

CHRISTMAS NUMBER.

VOL. L.

NO. 6.

THE Delineator

A JOURNAL

of

FASHION.

CULTURE

AND

FINE ARTS.



THE HOME LIFE OF NANSEN, AN ARTICLE BY MRS. ALEC TWEEDIE, IN THIS NUMBER.

CANADIAN EDITION

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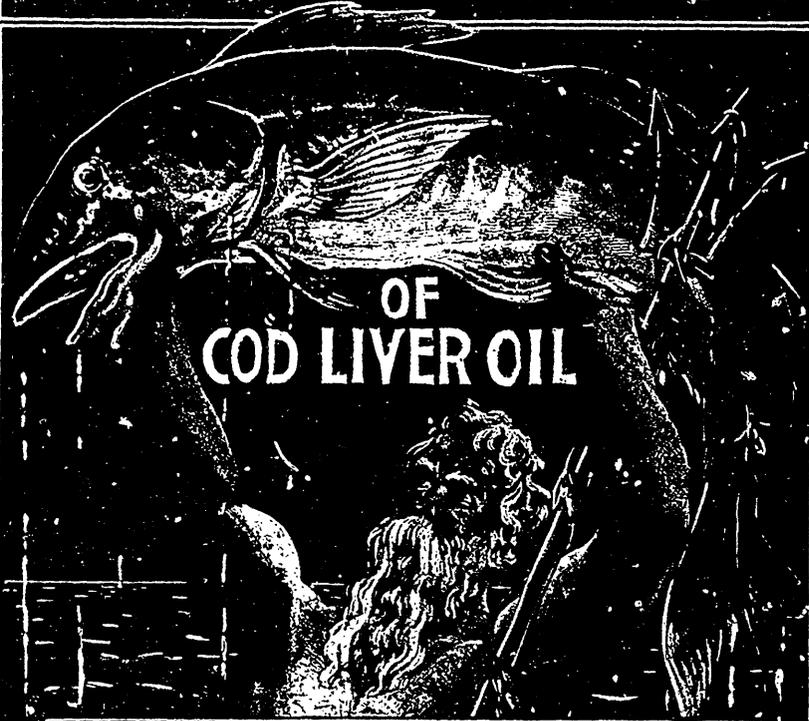
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Some New RUSSIAN COATS

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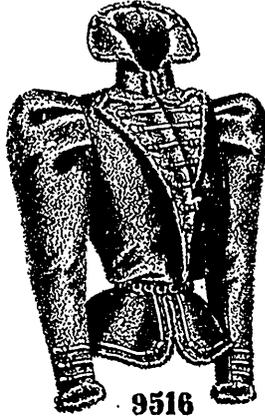
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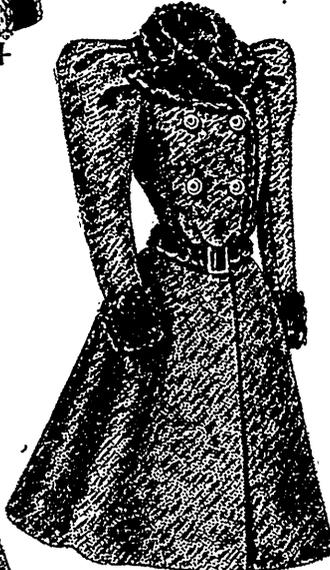
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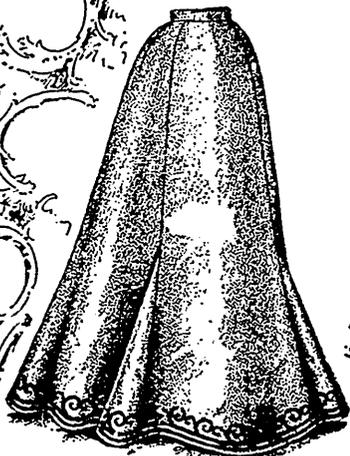
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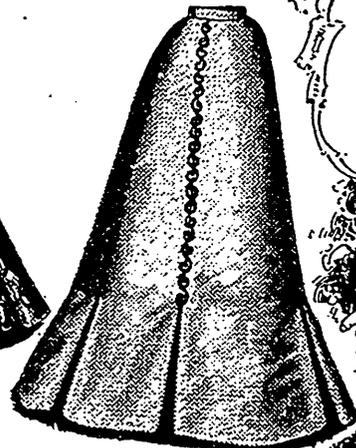
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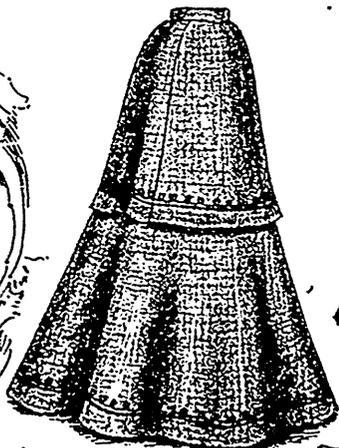
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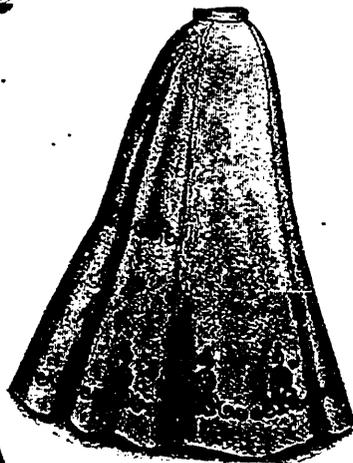
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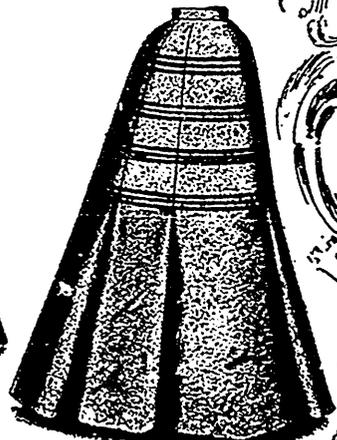
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(For Descriptions see Pages 602 and 603.)

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- No. 14.—Pocket Scissors (4½ inches long).—35 cents per pair; \$3.00 per dozen pairs. Postage per dozen pairs, 20 cents.
- No. 15.—Ripping or Surgical Scissors (5 inches long).—30 cents per pair; \$2.50 per dozen pairs. Postage per dozen pairs, 10 cents.
- No. 17.—Sewing-Machine Scissors and Thread-Cutter (4 inches long).—With Scissors Blades 1½ inch long, having File Force Points to catch and pull out thread ends.—40 cents per pair; \$3.75 per dozen pairs. Postage per dozen pairs, 10 cents.
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- No. 19.—Tailors' Points and Dressmakers' Scissors (5½ inches long).—40 cents per pair; \$3.75 per dozen pairs. Postage per dozen pairs, 25 cents.
- No. 20.—Tailors' Points and Dressmakers' Scissors (6½ inches long).—50 cents per pair; \$4.50 per dozen pairs. Postage per dozen pairs, 30 cents.
- No. 16.—Dressmakers' or Housekeepers' Straight Shears (7½ inches long).—50 cents per pair; \$4.50 per dozen pairs. In lots of half a dozen or more, these shears can generally be sent more cheaply by express.
- No. 23.—Gloriana Scissors (5½ inches long).—50 cents per pair; \$4.50 per dozen pairs. Postage per dozen pairs, 20 cents.
The Gloriana Scissors are of Solid Steel, with Nickel and Gold embossed Bows fluted along the sides, and polished and nickeled blades having a convex finish along the backs and full regular finish to the edges.
- No. 9.—Embroidery Scissors (3½ inches long).—20 cents per pair; \$1.60 per dozen pairs. Postage per dozen pairs, 5 cents.
- No. 10.—Embroidery Scissors (2½ inches long).—15 cents per pair; \$1.25 per dozen pairs. Postage per dozen pairs, 5 cents.
- No. 24.—Combined Folding Pocket, Nail and Ripping Scissors. (Open 4 inches long. Closed 2½ inches long).—35 cents per pair; \$3.00 per dozen pairs. Postage per dozen pairs, 15 cents.
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- No. 33.—Double Adjustable Tracing Wheel.—25 cents per wheel; \$1.60 per dozen wheels. Postage per dozen wheels, 25 cents.

THE BUTTERICK "IDEAL" CUTLERY.

The Cutlery herewith offered is made of the finest quality of English Razor Steel, hand-forged, and represents the highest quality of goods made.

"IDEAL" SKELETON-FRAME SILK SCISSORS.

Designed especially for Cutting Silk and other fine fabrics in such a manner as not to unravel the warp of the material. While very delicate and dainty-looking in construction, they are really very strong, which makes them Ideal light-cutting scissors.

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Packed in Leather Sheath.

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No. 2.—These Cutters have the Gauge-Screw on the inside, making it impossible to catch in the goods when in use.

- No. 3.—Adjustable Button-Hole Cutters, with Sliding Gauge on Graduated Scale (4½ inches long).—75 cents per pair; \$6.50 per dozen pairs. Postage per dozen pairs, 20 cents.

No. 3.—These Cutters are regulated by a brass gauge, with a phosphor-bronze spring sliding along a graduated scale, so that the button-hole can be cut to measure.

THE "IDEAL" MANICURE IMPLEMENTS.

- No. 4.—Manicure Cuticle Scissors (4 inches long).—50 cents per pair; \$4.50 per dozen pairs. Postage per dozen pairs, 10 cents.

No. 4.—These Cuticle Scissors are needle-pointed, hand-forged and ground by French Cutlers.

- No. 5.—Bent Nail Scissors (3½ inches long).—50 cents per pair; \$4.50 per dozen. Postage per dozen pairs, 10 cents.

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- No. 6.—Cuticle Knife (with blade 1½ inch long).—35 cents per knife; \$3.00 per dozen. Postage per dozen, 10 cents.

No. 6.—The handle of this Cuticle Knife is of white bone, and the connection is made with the handle by aluminum solder under a brass ferrule.

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See, Bessie, this is the way mother does.

You insert the tube and give one good blow and away she goes. And do you know, I have never had bad breath or a touch of headache since using it. Now just let me try it on you and I am sure it will help that cold in the head and fix up that red nose.

Is the breath foul?
Is the voice husky?
Do you ache all over?
Is the nose stopped up?
Do you snore at night?
Does your nose discharge?
Does the nose bleed easily?

Is there tickling in the throat?
Is the nose sore and tender?
Do you sneeze a great deal?
Is this worse towards night?
Does the nose itch and burn?
Is there pain in the back of the head?
Is there pain across the eyes?

Is there pain in the back of the eyes?
Is your sense of smell leaving?
Is there a dropping in the throat?
Is the throat dry in the mornings?
Are you losing your sense of taste?
Do you sleep with the mouth open?
Does the nose stop up at night?

IF SO, IT IS SURE AND CERTAIN INDICATION OF CATARRH.

DR. CHASE'S CATARRH CURE.

Gives instant relief—in less than a minute after the first application the air passages are freed and the breathing becomes natural and easy—the most acute attacks of cold in the head are cured in a few hours—cures incipient catarrh in a few days—and will permanently cure most chronic cases in from one to three months—it allays pains—counteracts all foulness of the breath—heals the ulcers—and in an incredibly short while absorbs and dries up all discharge. It contains no injurious ingredients, such as cocaine, the use of which, like morphine, in many cases has been the means of contracting the dreaded narcotic habit. Beware of catarrh cures containing such ingredients. Dr. Chase's Catarrh Cure is sure, pure, harmless and easily applied. Dr. Chase's Improved Inhaler accompanies every box free of charge. Follow directions closely. Here are a few from a thousand or more testimonials who have been helped and cured.

A BAD CASE, BUT A PERMANENT CURE.

For years I suffered from that dread disease—catarrh—I spent a small fortune in medicines without receiving any relief—I had the disease in a very bad form, and nothing seemed to reach the seat of the trouble until I procured and used Chase's Catarrh Cure. I got almost instant relief, and I declare that, though I can hardly credit it myself, I have been permanently cured, and gladly give my testimony to the merits of this great cure.

Charlottetown, P. E. I.

ARTHUR P. THORNE.

CHRONIC CATARRH FOR 15 YEARS.

