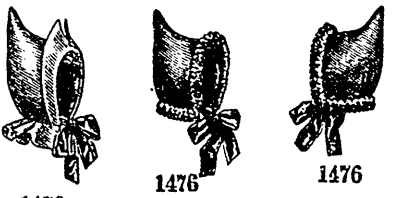
Ladies' Muff, with Circular Slide-Pieces. One size: Price, 5d. or 10 cents. Ladies' Fancy Muff. One size: Price, 5d. or 10 cents.



Pattern for a Muff: 4 sizes. Children, Girls, Misses and Ladies. Any size, 5d. or 10 cts. Misses' and Girls' Fancy Muff and Col-larett: 4 sizes. 4 to 10 years. Any size, 5d. or 10 cents. Ladies' Fancy Round Muff. One size: Price, 5d. or 10 cents.



Ladies', Misses' and Children's Bonnet or Hood (Known as the Klondyke Hood): 3 sizes. L. M. and C. Any size, 6d. or 10 cents. Ladies' Hood. One size: Price 7d. or 16 cents.



Ladies', Misses' and Children's Bonnet or Hood (To be Made With or Without the Revers and Cape) Known as the Brownie Bonnet: 3 sizes. Ladies, Misses and Children. Any size, 6d. or 10 cents.



Santa Claus says, "Kiddie Gold is good but Dr Jones' DOLLAR HEALTH-BREWER" is better. See also "It Brings Health, Strength, Beauty and Grace to man, woman & child. Thereof it is the best present to give. Is a complete Gymnasium, weighs only 50c. in who's, no weight, can be put up anywhere, develops every muscle in the body. It makes muscle, reduces obesity, strengthens weak lungs, corrects defective posture, builds firm muscles, steady nerves, erect form, good digestion, sound sleep, and moulds the body into form, beauty and strength. Get one and enjoy life. Sent postpaid, with full instructions, for \$1.10. Circulars by request.

JONES MFG. CO., 108 E. 23rd St., N.Y.

ANSWERS TO CORRESPONDENTS.—(Con.)

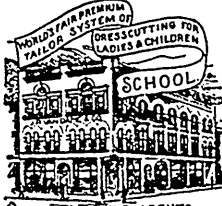
MARIE:—To properly care for your clothes observe the following suggestions: On taking off a gown, do not hang or lay it away until it has been properly aired, cleansed and repaired. Place the bodice across the back of a chair in a current of air; pull the shields out with the sleeves, and leave the garment thus until there is no longer a hint of the dampness or odor of perspiration. Also air the skirt thoroughly, and give it a good beating, shaking and brushing to drive out every particle of dust. Then any spot that may have been incurred should be attended to, and loose buttons or hooks and eyes should be reinforced and missing ones replaced.

SCRIBER:—Wax for polishing hard wood floors may be prepared thus: To a pound of clean beeswax allow three pints of turpentine. Cut the wax into small pieces, place it in a pan set in another of hot water and allow it to melt. Then pour it into the turpentine, stirring vigorously. Then with a clean flannel cloth rub it on the floor, attending to one board at a time and rubbing lengthwise. Then cover a heavy brush with flannel, and with it rub the floor until it is perfectly smooth, or else polish with a heavy weighted brush made for the purpose. When the polish has worn off in spots, it is only necessary to warm the wax, apply a little with the flannel to the bare places and then polish in the usual way.

A MOTHER:—The habit of using the hands unequally is seldom due to natural causes, but generally results from the indifference or ignorance of the parents. While a person is standing and using one hand only, the greater part of the weight rests upon one foot; and when one hand does most of the work, the attitude of the body is almost continually oblique, and as a consequence becomes permanently wrong. An unpleasant result of this position assumed in childhood is an insecurity of posture in life. A tendency to use one hand more than the other usually asserts itself very early, owing to the improper method of placing or carrying infants that is so prevalent.

A Magical Life Saver is Dr. Agnew's Cure for the Heart. After years of pain and agony with distressing heart disease, it gives relief in thirty minutes. Thos. Petry, of Aylmer, Que., writes: "I had suffered for five years with a severe form of heart disease. I was unable to attend to business. The slightest exertion produced fatigue. Dr. Agnew's Cure for the Heart gave me instant relief, four bottles entirely cured me."—9.

World's Fair Premium Tailor System



OF Dresscutting Sent for Ten Days' Trial to any address. Received First-Class Diplomas at Toronto and Montreal Expositions, 1897.

WM. SPAULDING, 278 Euclid Ave. TORONTO, ONT.



STAMPS WANTED.

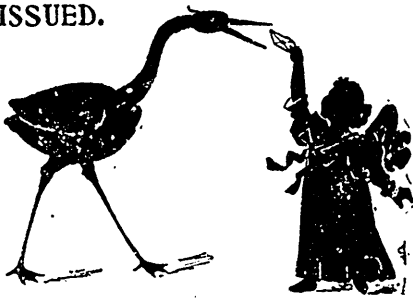
Three dollars a thousand paid for assorted Jubilee stamps; any quantity taken. For Sale, 30 different stamps, 10; 19 Helig land, 25; 14 Roman States, 15c; 7 Borneo (Africa), 25c; 6 Sardinia, 5c; 100 different stamps, 25c.

WM. R. ADAMS, 401 York St., Toronto, Ont.

R & G CORSETS ARE THE BEST

...JUST ISSUED.

Send
5c.
For
Our Winter Holiday
Souvenir, 1897-'98.



IT consists of Seventy-Two Pages, in a Handsome Cover Printed in Colors, and illustrates HUNDREDS OF ARTICLES SUITABLE FOR HOLIDAY PRESENTS for persons of Both Sexes and all Ages which may be READILY AND CHEAPLY made up at home from the Patterns we supply. It has also Christmas Stories and Poems, Menus for the Christmas dinner, formulas for making seasonable beverages, selections for recitation, a calendar for 1898, etc.

From Ourselves or Any of Our Agents.

THE BUTTERICK PUBLISHING CO. (Ltd.),
7 to 17 West 13th Street, New York.



Hair Specialist.

Is your Hair weak, thin, faded or coming out? Are you Bald? Is your head shiny? Is there a fine fluff or down where the hair once was? Consult me and I will inform you what to do. I make a specialty of treating the hair, and guarantee to promote a new growth or refund your money.

My Hair Grower has no equal, 12 oz. bottle, \$1.00.
My Hair Balm, - - - - - \$1.00 Box.

Sent by express to any part of the world. Circular giving full information on treatment of the Hair sent FREE.

HAIR DRESSER
AND HAIR SPECIALIST.

F. BARNES 413 Spadina Ave,
TORONTO, CAN.



1033 1033
Misses' and Girls' Hood:
3 sizes. Ages, 2 to 16 years.
Any size, 5d. or 10 cents.