I had been a sufferer from catarrh for fifteen years—it became chronic. I have spent a lot of money and tried many doctors. I also treated with a catarrh specialist in London—in fact, had tried most everything I saw advertised without getting any benefit. I was directed by the advertisements and testimonials I read to try Dr. Chase's Catarrh Cure. I used three boxes and a complete cure was effected. I heartily recommend it to all sufferers from catarrh.

JAMES SPENCE.

Cladhan, Ont.

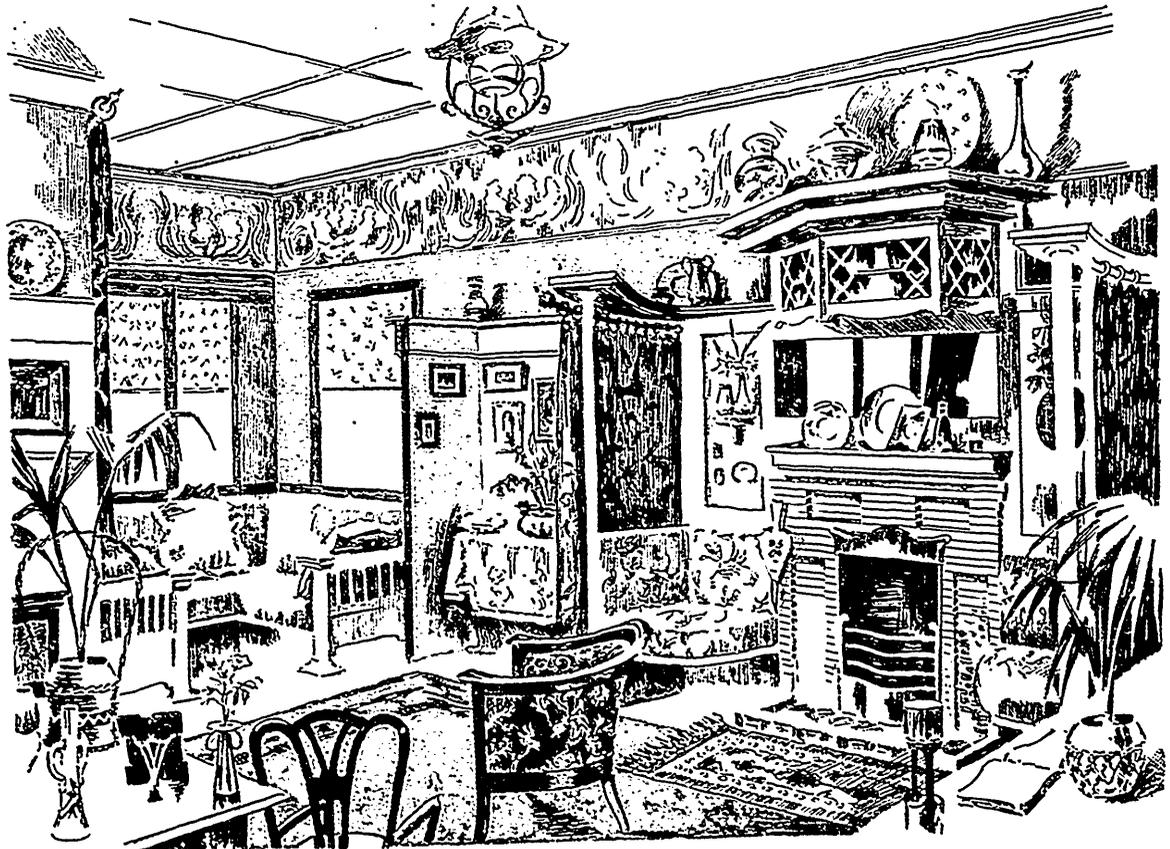
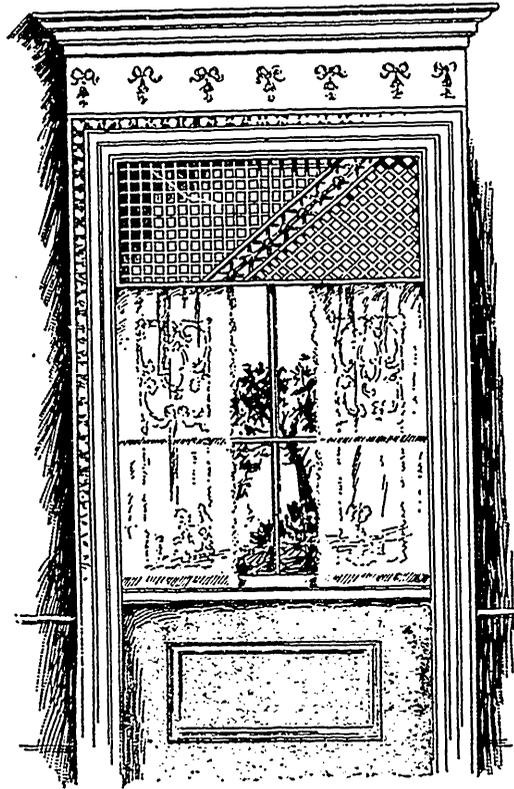
DR. CHASE'S CATARRH CURE WITH BLOWER FREE—AT ALL DRUGGISTS, 25 CENTS.

House Furnishing and Decoration.

The mistress of the suburban home may safely indulge her fancy in its decoration, rather than follow the conventions observed in the average city dwelling. The roominess of the out-of-town house renders possible a greater freedom of furnishing than is possible in the limited space of the city apartment. Where the architect has not provided an alcove, the carpenter may employ his skill with fittings to produce the effect of one. Such additions best suit large, square rooms.

In the smaller picture is illustrated a window with a deep lattice grille and sash curtains hung from a brass rod fastened just below the grill. The curtains may be of point d'esprit, Irish point or tambour lace, tambour muslin, dotted Swiss or Liberty or China silk. They fall to the bottom of the sash.

In the larger illustration are given suggestions for the appointing of a sitting-room, fittings being employed in the construction of the various cosy corners which assist in producing an attractive, home-like effect. The walls are hung with plain sage-green paper, the frieze showing gold and a paler green. A bordered rug of dark-green velvet filling is spread on the center of the polished oak floor and a small Oriental rug lies before the hearth. The fire-place is simple, being set about with white glazed tiles. The mantel, like the rest of the wood-work, is enamelled in white and supports a variety of bric-a-brac. It has a mirror and a shelf at the top, a latticed cupboard being set below the shelf. At each side is built a triangular seat, upholstered in light-green wool tapestry figured with dark-green flowers. Partial seclusion is obtained by portieres of dark-green figured velours hung from swinging poles. On the walls within these several retreats are pictures and brackets for vases, etc. In one of them is placed a table with a growing plant. Under the windows is built a window seat upholstered in pale-green velours, cushions adding to the comfort and cosiness of the settle. A polished mahogany table holding various fancy articles, and one or two chairs, complete the furnishing. The ceiling is panelled and from its center swings a handsome lamp.



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OUR supremacy in this line is acknowledged. We are progressing. Our styles are all the latest. We are always inventing and improving.

Our Natural Wavy Head Coverings are as natural as life.

Wigs and Half-Wigs in great variety; can be dressed high or low, to cover grey or thin hair.

Ladies' Parting, wavy and straight.

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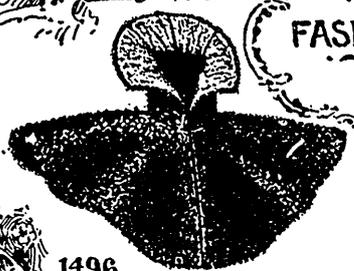
Confirmed Invalid.

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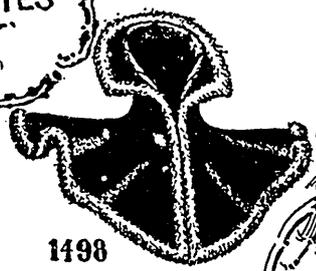
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FASHIONABLE COLLARETTES AND MUFFS

(For Descriptions see Pages 603 and 604.)



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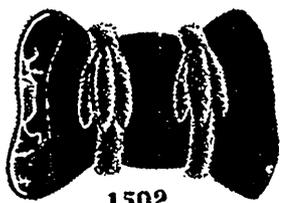
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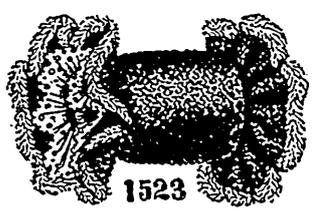
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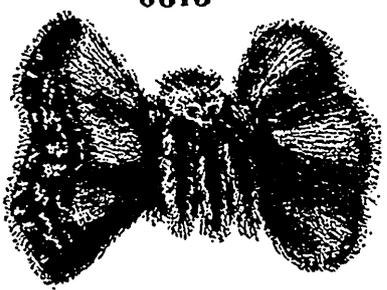
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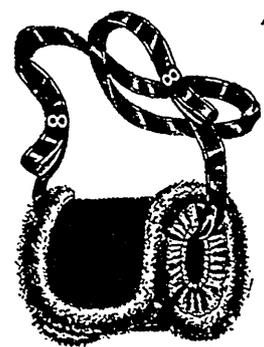
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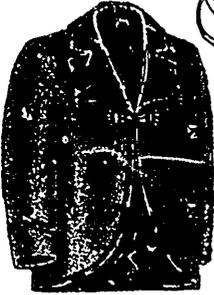
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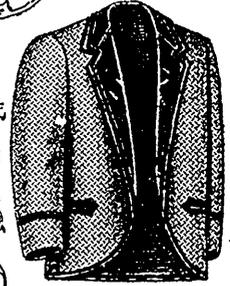
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MEN'S AND BOYS' DRESSING-GOWNS AND JACKETS

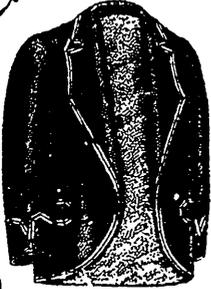
(For Descriptions see Pages
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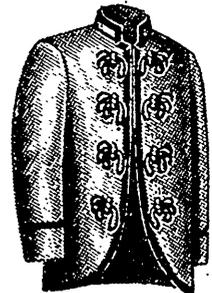
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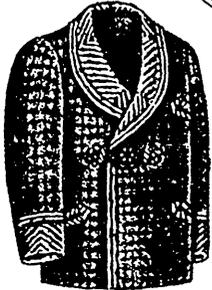
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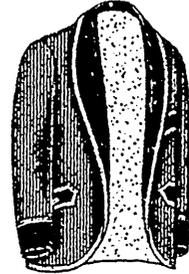
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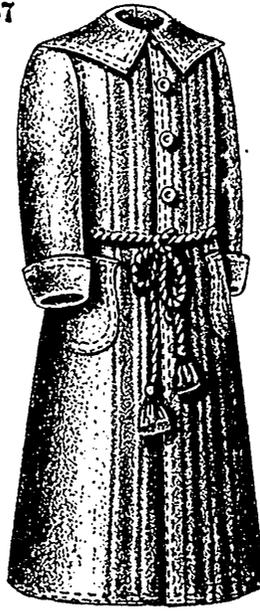
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747

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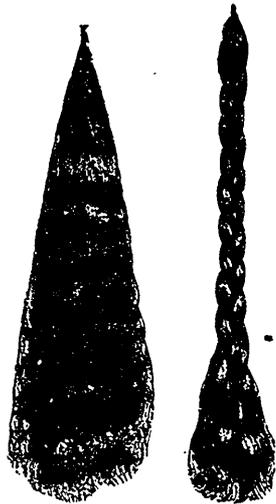
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The PATENTOR

VOL. L.

December, 1897.

No. 6.

PRINTED AND PUBLISHED IN TORONTO.

ILLUSTRATION AND DESCRIPTION OF A HANDSOME WAIST FOR EVENING WEAR.

FIGURE No. 210 B.—

This illustrates a Ladies' waist. The pattern, which is No. 9484 and costs 1s. or 25 cents, is in ten sizes for ladies from thirty to forty-two inches, bust measure, and is represented in four views on page 655.

This delightful evening waist is known as the *Señorita* waist. It is here pictured made of beaded white chiffon and lace net over green silk, with green sash ribbon for the novel sleeves, which are trimmed with head gimp and arranged to stand out in three large loops. The ribbon about the bottom of the waist matches the sleeves. The fronts close at the center and are drawn by several tuck-shirrings at the top to form a ruche, the resulting fulness pouching softly. Under-arm gores give a smooth effect at the sides; and the back, which is smooth at the top, has shirred fulness at the bottom. Bretelles following the low neck at the back and over the shoulders are in sections that flare in points upon the sleeves and at the center of the back; they end at the shirrings in the front. A fancy jaquette that



is here omitted is a most attractive accessory of the waist; it opens widely at the front, where it is deepened to the waist-line and at the back and sides is coquettishly short and of fanciful lower outline.

Those on the lookout for novelty will find it associated with faultless style in this mode. The sleeves, bretelles and shirred fronts combine to give the waist a distinctive air peculiarly gratifying. Silk of all weaves is appropriate to the mode and the full fronts will be most effective when of plain or fancy chiffon, *mousseline de soie* or spangled net. The sleeves have a rich effect in sash ribbon harmonizing with the material; in color they may match or contrast, pale-violet being associated with shell-pink or Nile-green. Iridescent bands, lace insertion, pearl or silk passementerie and lace edging may provide the trimming and if the jaquette is used it may be of brocade when the remainder of the waist is of plain material, or may be of the waist material covered with net embroidered with iridescent beads.

FIGURE No. 210 B.—This illustrates LADIES' EVENING WAIST.—The pattern is No. 9484, price 1s. or 25 cents.—(For Description see this Page.)

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DESCRIPTION OF FIGURES SHOWN ON COLORED PLATES 57, 58 AND 59.

FIGURES D81 AND D82.—PROMENADE TOILETTES.

FIGURE D81.—This illustrates a Ladies' two-piece costume. The pattern, which is No. 9509 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen again on page 637.

The costume is here pictured made of broadcloth trimmed with chinchilla bands and fur heads and tails; it is one of the smart two-piece costumes popular for calling, promenading, theatre and general wear. The jacket is close-fitting, the adjustment being made by single bust darts, side-back and under-arm gores, and a center seam that ends at the top of coat-laps. It is to be worn over waists or vests or with a chamouis vest and a chemisette, as preferred. The closing is made with a fly below small lapels that form wide notches with the ends of the rolling coat-collar. The jacket has small two-seam sleeves box-plaited at the top and is of fashionable depth.

The skirt comprises seven gores and is made with the fashionable fan back.

The finer qualities of broadcloth have a velvety softness and the gloss of satin and are admirable for dressy promenade toilettes. Other suitable and stylish materials are the heather mixtures, shown in beautiful subdued colorings, serge and the new apeskin.

Handsome plumes trim the large felt hat.

FIGURE D82.—This consists of a Ladies' Russian blouse-coat and skirt. The coat pattern, which is No. 9516 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 again on page 649. The skirt pattern, which is No. 9334 and costs 1s. 3d. or 30 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

The Russian blouse coat or jacket is preeminently the dressy top-garment of the year. It is here pictured made of velvet and associated with a modish skirt of satin. The skirt is trimmed at the foot with a ruffle of the velvet and the jacket is made very elaborate by a handsome silk cord *fourragère* and a novel arrangement of braid. The jacket is fashionably known as the Peterhof blouse. It is smooth at the top, but has just sufficient fullness at the bottom to pouch all round over the belt. The closing is made at the left side in Russian style. The circular plenum is laid in an underfolded box-plait at the back and its ends are gracefully rounded at the lower corners. The high flaring collar is in the style called the Lafayette collar, and the sleeves are box-plaited at the top.

The handsome five-gored skirt is distinguished by narrow side-gores and a fan back.

Rich waists can be worn without danger of crushing under these coats, which are handsome in appearance whether worn with a skirt that matches or contrasts.

The chenille braid hat is adorned with wings and a graceful *pouf* of velvet.

FIGURES D83 AND D84.—EVENING TOILETTES.

FIGURE D83.—This illustrates a Ladies' costume. The pattern, which is No. 9527 and costs 1s. 8d. or 40 cents, is in ten sizes for ladies from thirty to forty-two inches, bust measure, and is differently depicted on page 632.

The beauty of this evening toilette is well displayed in the present combination of silk and chiffon. The waist is closed at the back, and the full, bias front, so gracefully draped in soft cross folds, is in two parts which are sewed together at the left side in a line suggesting a Russian closing. Double frill caps fall over the puff sleeves and at the left side the upper frill cap is extended to the bottom of the waist along the joining of the fronts. Two jabots of chiffon starting at the end of this frill flare toward the foot of the handsome seven-gored skirt, and between the jabots the skirt is covered with an elaborate embroidery of beads and jewels to produce the effect of a panel.

The new styles in evening toilettes are of especial interest just now when the ball season is opening and novel features in full dress are looked for.

FIGURE D84.—This consists of a Ladies' waist and skirt.

The waist pattern, which is No. 9484 and costs 1s. or 25 cents, is in ten sizes for ladies from thirty to forty-two inches, bust measure, and may be seen again on page 655. 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.

A refined elegance distinguishes this evening toilette of taffeta royale and velvet, with rich Renaissance lace overlaying the velvet revers and jaquette. Ruchings of the silk and bunches of flowers give an ornamental touch to both the waist and skirt. The waist is fashionably known as the Señorita waist and is closed at the center of the front. The jaquette is a remarkably stylish adjunct and quite fanciful in shape, and between its front edges the pouch front is exceedingly effective. The front is shirred in ruche effect at the neck and a smooth velvet belt is a decorative finish for the bottom of the waist. The large revers flare on the shoulders and at the center of the back and stand out stylishly on the novel sleeves, which form three handsome loop puffs.

The new circular skirt falls gracefully over a seven-gored foundation-skirt.

The varied designs, the long list of colors and the artistic materials for evening and full-dress occasions make it possible to develop a toilette of rare loveliness and grace at reasonable cost.

FIGURES D85 AND D86.—LADIES' TOILETTES.

FIGURE D85.—OUTDOOR TOILETTE FOR MATRON.—This consists of a Ladies' wrap and skirt. The wrap pattern, which is No. 9523 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from thirty to forty-eight inches, bust measure, and is shown in two views on page 645. The skirt pattern, which is No. 9426 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

The wrap is here pictured made of seal-plush and trimmed with fur bands and fur tails. It has circular cape-sides, a close-fitting back and narrow fronts; and the back and front are extended to form the front and back of the collar, which is completed by a gore at each side. The collar rises in Medici style about the neck and falls in collarette effect on the shoulders.

Cloth is pictured in the skirt and braid in two widths arranged in Vandykes is a very effective decoration. Seven gores are comprised in the skirt, which is shown as the plain flare-skirt, its front-gore and side-gores being slightly sprung at the lower part of the seams.

The wrap is remarkable for new, original and attractive ideas and will be made up in cloth, velvet, silk or plush, while silk, serge or cloth will be used for the skirt.

The bonnet is adorned with jet, ribbon and an aigrette.

FIGURE D86.—AN AFTERNOON TOILETTE.—This consists of a Ladies' shirt-waist and skirt. 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, and is shown again on page 655. The skirt pattern, which is No. 9505 and costs 1s. 3d. or 30 cents, is in seven sizes for ladies from twenty to thirty-two inches, waist measure, and is differently depicted on page 662.

Fancy striped silk is here pictured in the shirt-waist and is combined with plain silk in the skirt. The shirt-waist has a bias back-yoke that extends over the shoulders to form a short yoke for each side of the graceful bias front, which is gathered at the neck and shoulder edges and arranged to pouch over the belt in the popular way. The closing is made through a box-plait at the center of the front, and a white linen standing collar, a smooth stock closed at the back and a string tie are stylish accessories. The shirt sleeves are completed with link cuffs. If preferred, the front may be straight.

A decidedly new effect is presented in the five-gored skirt, which has panel side-draperies falling free from the belt almost to the bottom of the skirt.

The many variations of the shirt-waist make it possible for all figures to possess a becoming and original style and the new ideas in skirts are equally novel and attractive. Silk, novelty goods and the standard weaves of cashmere, serge and camel's-hair are commended for this mode and a combination is suggested for a really dressy effect.

Fashions of To-Day.

THE Medici collar, or one of similar aspect, invariably appears on top garments.

Some coats extend almost to the knees, while others, notably those of the blouse type, end a little below the waist-line.

Both single and double breasted fronts are admired in long coats, and the backs have as many shaping seams as a close-fitting basque.

In the skirt of one of the new three-quarter length coats laps and plaits are produced, while in another there is a suggestion of flutes.

The hood increases the fetching effect of a double-breasted golf coat. A peplum with a box-plait at back and a Lafayette collar are also of interest in a Russian style coat or jacket distinguished by Peterhof.

A new double-breasted blouse-effect shows the much-admired yard slope of the garment.

Columns designed to lengthen the front are perceptibly longer in front than at the back. The sleeves of coats and severely fitted waists have reassumed coat-sleeve proportions and for the most part box-plaited at the arms' eyes.

One of the Winter styles in shirt-waists has a double-pointed yoke at the front and a triple-pointed yoke at the back.

The fulness in the fronts of the waists starts from the yokes, and is extended over the shoulders.

The sleeves are the regulation length for shirt-waists.

In all bodices that bag in front the effect is sought.

A Spanish suggestion is offered in the Eulalia bodice by boleros, which separate in front and back at the blouse.

A pointed yoke is simulated by longitudinal tucks laid in the front of a pouch waist.

Boysenian sleeves with caps and pointed wrists are added to the bodices.

For those who find the general fulness of the all-round blouse front unbecoming, there are waists with the back drawn down into plaits.

A unique jaquette with deeply pointed fronts and a short notched collar combines with pointed breasts to render a low-necked evening bodice a captivating

skirt is close-fitting over the hips. The snug effect at

the top of a seven-gored skirt contrasts with the flare produced below the knees.

Some skirts are fan-plaited and others box-plaited at the back.

A new trained skirt for ceremonious wear embodies nine gores.

The draped skirt is again a claimant for favor.

The Marguerite drapery of mediæval times is recalled in a draped skirt that is supported by a seven-gored slip.

The front appears smooth and the back spreads in a fan between the panel-side-draperies of another draped skirt.

A step beyond the draped skirt is the over-skirt.

The revived tablier over-skirt has a round apron-like front and back; the back hangs in flutes.

Two-piece costumes include seven-gored skirts and either double or single breasted coats of moderate length.

The low-necked bodice of an evening gown is varied by wrinkles across the front above the waist-line and again at the back just below the neck.

Short puff sleeves are the rule in evening bodices. Sometimes caps are added.

A tucked leg-o'-mutton with pointed wrist is a novelty in sleeves.

The fronts of a new tea-gown lap in suggestion of the Japanese kimono, the Watteau back affording a novel contrast with the fronts.

A deep tab collar with revers-like ends and sleeves with fancifully designed wrists are details of the same graceful gown.

In another Watteau tea-gown the fronts flow from a square yoke.

A third type of negligé gown has a yoke back and front with full portions below.

A triple-pointed sailor-collar with stole ends is an admirable feature of a tea-jacket.

The front-yoke in a dressing-sack is shaped in three points the effect of which is rather novel.

Jacket portions are suggested by the side fronts and backs which are the novelty of a hussar blouse.

The Siberian coat is a belted three-quarter length garment embodying the inevitable pouch front.

A Russian tunic acquires a decorative effect from a deep pointed collar extended in revers. A storm collar and belt are also included in the design.

Peplums for lengthening blouses and like garments are variously modelled, some being cut in square or oval tabs and others in circular style with or without plaits at the back.



FIGURE NO. 211 B.—This illustrates LADIES' COAT AND MUFF.—The patterns are Ladies' Double-Breasted Coat No. 9485, price 1s. 3d. or 30 cents; and Muff No. 1502, price 5d. or 10 cents. (For Description see Page 682.)

FIGURE NO. 211 B.—LADIES' COAT AND MUFF.

(For Illustration see Page 631.)

FIGURE NO. 211 B.—This illustrates a Ladies' coat and muff. The coat pattern, which is No. 9485 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from thirty to forty-six inches bust measure, and is shown in three views on page 644. The muff pattern, which is No. 1502 and costs 5d. or 10 cents, is in one size only.