9422
Ladies' Cape-Collarett (Known as the Jubilee Collarett):
3 sizes. Small, medium and large.
Any size, 7d. or 15 cents.



9422



9522



9522

Misses' and Girls' Cape-Collarett (Known as the Jubilee Collarett):
4 sizes. Ages, 4 to 16 years.
Any size, 6d. or 10 cents.



7252
Ladies' Hoods:
3 sizes. Small, medium and large.
Any size, 5d. or 10 cents.



7388
Misses', Girls' and Children's Hoods:
8 sizes. Ages, 2 to 16 years. Any size, 5d. or 10 cents.



1497
Misses' and Girls' Collarett (To be Made with a Lafayette or Medici Storm Collar): 4 sizes.
Ages, 4 to 16 years.
Any size, 6d. or 10 cents.



1497



1497



1496



1534

Ladies' Collars and Lapels (For Single-Breasted and Double-Breasted Outside Garments):
3 sizes. Small, medium and large.
Any size, 3d. or 5 cents.



1533

Ladies' Collars and Lapels (For Single-Breasted and Double-Breasted Outside Garments) The Storm Collar is Known as the Lafayette, Klondyke or Siberian Collar: 3 sizes. Small, medium and large.
Any size, 5d. or 10 cents.



1496



1496

Ladies' Collarett (To be Made with a Lafayette or Medici Storm Collar): 3 sizes. Small, medium and large.
Any size, 6d. or 10 cents.



9410

Ladies' Cape or Collarett, with Sectional Yoke Collar: 5 sizes. Bust measure, 30 to 46 inches.
Any size, 10d. or 20 cents.



9410



1500



1500

Ladies' Gored Pelerine or Tab Collarett. Extended in a Storm Collar: 3 sizes. Small, medium and large.
Any size, 6d. or 10 cents.



1501



1501

Ladies' Pelerine or Tab Collarett, with Gored Storm Collar: 3 sizes. Small, medium and large.
Any size, 5d. or 10 cents.



1498

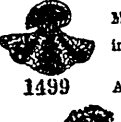


1498

Ladies' Gored Collarett, Extended in a High Storm Collar: 3 sizes. Small, medium and large.
Any size, 6d. or 10 cents.



1499



1499

Misses' and Girls' Gored Collarett, Extended in a High Storm Collar: 4 sizes. Ages, 4 to 16 years.
Any size, 6d. or 10 cents.



1234

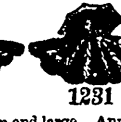


1234

Small, medium and large. Any size, 5d. or 10 cents.



1231



1231

Small, medium and large. Any size, 5d. or 10 cents.

Ladies' Ripple Collarett (To be Made with a Marie Stuart Collar or a High Round Collar): 3 sizes. Small, medium and large. Any size, 5d. or 10 cents.



974



974

Ladies' Cape-Collar (For Outdoor Wear): 3 sizes. Small, medium and large.
Any size, 5d. or 10 cents.

Knox's Sparkling

Gelatine

By mail to every reader of the DELINEATOR who cannot buy it of her grocer.

"DAINTY DESSERTS FOR DAINTY PEOPLE"

Is the title of a booklet which we send for two cents postage. It contains recipes for holiday desserts and is infinitely more pleasing and beautiful than the plum pudding and mince-pie which our grandmothers left us as an inheritance. This booklet tells of a great variety of dainty desserts, healthy and delicious, that can be made from

KNOX'S SPARKLING GELATINE.

This Gelatine is free from every impurity, and is the only gelatine made that has no disagreeable odor that must be covered up by the use of lemon or extract.

Your grocer keeps it. If he doesn't, send 15 cents for a package (2 for 25 cents), the same price as at grocers, and you will receive, post-paid, a package of **KNOX'S SPARKLING GELATINE.** An envelope of Pink Gelatine for fancy desserts comes with every package.

"Dainty Desserts for Dainty People" will be sent free with every order of Gelatine. Send five cents in stamps for a sample of Adulterated Gelatine, which requires only water, extract and sugar, and a pint of jelly is made.

HIGHEST AWARD AT WORLD'S FAIR.

Knox's Gelatine is endorsed by every leading teacher of cooking.

CHARLES B. KNOX, - Johnstown, N.Y.



On this and the succeeding two pages is illustrated an assortment of

COSTUMES

for Ladies' and Misses' wear, which styles our readers will no doubt be pleased to inspect. The Patterns can be had from either Ourselves or Agents for the Sale of our Goods. In ordering please specify the Numbers and Sizes desired.

The Butterick Publishing Co. (Limited),



9393



9393

Ladies' Costume, Consisting of a Russian Blouse, and a Five Gored Skirt with Fan Back: 6 sizes. Bust measures, 30 to 40 inches. Any size, 1s. 8d. or 40 cents.



9423



9423

Ladies' Costume, Consisting of a Basque with Two Under-Arm Gores and a Seven-Gored Skirt (Decorable for Stout Ladies): 8 sizes. Bust measures, 34 to 48 inches. Any size, 1s. 8d. or 40 cents.



9444



9444



9444

Ladies' Costume, having a Five-Gored Skirt with Fan Back: 7 sizes. Bust measures, 30 to 42 inches. Any size, 1s. 8d. or 40 cents.

BEAUTY'S SECRETS



LUBIN'S Toilet Requisites.



A Perfect Skin Food, Fragrant and Soothing. Cleans and Beautifies the Complexion.



Kills these little germs in the mouth which do, destroy the teeth.



Nature's remedy for a clear complexion, and positively the best Liver Pill. Headache, Indigestion and Bilious.

Cure sold. A Specific for Pimples. 40 PILLS.

Anyone of these articles will cost you 25c. each at your drug store. In order to introduce them we make a special

CHRISTMAS OFFER.

THE 3 ARTICLES POSTPAID 25c. TO ANY ADDRESS FOR

STANDARD MFG. CO., TORONTO.

Reference: Publish here of this paper

Ask your friends if they take THE DELINEATOR. If they do not, show them this number and ask them if they can afford to be without it.



The New "Hygeia" Bust Forms

are light as a feather, perfect in shape, adjustable, comfortable, non-heating. Cannot injure health or retard development. Tactfully covered, so that the Forms can be removed and the covering washed.

Price, 50 cents.

The "Combination" Hip-Bustle

gives graceful fullness over the hip and in back of skirt. It is not only very stylish, but it renders admirable service by relieving the weight of the full skirt now worn.

Price, 75 cents.