A most stylish double-breasted coat of Persian lamb and ermine with muff to match is here illustrated. The coat is in three-quarter length and follows the lines of the figure closely at the back and sides, where it shows very slight ripples in the skirt. The fronts are turned back in large lapels along which they are closed to the throat with hooks and loops, and fancy cord frogs make the fastening below. The Medici collar rolls becomingly and the sleeves are completed with roll-up cuffs.

The muff is round and is made fanciful by circular frills at the ends.

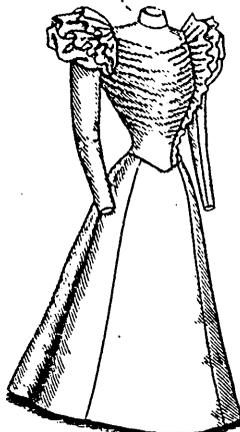
Fashionable furs this year are mink, seal, Persian lamb and caracule or baby lamb, ermine and sable. Coats of cloth are trimmed with bindings or flat bands of fur of any admired variety or are made decorative by fancy arrangements of braid.

Ribbon and a profusion of plumes trim the hat, which is of velvet, with jet beading at the edge.

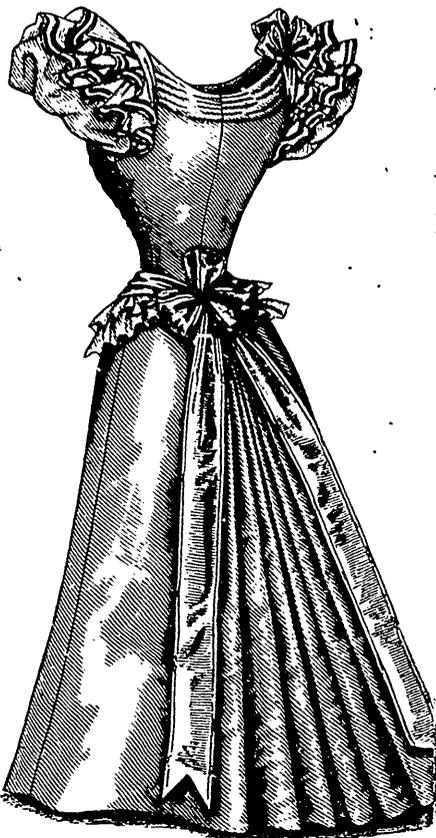
or in full length. The waist is pointed at the center of front and back and the edge is followed by a wrinkled rib that is tied in a bow with long ends at the center of the bust.

Seven gores are comprised in the skirt; the front-gore, side-gores are smooth at the top and the back-gores are laid three overlapping, backward-turning plaits at each side of the waist, spreading gradually in broad fan of toward the lower edge, where the skirt measures about four yards round in the medium sizes. The arrangement of the ruffles trimming the skirt is novel and exceedingly pretty. A small bustle or any stylish skirt extender may be worn.

The fancy for taffeta silk and for the various new silks, which may be in moiré



9527



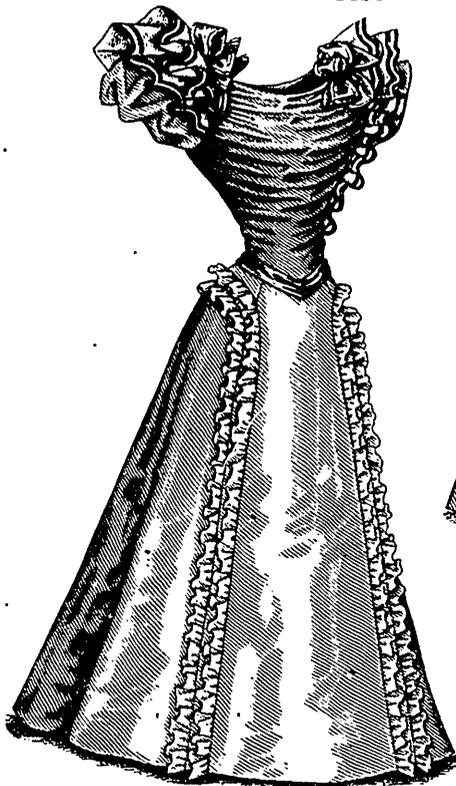
9527

Side-Back View.

LADIES' COSTUME, CONSISTING OF A BASQUE-WAIST CLOSED AT THE BACK AND A SEVEN-GORED SKIRT WITH FAN BACK. (TO BE MADE WITH A ROUND OR HIGH NECK AND WITH SHORT OR FULL-LENGTH SLEEVES.)

(For Illustrations see this Page.)

No. 9527.—Some of the newest and prettiest features of the season are embodied in this costume, which is pictured made of taffeta silk and *mousseline de soie*, and trimmed with wide and narrow ribbon and ruffles of the silk. The waist is provided with a lining fitted by double bust darts and the usual seams and is closed invisibly at the back. The graceful bias full front is in two parts which are sewed together at the left side in the line followed in Russian closings, and is beautifully cross-wrinkled by gathers in the front and arm's-eye edges and for a short distance along the left under-arm edge. Double frill caps fall over the puffs at the top of the



9527

Front View.

LADIES' COSTUME, CONSISTING OF A BASQUE-WAIST CLOSED AT THE BACK AND A SEVEN-GORED SKIRT WITH FAN BACK. (TO BE MADE WITH A ROUND OR HIGH NECK AND WITH SHORT OR FULL-LENGTH SLEEVES.)

(For Description see this Page.)

close-fitting sleeves and the upper cap on the left side is extended to the bottom of the waist along the joining of the fronts, tapering gradually and giving the effect of a Russian closing. The wide bias backs are prettily wrinkled across the shoulders by gathers at the arm's-eye and the closing edges, but are perfectly smooth-fitting below. The neck may be high or round, as preferred, the high neck being finished with a standing collar; and the sleeves may be in short puffs

plain effects, has not diminished, and it is an easy matter to select among the numerous patterns one that will be highly satisfactory in this mode. Gauzy fabrics may be used over silk and any trimming in harmony with the material will increase the beauty of the whole.

We have pattern No. 9527 in ten sizes for ladies from thirty to forty-two inches, bust measure. To make the costume for a lady of medium size, needs eleven yards and eighths of silk twenty inches wide, with seven-eighths yard of *mousseline de soie* forty-five inches wide. Price, pattern, 1s. 8d. or 40 cents.

(Descriptions Continued on Page 635.)



D 85.

D 86.



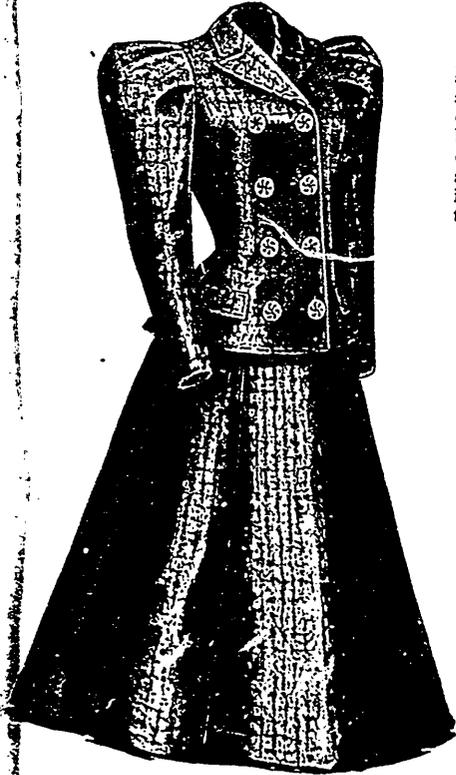
(Descriptions Continued from Page 632.)

LADIES' TWO-PIECE COSTUME, CONSISTING OF A DOUBLE-BREADED JACKET (TO BE WORN OVER WAISTS, ETC.) AND A SEVEN-GORED SKIRT BOX-PLAITED AT THE BACK.

(For Illustrations see this Page.)

No. 9515.—By referring to figure No. 216 B in this number of *THE DELINEATOR*, this costume may be again seen.

This is a fetching costume for promenading, shopping, travelling and general outdoor wear. In the present instance it is shown made of brown broken-check cloth and the finish is in strict tailor style.



9515
Front View.

LADIES' TWO-PIECE COSTUME, CONSISTING OF A DOUBLE-BREADED JACKET (TO BE WORN OVER WAISTS, ETC.) AND A SEVEN-GORED SKIRT BOX-PLAITED AT THE BACK.

(For Description see this Page.)

The jacket, which is to be worn over a blouse, shirt-waist or basque, has loose double-breasted fronts, but is closely adjusted at the sides and back by a center seam and side-back and under-arm gores, and coat-laps and coat-plaits are arranged in regular coat style. The fronts are closed in double-breasted style with button-holes and fancy buttons below pointed lapels that extend slightly beyond the ends of the rolling coat collar. Square-cornered pocket-laps cover openings to inserted side-pockets. The two-seam sleeves are arranged in three box-plaits at the top and are correct in size and effect.

The seven-gored skirt is smooth-fitting at the top across the front and sides, and the front and side gores are quite narrow. The back-gores are laid in two rolling box-plaits that widen toward the lower edge, where the skirt measures nearly three yards and five-eighths round in the medium sizes. A small bustle or any skirt extender may be worn.

Serge will be a satisfactory material in which to develop the costume and so will broadcloth, chevrot, whipcord, etc.

We have pattern No. 9515 in nine sizes for ladies from

thirty to forty-six inches, bust measure. For a lady of medium size, the costume requires five yards of material fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

FIGURE No. 212 B.—LADIES' WINTER PROMENADE TOILETTE.

(For Illustration see Page 636.)

FIGURE No. 212 B.—This represents a Ladies' coat, skirt and muff. The coat pattern, which is No. 9493 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from thirty to forty-eight inches, bust measure, and is shown again on page 645. The skirt pattern, which is No. 9426 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure. The muff pattern, which is No. 6613 and costs 5d. or 10 cents, is in four sizes for children, girls, misses and ladies.

A coat of black rough diagonal and sable fur and a braided-trimmed skirt of green zibeline compose this elegant promenade toilette in the present instance. The protective coat is in three-quarter length and fits snugly at the back and sides, and coat laps and plaits are arranged in regular coat style. Single bust darts extending to the bottom of the coat give the

fronts a half-close adjustment that is very becoming, and a deep rolling collar reverses the fronts in large lapels. Fur roll-up cuffs on the two-seam sleeves, which are box-plaited at the top, and large fur pocket-laps covering openings to inserted pockets are smart accessories.

The skirt is a new shape known as the plain flare-skirt; the front and side gores are sprung at the bottom to flare out and the back may be plaited or gathered.

The muff is in plain round style and is lined with satin.

The skirt is suited to all wool materials and the coat to both smooth and rough coatings.

The velvet hat is banded with fur and becoming height is given by a coq feather ornament.



9515
Side-Back View.

LADIES' TWO-PIECE COSTUME, CONSISTING OF A CLOSE-FITTING SINGLE-BREADED JACKET (TO BE WORN OVER WAISTS OR VESTS OR WITH A CHAMOIS VEST AND CHEMISETTE, ETC.) AND A SEVEN-GORED SKIRT WITH FAN BACK.

(For Illustrations see Page 637.)

No. 9509.—At figure

D81 in this magazine this costume is again shown.

This is an exceptionally handsome two-piece costume and is usually tailor made. A stylish all-wool novelty suiting was here used for it and stitching gives the finish. The jacket is close-fitting and is to be worn over vests of silk, velvet or fancy vesting or over any style of waist or with a chemisette and a chamois vest. The adjustment is made by single bust darts extending to the lower edge, under-arm and side-back gores and a center seam that ends at the top of coat-laps. The fronts are fashioned to close with a fly below small lapels that form wide notches with a rolling collar. Square-cornered laps conceal openings to inserted side-pockets. The two-seam sleeves are laid in five box-plaits at the top.

Seven gores are comprised in the skirt, which is formed in two backward-turning plaits at each side of the back, the plaits spreading in fan style toward the foot, where the skirt is four yards round in the medium sizes. A bustle or any style of skirt extender may be worn.

Two-piece costumes are favored for general wear at all seasons. Woolens of all firm weaves and in gray, brown, tan or blue street shades are chosen for them and either stitching or strappings may give the finish.

We have pattern No. 9509 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the costume requires six yards of material forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

FIGURE No. 213 B.—LADIES' VISITING TOILETTE.

(For illustration see Page 633.)

FIGURE No. 213 B.—This consists of a Ladies' blouse-waist, skirt and muff. The blouse-waist pattern, which is No. 9519 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 653. The skirt pattern, which is No. 9505 and costs 1s. 3d. or 30 cents, is in seven sizes from twenty to thirty-two inches, waist measure, and may be seen again on page 662. The muff pattern, which is No. 1523 and costs 5d. or 10 cents, is in two sizes for ladies and misses and is also shown on page 662.

A smart toilette is here shown developed in green satin cloth, green plaid wool goods and black Astrakhan, with a



FIGURE No. 212 B.—This illustrates LADIES' WINTER PROMENADE TOILETTE.—The patterns are Ladies' Coat No. 9493, price 1s. 3d. or 30 cents; Skirt No. 9426, price 1s. 3d. or 30 cents; and Muff No. 6613, price 5d. or 10 cents.

(For Description see Page 635.)

novel decorative of braid. The blouse-waist, known as the Hugosar blouse, has front and back arched in sections that are joined under plain gath extending to the shoulders and thence closing is made a large the center of the blouse front. The blouse has over a smooth bodice to which is joined a peplum that is laid in side plaits at the back. The graceful one-sleeved sleeves are snug to and the collar has a turn-down section.

The five-gorists, skirt displays a novel feature in a odd panel side-draping, which are attractively curved at the lower edge and fitted smoothly over the hips with darts. The smoothing front-gore and five back appear with particularly good effect between the side-draperies.

The muff is slightly full at the ends and has covered circular frills that are silk-lined and fall over lace frills. The lining is partially arranged over the ends.

The tendency toward drapery in skirts is stressed although the drape is as yet not very elaborate. Woolens and woollens are appropriate for this season and the blouse may be associated with either. The cashmere front and back are in contrast.

The hat is trimmed with jet, pearls, quills and aigrette.

We have a lady's WATTEAU TRAIN OR WRAPPER. GOWN, ROBE OR WRAPPER. BE MADE WITH OR WITHOUT A TUBED BODY-LINE AND IN A SHORT TRAIN OR IN ROBE LENGTH.)

(For illustrations see Page 639.)

No. 9495.—This figure No. 215 B in this magazine this gown is again illustrated. The robe is here pictured made of white cashmere and

figure No. 215 B in this magazine this gown is again illustrated. The robe is here pictured made of white cashmere and

of moiré silk. The lining, the use of which is optional, extends to basque depth and is closely fitted by single bust and side-back gores and a center seam and a plait at the center of the front. The back of the robe is regular in its shaping, which causes it to fall in unusually graceful folds in the skirt portion; it has a center seam and is smooth at the sides and the fulness at the center is drawn out in plain gathers at the neck to form a graceful Watteau. The robe may terminate in a short train or in round length, as preferred. The loose fronts are folded back to below the waist and large pointed revers and are lapped widely in surplice style above the bust. The blouses are faced with tulle and form long bodices with the ends joined to the deep fancy collar which is shaped in pointed tabs. The two-throat sleeves, which are gathered at the wrist to stand out in a half effect, are novel and pretty at the wrists, where they are always side and reversed in a novel way, the seams draping terminated at the wrist and the recurved part faced with moiré silk and outlined with swan's-down; the cuffs of lace edging are moulded over the hand and give a dressy touch. The ribbon stock surrounds the standing collar and is bowed slightly at one side, and the exposed portion of the lining is covered with a double border of lace edging, swan's-down borders on the collar and revers and the front edge of the overlapping front is carried around the lower edge of the bodice. A cordelière is crossed through openings at each side of the Watteau just at the waist and tied closely in front, drawing the garment in comfortably to the figure.

Blender-down flannel, cashmere, Henrietta head, French flannel will be chosen for a robe of this kind and special uses for which the gown is intended will determine the selection of decoration.

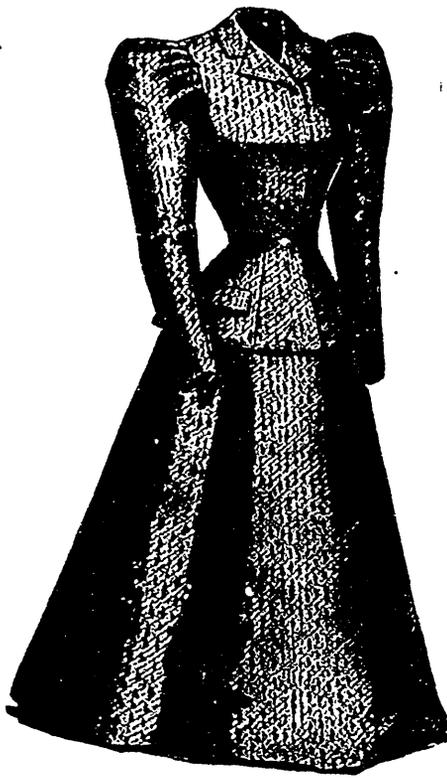
We have pattern No. 9495 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the wrapper of a lady of medium size, requires nine yards and five-eighths of cashmere thirty-six inches wide, with four yards and a quarter of moiré silk twenty inches wide. Price of pattern, \$1.50, 6d. or 35 cents.

is of reversible cloth, rough on one side and plaided on the other, and is finished with bone buttons and plaid fringe. The back has a center seam that ends at the top of an underfolded box-plait, and at each side of the seam is laid a backward-turning plait that flares toward the shoulder blades, giving a loose effect that is *chic*. Belt sections cross the back and are fastened together with buttons and button-holes. The fronts are lapped and closed in double-breasted style to the throat and the ends of a long pointed hood meet at the center of the front. The deep gored collar flares from the top of a close-fitting standing collar; it may be turned down, if desired.

Pointed laps are arranged on the patch pockets and the sleeves are box-plaited at the top and have flat cuffs with pointed lapped ends.

The skirt is an excellent mode for all athletic wear, including cycling, skating, etc; it is in circular shape plaited at the back and pockets are made at each side of the front.

Golf coats made of reversible cloth like that here pictured are very effective, and those of plaid coating are also appropriate. The skirt here used is an excellent mode for plaid goods, but plain cheviot, tweed or some other durable material is quite as often chosen for golf skirts. A plain finish is preferable for a suit of this description.



9509

Front View.

LADIES' TWO-PIECE COSTUME, CONSISTING OF A CLOSE-FITTING SINGLE-BREASTED JACKET (TO BE WORN OVER WAISTS OR VESTS, OR WITH A CHAMOIS VEST AND CHEMISSETTE, ETC.), AND A SEVEN-GORED SKIRT WITH FAN BACK.

(For Description see Page 625.)



9509

Side-Back View.

The plaid Tam O'Shanter cap is ornamented on top with a pompon.

FIGURE No. 214 B.—LADIES' GOLFING SUIT.

(For Illustration see Page 640.)

FIGURE No. 214 B.—This consists of a Ladies' golf coat and skirt. The coat pattern, which is No. 9503 and costs 1s. 3d. or 15 cents, is in six sizes for ladies from thirty to forty inches, bust measure, and is shown again on page 650. The skirt pattern, which is No. 1287 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

This effective golfing suit consists of a double-breasted golf coat and a circular skirt reaching to the shoe-tops. The coat

LADIES' HOUSE-GOWN OR WRAPPER, WITH FITTED BODY-LINING. (TO BE MADE IN A SLIGHT TRAIN OR IN ROUND LENGTH.)

(For Illustrations see Page 641.)

No. 9499.—Simplicity and grace are characteristics of this house-gown or wrapper, which is pictured made of figured cashmere and velvet. The back and fronts of the gown are smooth

at the sides, but have gathered fulness at the center; they are shaped to accommodate a Pompadour yoke that is defined by a frill of lace. A well-fitted body-lining renders the wrapper quite trim and under-arm gores give a smooth effect at the sides. The fulness in the front falls in straight folds at each side of the closing, which is made invisibly at the center, and the fulness in the back forms a graceful Watteau and spreads in large flutes. The gown may be made in round length or in a slight train. The two-seam sleeves are wrinkled in mousquetaire style above the elbow and are smooth below; they are gathered at the top and stand out in puff effect and are mounted on coat-shaped linings. Handsome caps that are gathered on the shoulders stand out in deep butterfly points on the sleeves and have rounding lower corners. The wrists may be plain or in points and trimmed with lace frills. A lace frill rises from the standing collar at the back and sides.

Elaborate house-gowns are made of crêpe de Chine, Czartiza crêpe or taffeta, with Chantilly lace points decorating the yoke and lace frills outlining the caps, yoke, etc. Inexpensive woollens are used for wrappers that are not required to be dressy, but will frequently be given a dainty touch by the addition of a trifling amount of lace edging, insertion, fancy braid, ribbon or gimp. A ribbon stock is also a pretty addition; it may be bowed either at the back or at the left side.

We have pattern No. 9499 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the wrapper for a lady of medium size will need eight yards and an eighth of dress goods forty inches wide, with a yard and an eighth of velvet twenty inches wide. Price of pattern, 1s. 3d. or 30 cents.



FIGURE No. 213B.—This illustrates LADIES' VISITING TOILETTE.—The patterns are Ladies' Blouse-Waist No. 9519, price 1s. or 25 cents; Skirt No. 9505, price 1s. 3d. or 30 cents; and Muff No. 1523, price 5d. or 10 cents.

(For Description see Page 636.)

Lace, velvet and satin ribbon will afford an ornamentation that need not be lavish to produce a pretty effect.

LADIES' WRAPPERS WITH WATTEAU BACK AND FITTED BODY-LINING. BE MADE WITH A STAYING OR TURN-DOWN COLLAR AND WITH A SLIGHT TRAIN OR ROUND LENGTH.

(For Illustrations see Page 632.)

No. 9499.—Another view of this wrapper is given at figure No. 219B in this magazine.

This graceful wrapper is made of figured flannel. It is made of a short body-lining that is fitted by double bust darts, under-arm and side-back gores, and a center seam of faced above the waist per fronts to have the effect of a square yoke. The wrapper fronts are turned under at the top and shirred to form a frill here, and the closing is made at the center of the entire length of the garment with button holes and buttons. Under-arm gores separate the fronts from the back, which is smooth at each side of a double box-pleat formed the center and falls in a Watteau from the neck. Ribbon strings tacked to the under-arm seams the waist-line are bowed prettily front hold the fulness becomingly to the ure. The two-seam sleeves are made of coat-shaped lining and are gathered at top; two encircling rows of ribbon end in clusters of loops the back decorate wrists. A row of large ribbon ornaments the top and bottom the high standing collar and ends in clustered loops at the back. A turn-down collar may finish the neck, if preferred, both styles being illustrated. The wrapper may be made in slight train or in round length.

Stylish wrappers may be made up in this mode in camel hair, cashmere, pashli, challis or soft woollen material.

RAPPI
TEA charming wrapper was made of *vioux rose* cashmere and
FIT lined with cream lace insertion. Two rows of insertion
NG. covered the yoke and the lower edge of the wrapper.
A have pattern No. 9490 in nine sizes for ladies from
S to forty-six inches, bust measure. To make the wrap-
-Down for a lady of medium size, will require five yards and
wha fourths of material forty-four inches wide.
or of pattern, 1s. 3d. or 30 cents.

LADIES' SINGLE-BREADED COAT, IN THREE-QUARTER
LENGTH. (DESIRABLE FOR FUR, PLUSH, VELVET AND
OTHER WINTRY FABRICS.)
(For Illustrations see Page 644.)

No. 9487.—This handsome three-quarter length coat is an
up-to-date mode for furs, plush, vel-
vet and other heavy Winter fabrics.
It is shown made of seal-skin. Un-
der-arm and side-back gores and a
center seam render the coat close-fit-
ting at the back and sides, the parts
being shaped to ripple in the skirt,
which is full enough to have a most
graceful effect over any style of skirt.
The fronts are loose and are closed
all the way at the center with hooks
and eyes and elastic or cord loops
over olive buttons. The neck is fin-
ished with a storm collar on the Me-
dicci order. The two-seam sleeves are
gathered at the top to puff out styl-
ishly and are completed with deep
roll-up cuffs having rounding upper
corners flaring at the back.