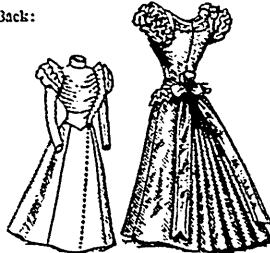
Peerless Dress Stays

Won't break nor stay bent; They are good from the start; They can't cut the dress, And won't melt apart.

Price, 20c. per doz.

For sale by leading stores, or sent, postpaid, on receipt of price.

BRUSH & CO., - Toronto.



9527

9527

Ladies' Costume, Consisting of a Basque, Seven-Gored Skirt with Fan Back (To be Made with a Round or Flat Neck and with Short or Full Length Sleeves): 10 sizes. Bust measure, 30 to 42 inches. Any size, 1s. 8d. or 40 cents.



9466



9466

Ladies' Costume, having a Five-Gored Skirt with Fan Back: 11 sizes. Bust measures, 30 to 44 inches. Any size 1s. 8d. or 40 cents.



9401



9401

Ladies' Costume, Consisting of a Waist having a Blouse Front Closed Along the Left Shoulder and Under-Arm Seams and a Five-Gored Skirt with Fan Back: 10 sizes. Bust measures, 30 to 42 inches. Any size, 1s. 8d. or 40 cents.

PLEASANT TO USE

TEABERRY

FOR THE **TEETH**

CLEANSSES FROM ALL IMPURITIES - ARRESTS DECAY - MAKES THE TEETH PEARLY WHITE

ZOPESA CHEMICAL CO. TORONTO



Vapo-Cresolene
 FOR
 Whooping Cough, Croup, Colds,
 Coughs, Asthma, Catarrh.
 Items from physicians' statements in our Descriptive Booklet. Send for it.
 "Have found it of such great value in Whooping Cough, Croup and other spasmodic coughs, that I have instructed every family under my direction to see to one." "It is of great value in Diphtheria." "It gives relief in Asthma. The apparatus is simple and inexpensive." Sold by all Druggists.
VAP0-CRESOLENE CO.,
 69 Wall Street, NEW YORK CITY

**THE AMERICAN
 Corset and Dress Reform Co.**
 316 Yonge St., Toronto.



Sole Manufacturers of
**JENNESS MILLER and
 EQUIPOISE WAISTS**
 Puritan Shoulder Braces
 Abdominal Supporters and
FINE CORSETS
 MADE TO ORDER
 See our Special Cyclists'
 Waists and Corsets.
 Agents Wanted.

A Beautiful Solid Gold Ring, Set with Genuine Garnet FREE!



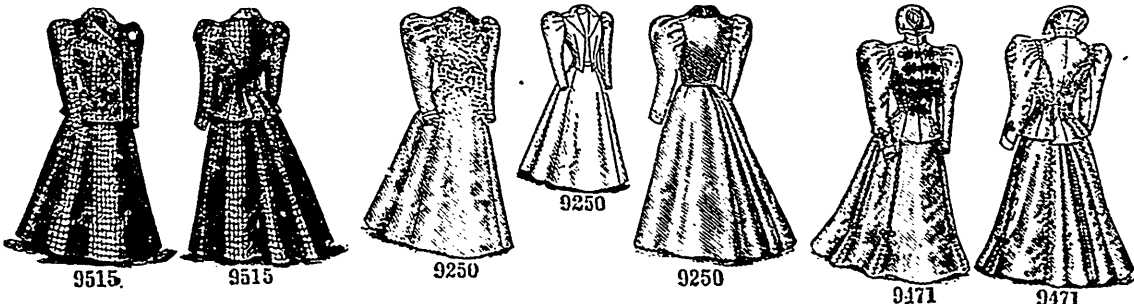
YOU PAY NOTHING, SIMPLY SEND YOUR NAME AND ADDRESS Plainly written, and we will send you 20 Packages of IMPERISHABLE VIOLET SACHET PERFUME (which for delicacy of odor, natural freshness and inexhaustible character is unsurpassed) to sell for us (if you can) among friends at 10 cents per package. When sold remit us the money and we will send you FREE for your trouble the above described ring, which is stamped and warranted Solid Gold, set with Genuine Garnet (a very handsome and desirable Christmas Gift). Send address at once and state that it is the Perfume you wish and we will send it. No money required. We take all risk. Goods returnable if not sold.

TISDALL SUPPLY CO., SNOWDON CHAMBERS, TORONTO, ONT.

RUPTURE



Baby Girl
 14 MONTHS OLD
 Navel Rupture
 Cured in 28 Days
 To J. Y. EGAN, Hernia Specialist,
 326 Richmond St. W., Toronto.
 DEAR SIR—Baby quite well, just 28 days since your little appliance promptly received by return mail. The difficulty experienced with others, they would slip from place. Yours so easily adjusted, retained position and Heroin in absolute comfort from the moment of its application.
 HARRY FORD,
 Co. Lambton, Ravenswood, Ont.



Ladies' Two-Piece Costume, Consisting of a Double-Breasted Jacket (To be Worn Over Waists, etc.), and a Seven-Gored Skirt Box-Plaited at the Back: 9 sizes. Bust measures, 30 to 46 inches. Any size, 18. 00, or 35 cents.

Ladies' Two-Piece Costume, Consisting of an Eton Jacket (That may be Worn Open or Closed Over a Waist or Vest), and a Five-Gored Skirt with Fan Back: 9 sizes. Bust measures, 30 to 46 inches. Any size, 18. 50, or 40 cents.

Ladies' Two-Piece Costume, Consisting of a Close-Fitting Single-Breasted Jacket (To be Worn Over Waists, Chambray Vests, etc.) and a Seven-Gored Flare-Skirt: 9 sizes. Bust measures, 30 to 46 ins. Any size, 18. 00, or 35 cents.



Ladies' Two-Piece Costume, Consisting of a Single-Breasted Jacket (To be Worn Over Waists, etc.), and a Five-Gored Skirt with Fan Back: 9 sizes. Bust measures, 30 to 46 in. Any size, 18. 00, or 35 cents.

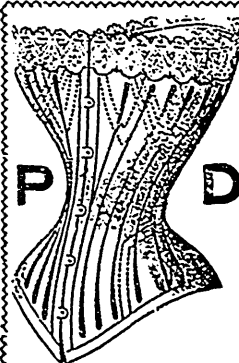


Ladies' Two-Piece Costume, Consisting of a Vest-like Jacket and a Six-Gored Skirt: 9 sizes. Bust measures, 30 to 46 inches: 18. 00, or 35 cents.

HARTSHORN'S SELF-ACTING SHADE ROLLERS
 NOTICE
 SCRIPT NAME OF
Edward Hartshorn
 ON LABEL, AND GET THE GENUINE
HARTSHORN



QUILT PATTERNS
 400 styles. Colored diagrams on card, and patterns to piece by. Prices, 10¢ each, 3 for 25¢ 7 for 50¢, 15 for \$1.00, postpaid, all different. A look of 400 Quilt Pattern. Diagrams sent for five 2c. stamps. Large 64-page catalogue with every order free, or for 4c.
LADIES' ART CO.,
 23 Pine St., St. Louis, Mo.