These coats are made of heavy coat-
ings and seal-plush, as well as fur.
We have pattern No. 9487 in ten

sizes for ladies
from thirty to for-
ty-eight inches,
bust measure. For
a lady of medium
size, the coat re-
quires two yards
and five-eighths of
material fifty-four
inches wide. Price
of pattern, 1s. 3d.
or 30 cents.

Figure No. 215 B.—LADIES' WATTEAU ROBE.

(For Illustration see Page 643.)

Figure No. 215 B.—This represents a Ladies' tea-

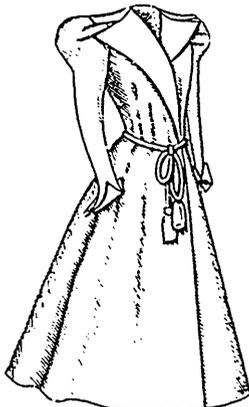
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DIES' WATTEAU TEA-GOWNS, ROBE OR WRAPPER. (TO BE MADE
am- WITH OR WITHOUT A FITTED BODY-LINING AND IN
ton. A SHORT TRAIN OR IN ROUND LENGTH.)
ng. (For Description see Page 626.)
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h violet brocaded silk and plain white silk, with a ribbon
els and a lavish trimming of Mechlin lace. The robe is
eedingly graceful, having a circular back that falls in a
teau from the neck, and loose fronts that are folded
in great revers to below the waist and widely lapped
in a style, a cordelière drawn through openings under
Watteau confining the fulness in a becoming way. A
ed body-lining renders the robe trim, and a lace jabot
ere it shows in the open neck of the wrapper and a
nding collar with a ribbon stock finish it stylishly. A
fancy tab-collar flares from the ends of the revers,
both the collar and revers stand out upon the two-
sleeves, which are reversed to form elaborate cuffs.
Cashmere, flannel and various pretty woollens will be used,
as well as silk, and swan's-down, rich or inexpensive laces,
iron platings, ribbon, fancy braid and fur form a list from
ich suitable trimmings may be selected.



9487



9495

Front View.



9485

Side-Back View.

LADIES' DOUBLE-
BREADED
COAT, IN THREE-
QUARTER
LENGTH. (DESIR-
ABLE FOR
FUR, PLUSH, VELVET
AND OTHER
WINTRY FABRICS.)
(For Illustrations see
Page 644.)

No. 9485.—An-
other view of this
coat may be ob-

tained by referring to figure No. 211 B in this publication.
This comfortable coat is here represented made of seal-skin,
for which, as well as for plush, velvet, etc., it is eminently
suitable. It is in three-quarter length and is closely fitted at the
sides and back by under-arm and side-back gores and a curv-

ing center seam. Below the waist the coat is wide enough to fall gracefully over any of the fashionable skirts. The loose fronts are lapped in double-breasted style and reversed at the top in large pointed lapels, and the closing is made invisibly to the throat. The storm collar is in Medici style with a center seam; when desired, it may be turned down, as shown in the small engraving. The two-seam sleeves are gathered at the top and roll-up flaring cuffs complete them stylishly.

Smooth and shaggy cloth, fancy coating and Astrakhan cloth are as suitable for coats of this style as fur, plush and velvet. Fur may be used as a decoration on all materials.

We have pattern No. 9485 in nine sizes for ladies from thirty to forty-six inches, bust measure. Of one material for a lady of medium size, the coat requires three yards and an eighth fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

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

(For Illustrations see Page 645.)

No. 9493. — At figure No. 212 B in this number of THE DELINEATOR this coat is shown differently developed.

This coat is in fashionable three-quarter length and is here pictured made of rough mixed coating and finished in tailor style with stitching. A close adjustment at the back and sides is effected by under-arm and side-back gores and a center seam and coat-laps and coat-plaits are arranged in regular coat style. The fronts are made half-close fitting by single bust darts



FIGURE No. 214 B.—This illustrates LADIES' GOLFING SUIT.—The patterns are Ladies' Double-Breasted Golf Coat No. 9503, price 1s. 3d. or 30 cents; and Circular Cycling Skirt No. 1287, price 1s. or 25 cents.

(For Description see Page 637.)

that extend to the lower edge, and are lapped quite fully and closed a fly below the curved lapels which they are reversed by a deep round collar. On the side of the coat are a left breast pocket and a right breast pocket with large square corners. The lapels are box-plaited at the top and finished with roll-up cuffs having flaring corners at the wrist.

The mode of serviceable materials as not, whipcord, agonal and cloth will be lected for it in on dressy finish be given by inlays on the lapels, and pocket-lapels.

We have pattern No. 9493 in sizes for from thirty to ty-eight bust measure. a lady of medium size, the coat requires three and seven-eighths of material four inches back, at Price of pattern 1s. 3d. or 30 cents.

LADIES' WRISTED DOUBLE-BREASTED COAT. (For Illustration see Page 645.)

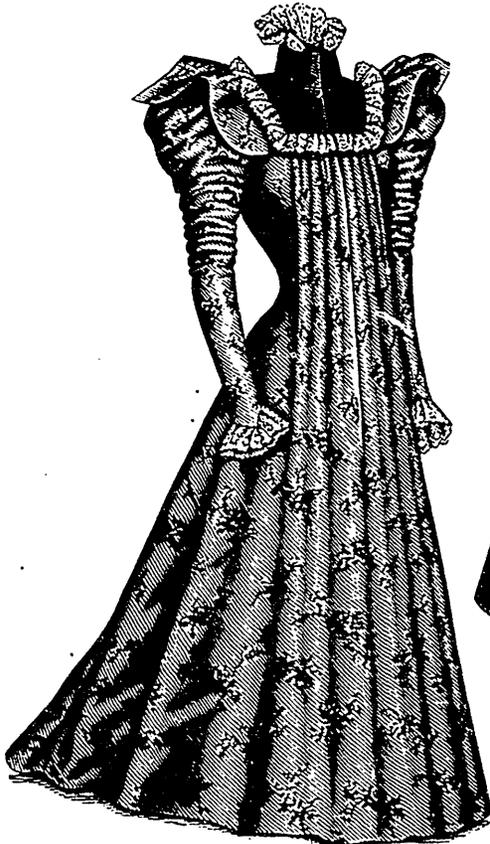
No. 9525. — The convenience of the comfort of the loose wraps and been so well demonstrated. It appears this new in shape with novel features. The wrap here is up to date in every detail. It is made of cloth and trimmed with fur. The coat has circular plaits sides that are made by darts at the front and back square seams that are hidden under a side-plait, the being stitched which is shaped by a center seam and is extended to form the moderate

the collar and the fronts are narrow and are extended to the front of the collar; and between the back and front side is a gore that completes the collar, which rises in high fashion about the neck and falls in collarette effect on the sides. An underfolded box-plait at the lower part of center seam gives a stylish spring to the dress skirt and lessens the severity of the outline. Like, cloth and fancy cloaking will be seen for the wrap and sometimes pasted buttonerie, jet and fur will decorate it. The pattern No. 9523 in ten sizes for ladies from thirty to forty-eight inches, bust measure. For a lady of slim size, the wrap will require three plaited yards of goods fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

Although this style of costume retains general characteristics in whatever form it may appear, there is no hint of monotony in the mode, the jackets being variously loose, tight-fitting or half-close. The method of finishing also varies, elaborate braid decorations and absolute severity being alike favored. The felt hat is bound with velvet, has a soft silk crown and is trimmed with a feather ornament.



9499



9499

Front View.



9499

Side-Back View.

LADIES' HOUSE-GOWN OR WRAPPER, WITH FITTED BODY-LINING. (TO BE MADE IN A SLIGHT TRAIN OR IN ROUND LENGTH.)

(For Description see Page 637.)

NO. 216 B.—LADIES' TWO-PIECE COSTUME.

(For Illustration see Page 646.)

Illustration No. 216 B.—This illustrates a ladies' two-piece costume. The pattern, No. 9515 and costs 1s. 6d. or 35 cents. It is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen on page 646.

One of the chevots in fancy check with a mixture of brown, olive and blue is pictured in costume, giving a tailor finish. The costume consists of a three-piece skirt that is box-plaited at the back, and a double-breasted jacket to be worn over vests. The loose-breasted jacket of the pattern No. 9523, in the regency fashion of the buttoned wraps and large buttons, pointed ends, of moderate size which do not flare in the least from the rolling collar. At the back sides the jacket is closely trimmed and the plaited are arranged in true style. The square corners are covered with convenient side-pockets. The well-shaped seam sleeves are laid in three wide box-plaits at the top, there is no lack of variety in the practical two-piece costume which is usually made of serge, camel's-hair, faced cloth, or serviceable mixed goods, with a decoration, simple or moderately elaborate, of braid or a machine-stitched com-

ling, driving and general outdoor wear is here shown made of smooth-faced cloth, with a neat finish of machine-stitching and a hood lining of bright changeable taffeta silk. It is fitted by two darts on each shoulder and its circular shaping causes it to fall in graceful flute folds below. It may extend to a little below the hips or midway between the waist and knee, as preferred, the pattern providing for both lengths. The neck is completed with a handsome gored collar in four sections, the seams of which may be left open a short distance from the top to pro-

duce a tab effect; the collar may stand high or roll half its depth, as illustrated. The stylish hood, which extends flatly over the shoulders and across the front to give the effect of a smooth collar, may be removed at pleasure; it is pointed on each shoulder and is shaped by a seam extending from the point to the outer edge. The hood is reversed by a shallow plait at the neck at each side and is bordered with a machine-stitched band of the cloth. The cape laps broadly and is closed at the front with three buttons and button-holes. Long straps of the material hold the cape in position; they are tacked underneath to the cape over the darts nearest the front, crossed over the bust and fastened at the back with a button-hole and button.

FIGURE No. 217 B.—LADIES' TOILETTE.

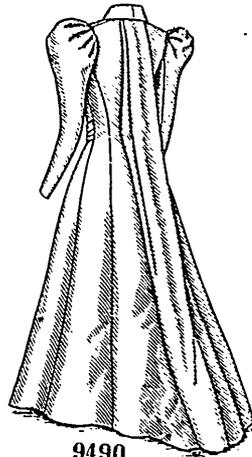
(For Illustration see Page 618.)

FIGURE No. 217 B.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 9492 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 653. The skirt pattern, which is No. 9491 and costs 1s. 3d. or 30 cents, is in seven sizes from twenty to thirty-two inches, waist measure, and is differently pictured on page 661.

A remarkably handsome toilette is here shown made of violet velours and white taffeta, with a belt and stock of black satin ribbon and a highly ornate arrangement of black velvet ribbon, buttons and knife-plaitings of black silk. The blouse-waist is a novelty known as the Eulalia blouse. It pouches softly all round over a wide ribbon belt and bores round gracefully from the neck both back and front, the effect being particularly smart. A fitted lining insures a trim effect. The closing is made at the center of the front. Small puffs are arranged on the coat sleeves and about each arm's-eye is a knife-plaited frill of silk.

The skirt is a new five-gored shape known as the bell flare-skirt; it is hung over a seven-gored foundation-skirt and its side-gores are sprung at the side edges below the knee to form outstanding flutes. The back of the skirt is laid in two rolling box-plaitings.

Different effects can be produced in this toilette by varying the decoration. Old-fashioned *drap d'été*, camel's-hair, étamine and the new apeskin cloth, braid may be used while passementerie, lace or fancy bands are appropriate for trimming silken textures. The full portions of the blouse will almost always be of silk.



9490



9490

Front View.

LADIES' WRAPPER, WITH WATTEAU BACK AND FITTED BODY-LINING. (TO BE MADE WITH A STANDING OR TURN-DOWN COLLAR AND WITH SLIGHT TRAIN OR IN ROUND LENGTH.)

(For Description see Page 638.)

Satisfactory and stylish as well as warm and comfortable are capes of this kind, which are now made in two-toned cloakings, the reverse side showing bright checks, plaids or solid-hued grounds while the outer surface may be shaggy or smooth like broadcloth or faced cloth.

We have pattern No. 8825 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the cape of one material for a lady of medium size, needs two yards and a half fifty-four inches wide, with a yard and a fourth of velvet twenty inches wide to line the hood. Price of pattern, 1s. or 25 cents.