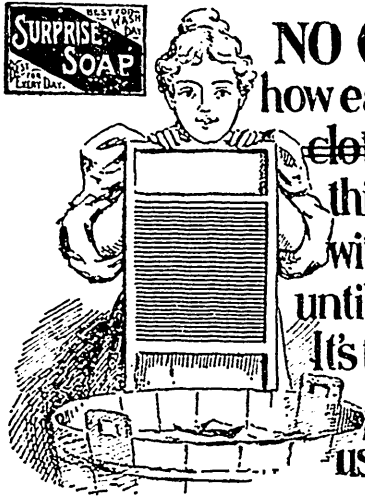


FRENCH P. D. CORSETS
 10 GOLD MEDALS.

Are universally acknowledged to be
THE LEADING MAKE.

These celebrated corsets are made in every variety of shape and style, and the well-known Trade Mark P. D., with which every genuine pair is stamped, is a guarantee that the workmanship and materials are the very best that can be procured.
 To be obtained from all the Leading Dry Goods stores.

WHOLESALE—
KONIG & STUFFMAN, - Montreal.



NO ONE KNOWS
 how easy it is to wash
 clothes all kinds of
 things on wash day
 with **SURPRISE SOAP**,
 until they try.
 It's the easiest quick-
 est best Soap to
 use. See for yourself.

CAREFUL SPENDING.

A little money spent in dyeing and cleaning mantle or overcoat will work wonders in the individual appearance and the individual's pocket-book. You can dress as well as your best neighbors if you make the acquaintance of this house.

R. PARKER & CO.

Head Office and Works, - 787-791 Yonge St.
 BRANCHES: 59 King St. W., 201 Yonge St., 471
 Queen St. W., 1267 Queen St. W., 277 Queen St. E.
 Hamilton, London, St. Catharines, Galt,
 Guelph, Woodstock, Brantford.
 Telephones, 3037, 3640, 2113, 1004, 6098.

ANSWERS TO CORRESPONDENTS.

(Concluded.)

M. A.:—Nothing will restore grey hair to its natural color. We would certainly not advise pulling out hairs that are grey.

The entertainments described in "Social Evening Entertainments" are novel, original, amusing and instructive, and not of the purely conventional types. A few of the many offered are: A Literary Charade Party, A Witch Party, A Ghost Ball, A Hallowe'en German, A Midsummer's Night Entertainment, A Flower Party, A Kris Kringle Entertainment, etc. You may consult the department of "Social Observances" in THE DELINEATOR for December for answers to your other questions.

A READER:—To make a rose-jar, place in an ornamental china jar three handfuls each of fresh damask rose-leaves, sweet pinks, wallflowers, stock-gilly flowers and any other fragrant blossoms that may be obtainable. Arrange each variety of flowers in a separate layer, and strew each layer thickly with powdered orris-root. If desired, a mixture composed of equal quantities of powdered cloves, cinnamon and nutmeg may be stirred with the flowers before they are placed in the jar. Everything used should be perfectly free from moisture. Cover the jar closely, only removing the top occasionally when it is desired to perfume the room.

Sceptics Turn Believers and are Cured.

"When I read that Dr. Agnew's Catarrhal Powder could relieve Catarrh in ten minutes I was far from being convinced. I tried it—a single puff through the blower afforded instant relief, stopped pain over the eyes and cleansed the nasal passages. To-day I am free from catarrh." B. L. Egan's (Easton, Pa.) experience has been that of thousands of others and may be yours.—10.



LOVELY WOMAN

WHY
 will you tolerate
 Freckles, Pimples,
 Blackheads,
 Yellow or
 Muddy Skin,
 Moth Wrinkles,
 red noses,
 or any other
 form of Skin
 Disease or Facial Disfigurements,

WHEN

you can certainly possess a Beautiful Form, Brilliant Eyes, Skin of Pearly Whiteness, Perfect Health, and life well worth living, if you only use

DR. CAMPBELL'S
Safe Arsenic Complexion Waters
 and **FOULD'S**
ARSENIC COMPLEXION SOAP?

Perfectly harmless, and the only genuine, safe preparations of Arsenic in the world.

The Waters are for men as well as women 50c. and \$1 per box, or large boxes for \$5. Soap, 50c., by mail to any address.

Address all mail orders to

H. B. Fould, 144 Yonge St., Toronto, Can.

Sold by all Druggists in Canada.

"Accordion," "Parisian" or "Sun" Plaiting.

Price for making and plaiting skirts, complete, ready to wear, "Accordion," "Parisian" or "Sun," \$7.50.

Send for circular and sample of the new Honey combed Plaiting for Waist and Skirts.



To make Plaiting that will Stay in is an art. This is the only place in Canada where all kinds of plaiting are well and thoroughly made.

L. A. STACKHOUSE 724 King Street West, opposite R. S. H. Co., TORONTO.



9512



9512

Misess' Two-Piece Costume, Consisting of a Double-Fronted Jacket (To be Worn over Waist), and a Seven-Gored Skirt with Fan Neck; 5 sizes, Ages, 12 to 16 years. Any size, 12, 16, 20, or 30 cents.



9386



9388



9388

Misess' Costume, with Seven-Gored Skirt, made with a High or Square Neck, Full-length or Elbow Sleeves; 7 sizes, Ages, 10 to 16 years. Any size, 12, 16, or 35 cents.



9251



9251

Misess' Two-Piece Costume, Consisting of an Eton Jacket (That may be Worn Open or Closed Over a Waist Trouser Dress), 5 sizes, Ages, 12 to 16 years, and a Five-Gored Skirt with Fan Neck; 7 sizes, Ages, 10 to 15 years. Any size, 12, 16, or 35 cents.



9323



9323

Misess' Costume, Consisting of a Blouse, Waist, Closed in Russian Style and a Five-Gored Skirt with Fan Neck; 5 sizes, Ages, 12 to 16 years. Any size, 12, 16, or 35 cents.



9457



9457

Misess' Costume, having a Five-Gored Skirt with Fan Neck; 5 sizes, Ages, 12 to 16 years. Any size, 12, 16, or 30 cents.



9469



9469

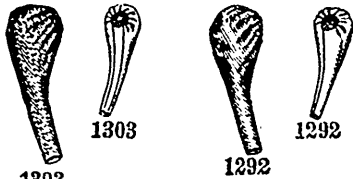
Misess' Costume, with Seven-Gored Skirt (to be worn as the Trouser Dress), 5 sizes, Ages, 12 to 16 years, and a Five-Gored Skirt with Fan Neck; 7 sizes, Ages, 10 to 15 years. Any size, 12, 16, or 35 cents.

ON this page is illustrated an Assortment of Patterns for LADIES' AND MISSES'

...SLEEVES...

which many will no doubt be pleased to inspect. The patterns can be had in the Sizes mentioned, from Ourselves or from Agents for the Sale of our Patterns. In ordering please specify the Numbers and Sizes desired.

THE BUTTERICK PUBLISHING CO. (LIMITED), or 7 to 17 W. 13th Street, New York.



1303 Ladies' Two-Seam Leg-o'-Mutton Sleeve (For Jackets, Coats, etc.): 7 sizes. Arm meas., 10 to 16 ins. Any size, 5d. or 10 cents.

1292 Ladies' One-Seam Leg-o'-Mutton Sleeve (For Jackets, Coats, etc.): 7 sizes. Arm meas., 10 to 16 ins. Any size, 5d. or 10 cents.



1364 Ladies' Two-Seam Dress Sleeve, Laid at the Top in Two Box-Plaits Between Two Side-Plaits: 7 sizes. Arm meas., 10 to 16 ins. Any size, 5d. or 10 cts.

1282 Ladies' One-Seam Sleeve (To be Gathered or Plaited at the Top): 7 sizes. Arm meas., 10 to 16 ins. Any size, 5d. or 10 cts.

1448 Ladies' Two-Seam Dress Sleeve, Laid in Three Box-Plaits at the Top: 7 sizes. Arm meas., 10 to 16 ins. Any size, 5d. or 10 cts.

1517 Ladies' Tucked Leg-o'-Mutton Dress Sleeve (To be Finished Plain or in Venetian Points or with a Cuff): 7 sizes. Arm measures, 10 to 16 inches. Any size, 5d. or 10 cents.



1520 Ladies' Two-Seam Dress Sleeve (To be Made With or Without the Cap and with the Wrist Plain or Fancy): 7 sizes. Arm meas., 10 to 16 ins. Any size, 5d. or 10 cts.

1524 Ladies' One-Seam Mousquetaire Dress Sleeve: 5 sizes. Arm measures, 10 to 14 inches. Any size, 5d. or 10 cents.

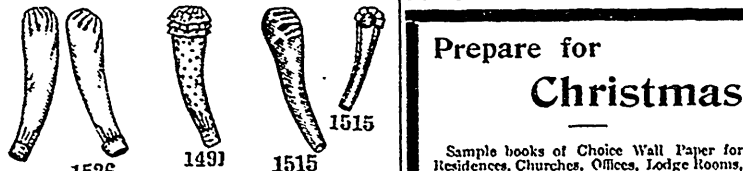
1524 Ladies' Draped Puff Dress Sleeve: 5 sizes. Arm measures, 10 to 14 inches. Any size, 5d. or 5 cents.

1524 Ladies' One-Seam Dress Sleeve (To be Laid in Five Box-Plaits or Gathered at the Top and Made With or Without Fitted Lining): 7 sizes. Arm measures, 10 to 16 inches. Any size, 5d. or 10 cents.



1532 Misses' and Girls' Two-Seam Dress Sleeve (To be Gathered or Box-Plaited at the Top and Made With or Without Fitted Lining): 7 sizes. Ages, 4 to 16 years. Any size, 5d. or 10 cents.

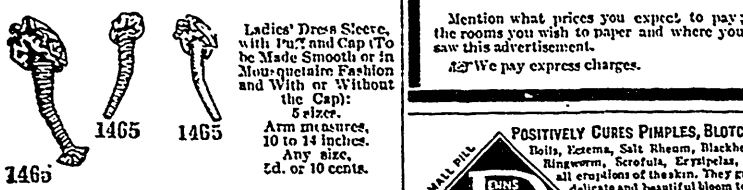
1474 Misses' and Girls' Two-Seam Leg-o'-Mutton Dress Sleeve, in Mousquetaire Style A above the Elbow: 5 sizes. Ages, 8 to 16 years. Any size, 5d. or 10 cents.



1526 Ladies' Shirt Sleeve (To be Made with a Straight or Turn-Up Cuff): 7 sizes. Arm meas., 10 to 16 ins. Any size, 5d. or 10 cents.

1491 Ladies' Tucked Dress Sleeve, Arranged in Five Box-Plaits at the Top (To be Made With or Without Fitted Lining): 7 sizes. Arm measures, 10 to 16 inches. Any size, 5d. or 10 cts.

1515 Ladies' Dress Sleeve, with Puff and Cap (To be Made Smooth or in Mousquetaire Fashion and With or Without the Cap): 5 sizes. Arm measures, 10 to 14 inches. Any size, 5d. or 10 cents.



1465 Ladies' Dress Sleeve, with Puff and Cap (To be Made Smooth or in Mousquetaire Fashion and With or Without the Cap): 5 sizes. Arm measures, 10 to 14 inches. Any size, 5d. or 10 cents.

Special Notice!

ADDRESSED TO
Readers of Advertisements
...IN...
THE DELINEATOR.

IN THIS Notice we wish to Advertise the Fact that it is our Purpose to Accept, for Insertion in the Advertising Columns of THE DELINEATOR, Advertisements of RELIABLE PARTIES ONLY. It is our Belief that all the Advertisements contained in this Number of the Magazine are Inserted in Good Faith and by Responsible Persons. If, however, Readers of THE DELINEATOR find that any Advertisement or Advertisements herein are Prepared with a View to Deceive, or are Inserted by Parties whose Promises are not Fulfilled when applied to, we shall take it as a Great Favor if such Readers will Promptly Notify Us. Honest Advertisers, our Readers and Ourselves derive advantage from working in cooperation to Exclude Everything from the Advertising Columns of the Publication which is in any way Questionable. Our Motto for this Department of THE DELINEATOR is, HONEST ADVERTISING BY HONEST PEOPLE—that is to say, the Advertising Columns of THE DELINEATOR are intended to be on the same High Plane, and to Convey Equally Correct Information, with the other Departments of the Magazine.

The Butterick Publishing Co. (Limited).

Prepare for
Christmas

Sample books of Choice Wall Paper for Residences, Churches, Offices, Lodge Rooms, Public Halls, Hotels, Stores, and our booklet, "How to Paper," sent free to any address. Write a postal to

THE WALL PAPER KING OF CANADA
P.O. Box 510
C. B. Scantlebury - Belleville, Ont.

Mention what prices you expect to pay; the rooms you wish to paper and where you saw this advertisement.
We pay express charges.