9490

Side-Back View.

LADIES' CAPE. (HELD IN PLACE BY THE BACK BY A WAIST RIBBON.)

(For Illustrations see Page 649.)

No. 8872.—A stylish cape is here pictured made of rough cloth, with gay plaid silk for lining the revers and hood and machine-stitching for a finish. The cape has a center seam and is of circular shaping, with extra width allowed below the waist at the seam and underfolded in a box-plait. A strap with pointed ends is fastened under buttons over the top of the box-plait and the cape is drawn in to the figure at the back by a belt ribbon tacked underneath and tied in front. The cape fits smoothly at the top and ripples gracefully at the sides. Stylish revers are joined to the front edges of the cape, and the closing is effected by two fancifully pointed straps and medium-sized buttons. The protective collar is composed of four gored sections and may be worn standing and slightly rolled or turned down all round, as shown in the engravings. A modish feature of the cape is the pointed hood, which extends broadly over the shoulders and across the front to give the effect of a deep collar, the ends disappearing under the revers. The outer edge of the hood is finished with a

rather wide facing of the cloth machine-stitched to position at the top and shaped by a seam at the center, and an upturning plait at each side throws the hood into pretty folds.

Cloth, plush, velvet and numerous fancy coatings that may be solid-tinted on one side and bright-colored or plaided on the other are the selections commended for a cape of this style. It may be appropriately worn at the theatre, on the promenade and when riding or traveling. An effective cape was made like this of rough brown chevrot finely plaided on the reverse side, the plaid being attractively displayed on the inside of the hood.

We have pattern No. 8872 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the cape requires three yards and five-eighths of goods fifty-four inches wide, with a yard and five-eighths of silk twenty inches wide to line the hood and revers. Price of pattern, 1s. or 25 cents.

Lafayette collar is only of standing-collar depth at the throat and it rises and flares like a Medici collar, its corners being prettily rounded. The two-seam sleeves are laid in three box-plaits at the top.

The trim effect of this jacket, notwithstanding the droop, will please conservative women. Satin cloth, smooth or rough coating, velvet, fur, etc., may be used for these coats, with fur, braid or passementerie for trimming.

We have pattern No. 9516 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the jacket will need two yards and an eighth of material fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' RUSSIAN BLOUSE COAT OR JACKET. (To be made with a standing military collar or with a Lafayette collar.) KNOWN AS THE PETERHOF BLOUSE. (For Illustrations see Page 649.)

No. 9516.—By referring to figure 952 in this number of THE DELINEATOR, this blouse may be seen differently made up.

A decidedly smart Russian blouse coat or jacket, fashionably known as the Peterhof blouse, is here pictured made of green wide-wale diagonal and trimmed with black braid in three widths and a handsome *fouregère*. The wide, seamless back is smooth at the top and the fronts are fitted smoothly at the neck by a short upright dart at the center. The fronts lap widely and the closing is made at the left side in true Russian style.

The lower edge of the blouse is gathered and joined to a belt, over which the blouse touches all round in the fashionable way. A deep circular peplum that is laid in a backward-turning plait at each side of the center seam is joined to the lower edge of the belt; the ends meet at the center of the front and its lower corners are rounded prettily. The neck may be completed with a standing military collar or with a Lafayette collar that is in four sections. The



FIGURE No. 215 B.—This illustrates LADIES' WATTEAU ROBE.—The pattern is No. 9495, price 1s. 6d. or 35 cents.

(For Description see Page 639.)

LADIES' DOUBLE-BREADED GOLF COAT OR JACKET. WITH REMOVABLE HOOD. (For Illustrations see Page 650.)

No. 9503.—Another view of this stylish coat may be obtained by referring to figure No. 214 B in this number of THE DELINEATOR.

This stylish golf coat or jacket is here pictured made of heavy cloaking and plaid silk. The wide back is shaped by a center seam that ends at the top of an underfolded box-plait; a backward-turning plait laid at

each side of the center seam on the outside introduces a stylish fulness that appears to be held in to the figure by pointed belt-straps included in the side seams at the waist and fast-



9487
Front View.



9487
Back View.

LADIES' SINGLE-BREASTED COAT, IN THREE-QUARTER LENGTH. (DESIRABLE FOR FUR, PLUSH, VELVET AND OTHER WINTRY FABRICS.)—(For Description see Page 639.)

and fancy or plain and plaid cloaks and it is sometimes made of cheviot, tweed and rough coatings of Scotch and English weaves. Golf coats are often trimmed with plaid fringe arranged at the edges of the fronts and collar.

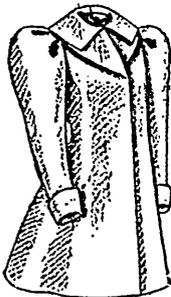
We have pattern No. 9503 in six sizes for ladies from thirty to forty inches, bust measure. To make the coat for a lady of medium size, requires two yards and a fourth of cloth fifty-four inches wide, with a yard and five-eighths of plaid silk twenty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' RUSSIAN COAT OR TUNIC, HAVING CIRCULAR SIDE-SKIRTS. (TO BE MADE WITH A PERMANENT OR REMOVABLE COLLARETTE OR WITH A STORM COLLAR AND REVERS AND IN THREE-QUARTER LENGTH OR IN SHORTER LENGTHS.)

(For Illustrations see Page 650.)

No. 9530.—An extremely handsome coat or tunic in Russian style is here represented made of black velvet combined with Krimme and trimmed with bands of the fur. The coat is rendered close fitting by single bust darts, under arm and side-back gores, and curving center seam that terminates above wide coat-laps. The

ened together under buttons. The loose fronts join the backs in shoulder and under-arm seams and are fitted smoothly at the neck by a short dart; they lap and close in double-breasted fashion with



9485

buttons and button-holes and are completed with large patch pockets having fancy laps that are pointed at the center and tacked under a button. A breast pocket at the left side is smaller but corresponds in style with the patch pockets. The protective collar is composed of four sections sewed to the top of a high neck-band; it may rise high about the neck in Medici style or it may be turned down, as illustrated. A modish feature is the removable pointed hood, which is shaped by a center seam extending from the neck to the outer edge. The hood is prettily reversed and is lined with the plaid silk. Three box-plaits collect the fulness at the top of the two-seam sleeves, which are completed with strap-like cuffs that have an overlapping, pointed end



9485
Front View.



9485
Back View.

LADIES' DOUBLE-BREASTED COAT, IN THREE-QUARTER LENGTH. (DESIRABLE FOR FUR, PLUSH, VELVET AND OTHER WINTRY FABRICS.)—(For Description see Page 639.)

The golf coat is extremely stylish when made of the plain

body of the coat in front of the side-back seams extends to the waist, but is lengthened by circular side-skirts that

smooth on the hips but ripple slightly below. The coat may be in three-quarter length or in shorter length, as preferred. It may be made with a *chic* collarette that may be permanently attached to the coat or made removable, as preferred, or with large revers and a storm collar, both effects being illustrated. The collarette is deep and pointed at the back and shapes a pointed plastron in front and is finished with a high storm collar; it is lapped under a belt that is closed with a buckle and ornamented with slides. When the collarette is removable, the coat is completed with a standing collar. The two-seam sleeves are arranged in box-plaits at the top and finished plainly at the wrists. This garment will develop handsomely in heavy silk, velvet,



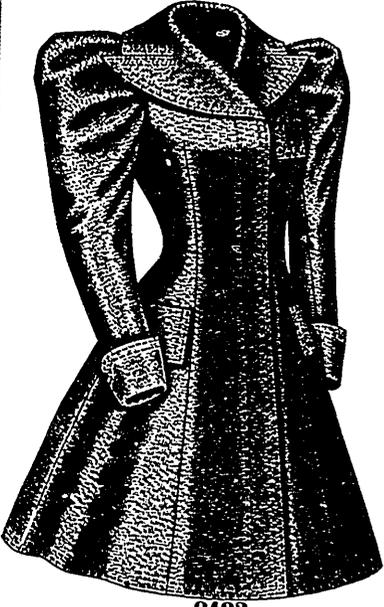
9523
Front View.



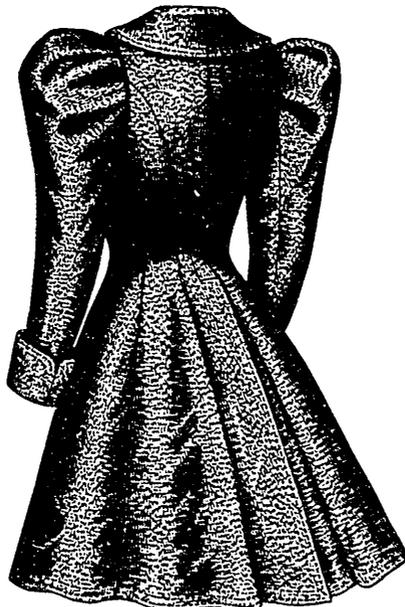
9523
Back View.

LADIES' WRAP.
(For Description see Page 640.)

med with braid, gimp, passementerie, ribbon, fur bands, etc. We have pattern No. 9530 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the three-quarter length coat, except the collarette, requires five yards and three-eighths of material thirty inches wide; the collarette calls for seven-eighths of a yard of goods fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



9493
Front View.



9493
Back View.

LADIES' COAT, IN THREE-QUARTER LENGTH.
(For Description see Page 640.)

LADIES' DOUBLE-BREADED RUSSIAN COAT, WITH CIRCULAR SIDE-SKIRTS. (TO BE IN THREE-QUARTER LENGTH OR IN SHORTER LENGTHS.) KNOWN AS THE SIBERIAN COAT.
(For Illustrations see Page 651.)

No. 9506.—One of the latest ideas for Winter top-coats is exemplified in the Russian coat here illustrated made of dark green broadcloth. The coat is known as the Siberian coat and has the Slavonic effect now held in such high favor. The back is shaped by a center seam, and an underfolded box-plait below the waist at the seam and a backward-turning plait at each side of the seam flare in fan effect in the skirt, the side-plaits flaring above the waist, to introduce pretty fullness in the body below the shoulder blades. Under-arm seams join the back to the fronts, which extend only to the waist, but are lengthened by circular skirt-ports that are smooth at the top and ripple slightly below the hips. The fronts are reversed in pointed lapels that meet and extend beyond the ends of the rolling collar and are lapped and closed below the lapels in double-breasted style with buttons and button-

brush cloth, chevrot and other popular fabrics, and it may be combined with fur of any admired kind and appropriately trim-

holes; they are double-shirred at the waist and pouch in the fashionable way over a smooth belt in two sections having pointed ends, which are widely lapped and tacked under buttons at the back and fastened with a fancy buckle at the front. The coat may be made in three-quarter length or in shorter lengths, as is considered most becoming. The stylish two-seam sleeves are laid in three box-plaits at the top.

Box-cloth, kersey, melton, velvet and fancy coating may be used to develop this garment. Braid and fur band may provide the decoration, although a plain finish is very desirable.

We have pattern No. 9506 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the coat for a lady of medium size, will require three yards and three-fourths of goods fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' DOUBLE-BREADED BLOUSE-JACKET. (TO BE MADE WITH OR WITHOUT A PEPLUM.)

(For Illustrations see Page 631.)

No. 9521.—Mixed novelty cloth is pictured in this smart blouse-jacket and machine-stitching gives the tailor finish. The back and fronts are smooth at the top, but have just enough gathered fulness at the lower edge to make the blouse droop in the popular way over a smooth belt. The fronts are lapped and closed in double-breasted style with button-holes and fancy buttons below lapels in which they are reversed by a rolling collar, the lapels extending in points beyond the collar. The jacket shows the forward slope at the waist so fashionable, and may be made with or without a circular peplum that shows a rolling box-plait at each side of the center seam and flares in points at the center of the front. The two-seam sleeves are gathered at the top.

This is an extremely natty mode that will develop satisfactorily in tweed, chevot, serge, faced cloth, etc. A dressy

touch will be given by collar and lapel facings of velvet, which material may also contribute the belt and trim the sleeves in cuff effect.

We have pattern No. 9521 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the jacket will require a yard and seven-eighths of material fifty-four inches wide. Price of pattern, 1s. or 25 cents.