POSITIVELY CURES PIMPLES, BLOTCHES, Boils, Eczema, Salt Rheum, Blackheads, Ringworm, Scrofula, Erysipelas, and all eruptions of the skin. They give a delicate and beautiful bloom to the complexion. No lady should be without them. Perfectly harmless. Agents,
WESLEY R. HOAR, - CHEMIST
236 RYAN ST. - TORONTO
25c. a box; 5 boxes for \$1. Sold by all druggists, or sent direct, postage paid on receipt of price; stamps taken. Please mention this paper.

ALL HAVE PROTECTED CLASPS.

FREE TO LADIES.

We will give one lady in each town or village a full sized case of LUX SOAP, the only Toilet article in the world that will develop the bust or any part of the female form, remove wrinkles, etc. Write to-day for G. M. WIGGINS, 112 West 32d Street, New York.

Ask your friends if they take THE DELINEATOR. If they do not, show them this number and ask them if they can afford to be without it.

**LARGEST HAIR GOODS AND HAIR DRESSING ESTABLISHMENT
IN CANADA**



Our New Style **Fino Hair Switches**—Single branches with curly ends; the latest style of switches; the easiest and prettiest way of dressing the hair, \$3.00, \$4.00, \$5.00 each. A set of two Switches, curly ends, \$5.50, \$7.50, \$9.00.
Remember, these are genuine bargains in quality and price.

Armand's Stylish **Pompadour and Mimosa Bangs**. Never requiring curling; always pretty and nice. Pompadour Bangs, \$3.50, \$5.00 and \$7.00. Mimosa Bangs, \$2.50, \$4.00 and \$5.00.



and call at our establishment and have your own hair attended to and fixed in a stylish and becoming way. If there is anything the matter with your hair, if it is falling out or turning grey, or any scalp trouble at all, write to us the particulars and we will do and advise you the best.

Ladies, if you come any time to Toronto be sure

Ladies' Waves and Head Coverings, Wigs and Toupees for Ladies and Gents, ready-made or made to order. If you have not yet dealt with us, give us a trial. We can suit you if all others have failed.

Illustrations and particulars free on application. All goods will be exchanged if not suited. All goods are carefully packed from observation. When ordering send sample of your hair and amount, and mention this magazine.

J. TRANGLE-ARMAND & CO.

441 Yonge St., cor. Carlton St.

TORONTO, ONT., - - - CANADA

Telephone 2498

Curly End Switches



What will we Do with Our Boys ?

It is upon them the Future of the Country Depends. . . .

IT is a well-known saying that "the boy is father to the man," and really the average boy has more of the man in him than most people give him credit for. Almost any boy can be made vicious by continually telling him he is the worst boy in town. Put the ordinary boy in a stylish, well-made suit of clothes and make him think he amounts to something and he'll rise to the occasion and show the man in him. Put him in a shoddy, ill-fitting suit that will rip, ravel and bag at the knees and shrink to half its size at the first wetting and he'll be just about the style of chap to go well with such a suit.



There is no reason why any boy should wear poorly-made clothes, because the very best clothing can now be had ready to wear at marvellously low prices. Messrs. H. SHOREY & CO., of Montreal, have a reputation for Boys', Youths', Children's and Young Men's ready-to-wear clothing.

These goods are all sewn with linen thread, the cloth is thoroughly sponged and shrunk, and the workmanship fully guaranteed. In the pocket of every garment of Shorey's clothing is a little ticket guaranteeing it. If you insist on seeing this ticket before buying you can be sure of getting Shorey's make, and they are the only house who venture to guarantee

SATISFACTION OR MONEY REFUNDED.

The Newest Lining for the Latest Skirt.

Most of the autumn skirts are braided, and all are slightly stiffened. Now, this stiffening is an all-important subject about which I want to talk very seriously to any home dressmakers. Everyone must remember that a good dress needs a good lining. It is not the very least use to buy a nice silk or cloth and then to "economise" in the material with which you face the under side. There is, however, an alternative to an expensive lining which many may like to adopt. I mean a suitable, economical, and long-wearing interlining; and here I can strongly recommend a material popularly known as "fibre chamois," which can, I believe, be obtained from any draper, and which, to my mind, is far better in every way than all the stiff muslins and horsehair cloths that were ever invented. Stiff muslin is too stiff at first, and after the first or second wear becomes "flabby," and the skirt lined therewith is consequently flat. Then horsehair cloth is very expensive, and quickly cuts the foot hems of the dresses right through. But "fibre chamois"—and I am speaking from a wide experience—seems to exactly hit the happy medium. At any rate, I strongly advise my readers to try it, for it is light, tough, and perfectly soft, while it keeps its "spring" to the very end, and no amount of packing and sitting upon seems to injure it. As dozens of correspondents ask for a suitable interlining, I feel that to-day is a fit opportunity to mention "fibre chamois."—*The Edinburgh Scotsman.*

NOTICE Persons inquiring about or sending for goods advertised in this magazine will confer a favor by stating, in their correspondence with the advertiser, that they saw the advertisement in the Delineator.

The Grand Album

SEND TWENTY-FIVE CENTS for a Specimen Copy of THE GRAND ALBUM OF METROPOLITAN FASHIONS and receive, in addition to the Book, a Circular acquainting you with a SPECIAL AND EXTRAORDINARY OFFER that is made to purchasers of Single Copies.

OF Metropolitan Fashions.

THIS MAGAZINE is now about 10x13 inches in size, and is illuminated with a series of Illustrations in Colors of the Newest Styles in Costuming and Millinery. With the exception of the Reading Matter, Every Page is a Plate, and all the Plates can readily be taken out for distribution on tables or counters. In addition, there are now issued, with each Number, LARGE PLATES varying in size from 20x27 inches to 25x29 inches. There is a Large LITHOGRAPHIC PLATE of LADIES' FASHIONS issued with the SEPTEMBER, DECEMBER, MARCH and JUNE Numbers. A PLATE OF JUVENILE FASHIONS AND A HANDSOME MILLINERY PLATE are issued each month with the Magazine. Other Plates of Special Styles, such as Masquerade Fashions, Bicycling Attire, Storm Garments, etc., accompany it from time to time. EACH NUMBER CONTAINS A SELECTION OF ADVANCED STYLES THAT WERE NOT READY IN TIME TO BE INCLUDED IN THE DELINEATOR AND THE GLASS OF FASHION, AND WHICH IN THEMSELVES GIVE THE MAGAZINE A VERY SPECIAL VALUE.

The Grand Album

Is Issued in THREE Editions—English, Spanish and German—and is Invaluable

I.—To the Dressmaker and Ladies' Tailor—For whom its wealth of Colored Illustrations of Styles of Ladies', Misses' and Children's Attire affords an alluring and suggestive Book of Modes for the inspection of their patrons. They will readily appreciate the effectiveness of its Detachable Plates for use in windows and upon the walls of their reception rooms.

II.—To the Milliner—Who will find among its Monthly Plates of seasonable *Chapeaux* exact reproductions in form and color of the latest examples of Paris, London and New York *Modistes*, together with correct models of untrimmed shapes and valuable suggestions as to colors, harmonies and decorative materials.

III.—To the Juvenile Outfitter—Who cannot elsewhere obtain any such attractive and well-grouped views of all that is seasonable and stylish in the costuming of Misses, Girls, Boys and Children. The signal favor bestowed upon THE JUVENILE OUTFITTER, when issued as a separate publication, was not more deserved than is this Department, which is given generous space in THE GRAND ALBUM.

IV.—To the Dry Goods Merchant—For whose benefit has been inaugurated the Department of Window Dressing, with its large Photographic Views of notable Window Displays by Metropolitan Houses, and who will also find its Color Plates of great utility in promoting sales of fabrics and a great convenience for distribution on their counters.

V.—To Any Woman—Who wishes in all matters of fashion to have access to the earliest information possessed by the Professional Dressmaker and Milliner. While essentially a Publication for high-class professional use, the Home Dressmaker and the Amateur Milliner will find THE GRAND ALBUM worth many times its moderate cost by reason of the insight into professional methods and the advanced information it affords.

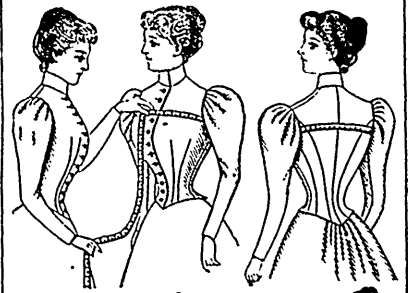
Single Copies, - 25 Cents.

Subscription Price, \$2.00 a Year.

TRANSPORTATION Charges to any Address in the United States, Canada, Newfoundland or Mexico, on THE GRAND ALBUM or METROPOLITAN FASHIONS, are paid by us. When the Publication is to be sent on Subscription to any other Country, One Dollar for Extra Postage on the Subscription is charged.

THE BUTTERICK PUBLISHING CO. (Limited), 7 to 17 W. 13th St., New York.

HOW TO TAKE MEASURES.



For the Pattern of a Lady's Basque or any Garment requiring a Bust Measure to be taken:—Put the Measure around the Body, over the dress, close under the arms, drawing it closely—**NOT TOO TIGHT.**

For the Pattern of a Lady's Skirt or any Garment requiring a Waist Measure to be taken:—Put the Measure around the Waist, over the dress.

For the Pattern of a Lady's Sleeve:—Put the Measure around the muscular part of the upper arm, about an inch below the lower part of the arm's eye, drawing the tape closely—**NOT TOO TIGHT.**
Take the MEASURES FOR MISSES' and LITTLE GIRLS' PATTERNS THE SAME AS FOR LADIES'. In ordering, give the Age also.

For the Pattern of a Man's or Boy's Coat or Vest:—Put the Measure around the Body, under the jacket, close under the arms, drawing it closely—**NOT TOO TIGHT.** In ordering for a boy, give the age also.

For the Pattern of a Man's or Boy's Overcoat:—Measure around the Breast, over the garment the coat is to be worn over. In ordering for a boy, give the age also.

For the Pattern of a Man's or Boy's Trousers:—Put the Measure around the Body, over the trousers at the waist, drawing it closely—**NOT TOO TIGHT.** In ordering for a boy, give the age also.

For the Pattern of a Man's or Boy's Shirt: For the size of the neck, measure the exact size where the Neck-band encircles it, and allow one inch—thus, if the exact size be 14 inches, select a Pattern marked 15 inches. For the Breast, put the Measure around the Body, over the vest, under the jacket or coat, close under the arms, drawing it closely—**NOT TOO TIGHT.** In ordering a Boy's Shirt Pattern, give the age also.

Rates for Packages of Patterns.

On orders for Packages of Patterns the following Discounts will be allowed, but the Entire Amount must be ordered at one time. In ordering, specify the Patterns by their Numbers.

On Receipt of \$3.00, we will allow a Selection to the Value of \$4.00 in Patterns.

On Receipt of \$5.00, we will allow a Selection to the Value of \$7.00 in Patterns.

On Receipt of \$10.00, we will allow a Selection to the Value of \$15.00 in Patterns.

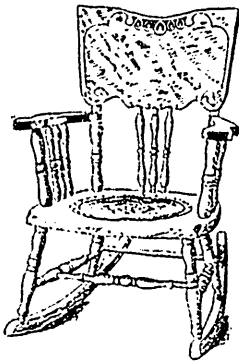
Offer to Purchasers of Patterns.

To any Retail Customer sending us by Mail, at one time \$1.00 or more for Patterns, we will, on receipt thereof, send a copy of THE METROPOLITAN CATALOGUE, postpaid, free of charge. Or, to any retail customer sending us by mail, at one time, 50 cents for Patterns, with 10 cents additional, we will forward, on receipt thereof, a copy of THE METROPOLITAN CATALOGUE.

The Butterick Publishing Co. (Limited), 7 to 17 W. 13th St., New York.

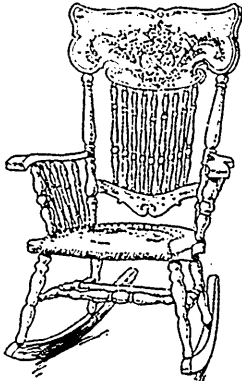
NOTE—Special features for January will be in the form of Three Large Supplementary Plates illustrating Juvenile Fashions, Millinery and Window Dressing, and Two Supplementary Sheets—one containing Illustrations of the Latest Novelties in Basques and Sleeves, and the other a variety of the Newest Skirts.

Sensible Suggestions for Holiday Presents.



No. 22C. Rocking chair, in quarter-cut oak, curly birch, natural and mahogany finish, solid leather cobbler-shaped seats, special at

\$1.75



No. 257C. Rocking chair, mahogany, large size, beautifully inlaid pearl backs, solid embossed leather seats,

\$6.25

**Practical Gifts
for Practical People.**
EACH ITEM TELLS ITS OWN STORY
Hundreds of others equally as good. Send for Holiday Price List.

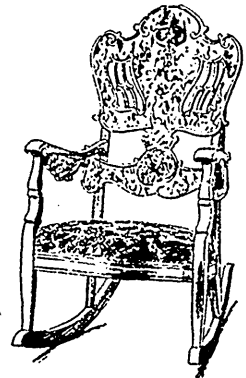


No. 154C. Combination secretary and book-case, in solid oak and mahogany finish, 41 inches wide, 64 inches high, 12 x 14 inch plate mirror,

\$12.50

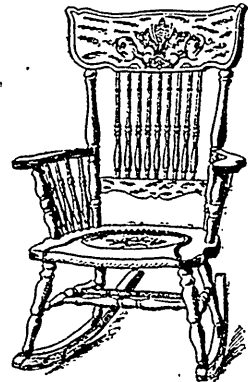
ORDER BY MAIL.

Any of these can easily be ordered by Mail. Every article is exactly as described. If not, money will be cheerfully refunded.



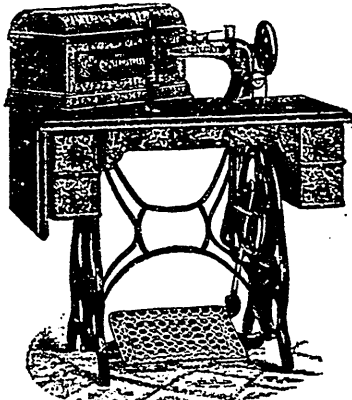
No. 110C. Rocking chair, large size, in curly birch, natural and mahogany finish, silk plush or silk tapestry upholstered, spring seat,

\$7.75



No. 256 1/2 C. Rocking chair, mahogany finish, handsomely inlaid pearl backs, solid embossed leather cobbler shaped seats,

\$5.00



The Seamstress,
No. 4

\$24.50

Sewing Machines AT DRY GOODS PRICES.

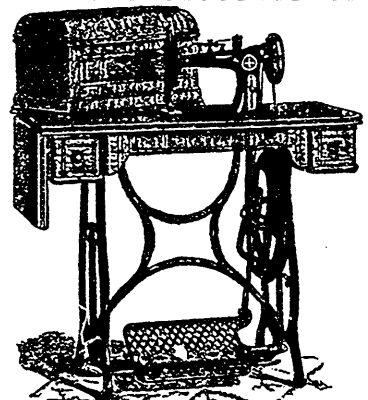
"THE SEAMSTRESS"

More up-to-date in improvements than any other. Guaranteed for Five Years.

- No. 3—Three Drawers - \$22.50
- No. 4—Five " - 24.50
- No. 5—Seven " - 26.50
- "The New Idea" Drop Head Cabinet - 29.50

WITH LATEST ATTACHMENTS.

WRITE FOR DESCRIPTIVE PRICE LIST.



The Leader

\$18.50

THE T. EATON CO. LIMITED

**190 YONGE STREET
TORONTO, ONT.**

PEARS' SOAP.

PEARS' SOAP.

PEARS' SOAP.

PEARS' SOAP.

EVERY MOTHER WHO VALUES BEAUTY AND HEALTH in her child should use the greatest possible care in selecting for its Toilet a proper soap. A bad soap may be productive of life-long injury to a delicate and sensitive skin, whereas a good one will preserve and enhance the beautiful complexion natural to infancy.

PEARS' SOAP.

PEARS' SOAP.

PEARS' SOAP.

PEARS' SOAP.

From
DR. REDWOOD, Ph.D., F.I.C., F.C.S., &c.,
Late Professor of Chemistry to the Pharmaceutical Society of Great Britain.

"I have never come across another Toilet Soap which so closely realizes my ideal of perfection; its purity is such that it may be used with perfect confidence upon the tenderest and most sensitive skin—*even that of a new-born babe.*"

PEARS' SOAP.

PEARS' SOAP.

PEARS' SOAP.

PEARS' SOAP.

PEARS' SOAP IS SPECIALLY RECOMMENDED for infants and children, because it is perfectly pure and does not irritate their delicate, sensitive skin, nor make their little eyes smart. It lasts so long that it is certainly the CHEAPEST as well as the BEST Toilet Soap. It makes children feel comfortable, and hence happy, after their bath, and by its use the natural softness and brightness of their complexions are improved and preserved.

PEARS' SOAP.

PEARS' SOAP.

PEARS' SOAP.

PEARS' SOAP.

COLONIAL HOUSE

MONTREAL, P.Q.



China Department

Our Stock is complete in all the latest productions from the best makers.

China and Art Pottery

- | | |
|------------------|--------------------|
| Dinner Sets | Chamber Sets |
| Breakfast Sets | Fish Sets |
| Tea Sets | Game Sets |
| Tete-a-tete Sets | Dessert Sets, etc. |
| Vases | Umbrella Stands |
| Jardineres | Pedestals and Pots |
| Flower Pots | Fern Stands, etc. |

Rich Cut Glass

A lot of New Shapes and New Cuttings.
A full assortment of Wine Sets, Decanters,
Wine Glasses, Tumblers, Finger Bowls, etc.

Japanese Wares

A large consignment just opened of Cheap Cups
and Saucers, Plates, Bowls, Tea Pots, Jugs, etc.
Our "Stock Patterns" are complete in all lines
of Breakfast, Tea and Dinner Sets.

THE SPECIAL TABLES

will be one of the biggest attractions of our
Holiday Trade.

Lamp Department

In this Department we claim to have the
very best goods produced. We guaran-
tee every Lamp to give perfect satis-
faction, and always keep a stock of all
fittings.

Globes in beautiful decorations from 85c. up.
Silk Shades in all colors, designs and prices.

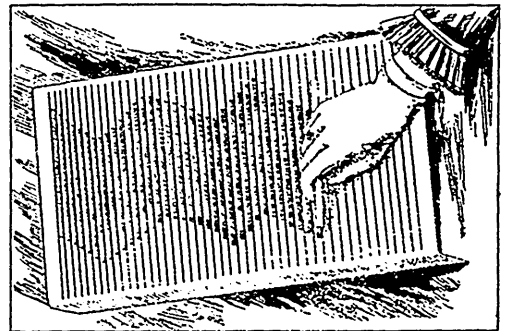
Silverware Department

Every imaginable Novelty in Solid Silver,
Silver Plate, Bronze, Brass and
Gold Plate.

Solid Silver Brush and Comb Sets,
Manicure Sets, Stationery Sets, Bonnet Brushes,
Hat Brushes, Whisks, Scissors,
Puff Boxes, Cream Boxes, Soap Boxes,
Flasks, Mirrors, Shaving Stropps and Brushes,
Child's Mugs, Rattles and Comb and Brush Sets.
Pepper and Salts, Perfume and Salts Bottles, Etc.

Rich Designs in Brass and Gold-Plated Vases,
Fern Dishes, Jardineres, Candle Sticks
Gongs, Statuettes, Etc., etc.

A full line of Fancy Candles and Candle Shades.



COLONIAL HOUSE PLEATER

Made Expressly for
HENRY MORGAN & CO., - Montreal, Que.



HENRY MORGAN & CO.

Montreal, P.Q.