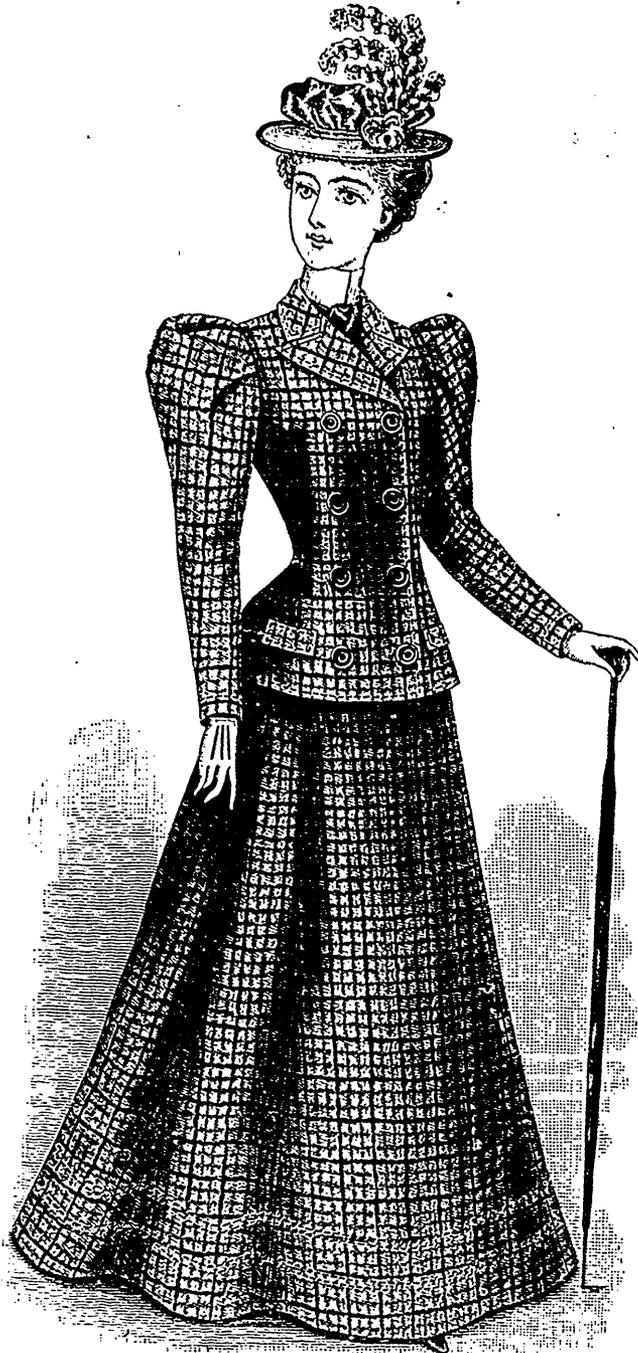


FIGURE No. 216 B.—This illustrates LADIES' TWO-PIECE COSTUME.—The pattern is No. 9515, price 1s. 6d. or 35 cents.

(For Description see Page 641.)

FIGURE No. 218 B—LADIES' AFTER-NOON RECEPTION TOILETTE.

(For Illustration see Page 632.)

FIGURE No. 218 B.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 9525 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 653. The skirt pattern, which is No. 9507 and costs 1s. 3d. or 30 cents, is in seven sizes from twenty to thirty-two inches, waist measure, and is shown again on page 660.

This is an unusually graceful and stylish toilette. The basque-waist is here pictured developed in dark-green taffeta silk and the skirt combines dark-green velvet with mauve *drap d'été* and is beautifully decorated with appliqué embroidery. The draped skirt is fashionably called the Marguerite skirt, being draped at the left side in Marguerite style by a pretty arrangement of plaits at the belt to reveal a facing of velvet on the foundation skirt, which is in seven gores. The back is gathered at the top and falls in full folds.

The fanciful basque-waist has graceful pouch-fronts that are tucked in pointed yoke effect. The back is smooth at the top, with plaited fulness at the bottom; and a well-fitted lining supports the waist, which is closed at the center

of the front. Double frill-caps fluff prettily about the tops of the mousquetaire sleeves and the wrists are finished in Venetian points and trimmed with frills of the silk. A stock and

belt of wide mauve satin ribbon complete the waist suitably.

This is a charming style by which to make up all soft woollens and silks in combination with velvet or fancy silk. The arrangement of goods here shown is exceedingly effective. A limited quantity of lace insertion or fancy braid trimming will give a dressy finish.

LADIES' BASQUE-WAIST, WITH TUCKED POUCH-FRONT.

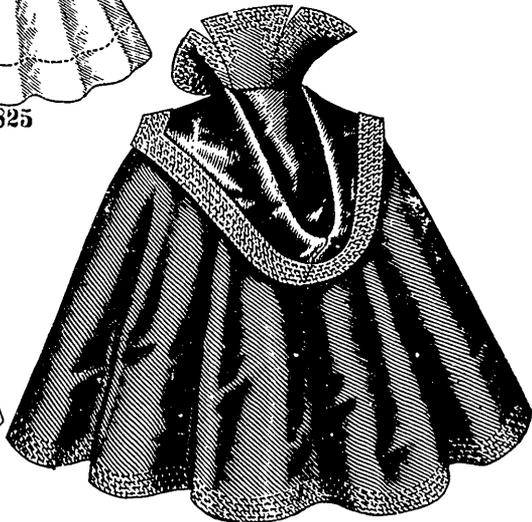
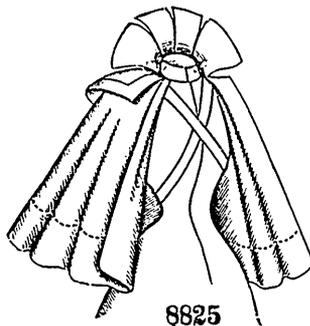
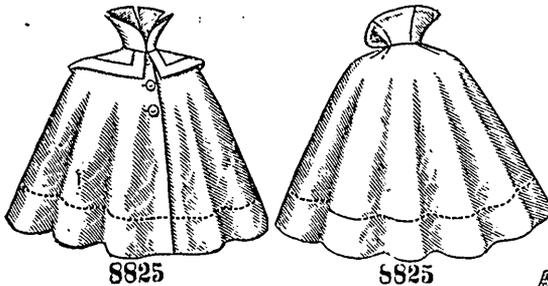
(For Illustrations see Page 653.)

No. 9525.—Another view of this basque-waist may be obtained by referring to figure No. 218 B in this number of THE DELINEATOR.

The tucked pouch-front is an exceedingly pretty feature of this basque-waist, for which taffeta silk was here selected. Small, forward-turning, upright tucks taken up in the upper part of the fronts are terminated to give a prettily-curved pointed yoke outline, and the resulting fulness is drawn well forward at the bottom by shirrings that are tacked so as to make the front pouch softly. The closing is made invisibly at the center of the front. Under-arm gores separate the fronts from a back that is smooth at the top but has fulness at the bottom laid in lapped plaits at the center. The standing collar is made ornamental by a ribbon stock and a frill of Mechlin lace, and a similar ribbon is wrinkled about the bottom of the waist and fancifully bowed at the front. The one-seam sleeves are gathered at the top and wrinkled in mousquetaire style by gathers along the seam; they are mounted on coat-shaped linings and may be plain or in points at the wrists, which are finished with lace frills. Double frill-caps fluff in a pretty way over the sleeves and are joined under the arms.

For this pleasing mode silks, either plain or patterned in plaids, checks, stripes or fancy devices, are suitable, and soft woollens, such as vailing, cashmere, *drap d'été* and some novelties, will also make up satisfactorily. A charming waist for dressy wear was of pink-and-violet glacé silk, with violet stock and belt.

We have pattern No. 9525 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the garment for a lady of medium size, requires five yards of goods twenty-two inches wide. Price of pattern, 1s. or 25 cents.



8825

Back View.

LADIES' CAPE, WITH REMOVABLE HOOD. (TO BE MADE IN ONE OF TWO LENGTHS AND WITH A GORED COLLAR THAT MAY HAVE THE SEAMS LEFT OPEN TO GIVE A TAB EFFECT.) FOR DRIVING, TRAVELLING, GOLF AND GENERAL OUTDOOR WEAR.

(For Description see Page 641.)

yards of silk twenty inches wide, with a yard and three-fourths of dress goods forty-four inches wide. Price of pattern, 1s. or 25 cents.



8825

Front View.

LADIES' BLOUSE-WAIST. (KNOWN AS THE HUSSAR BLOUSE.)

(For Illustrations see Page 653.)

No. 9519.—This stylish blouse-waist is shown differently developed at figure No. 213 B in this magazine.

A distinctly military air is coupled with the popular droop in this striking blouse-waist, which is known as the Hussar blouse. The blouse-waist is here pictured made of satin cloth, and soutache and Hercules braid provide a military decoration. The waist is supported by a well-fitted lining and is closed invisibly at the center of the front. The front is composed of center and side sections joined under forward-turning plaits extending to the shoulders, and the back is arranged to correspond. The blouse is smooth at the top, but has slight fulness at the bottom taken up in gathers that are tacked to the lining, the blouse pouching all round over a belt that laps to the

LADIES' BASQUE-WAIST, POUCHED ALL ROUND AND HAVING BOLEROS. (KNOWN AS THE EULALIA BLOUSE.)

(For Illustrations see Page 653.)

No. 9472.—At figure No. 217 B in this magazine this basque-waist is again represented.

Green-and-black glacé taffeta is here united with plain

left side of the front, the overlapping end being finished in a point. The neck may be finished with a standing collar or with a high collar having a shallow turn-down portion. The blouse may be made with or without a circular peplum that is laid in two backward-turning plaits at each side of the center of the back and has rounding lower front corners, the plaits rolling in a pretty fluffy way. The one-seam sleeves have coat-shaped linings and are gathered at the top.

Although designs for pouching blouses are already numerous, modistes are constantly putting forth new styles that seem more and more charming and are fanciful or severe to suit all types. For them velvet, cheviot, serge, whipcord, satin cloth and Venetian cloth are very appropriate and a tailor finish of braid is in keeping with the trim effect.

We have pattern No. 9519 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the blouse-waist will need two yards and a half of material forty-four inches wide. Price of pattern, 1s. or 25 cents.

FIGURE No. 219 B.—LADIES' WRAPPER.

(For Illustration see Page 654.)

FIGURE No. 219 B.—This illustrates a Ladies' wrapper. The pattern, which is No. 9490 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is differently pictured on page 642.

A Watteau back is a graceful feature of the wrapper, for which pale-violet cashmere was here selected, with a tasteful trimming of darker violet ribbon and cream insertion laid over ribbon. The back is laid in a double box-plait that falls out in Watteau style, but a perfectly trim effect is given by a fitted body-lining and under-arm gores. The full fronts are finished in a frill at the top and reach to within square yoke depth of the neck on the lining, which is faced and trimmed to have the effect of a square yoke. The closing is made at the center of the front with buttons and button-holes and ribbons starting at the under-arm seams are bowed at the front to hold the fulness in becomingly. The collar is in standing style and the gathered two-seam sleeves stand out stylishly at the top and fit the arm closely below. The wrapper may be in round length or in a slight train.

Wrapper flannels are shown this year in unlimited and delightful variety; they are unusually lovely in both coloring and design and their effectiveness is enhanced by a decoration of lace, fancy bands and ribbon.

LADIES' SHIRT-WAIST, HAVING A BACK-YOKE EXTENDING OVER THE SHOULDERS AND A REMOVABLE COLLAR, STOCK AND TIE. (TO BE MADE WITH OR WITHOUT A FITTED LINING.)

(For Illustrations see Page 655.)

No. 9496.—This shirt-waist is shown differently made up at figure D 87 in this magazine.

Black silk was here selected for this stylish shirt-waist, which may be made with or without a fitted lining. The fulness in the fronts is adjusted by gathers at the neck and shoulder edges and at the waist, the gatherings

at the waist being tacked to the lining so as to make the front puff out but not droop. The closing is made with studs or buttons and button-holes through a box-plait formed at the



FIGURE No. 217 B.—This illustrates LADIES' HOUSE TOILETTE.—The patterns are Ladies' Basque-Waist No. 9492, price 1s. or 25 cents; and Skirt No. 9491, price 1s. 3d. or 30 cents.

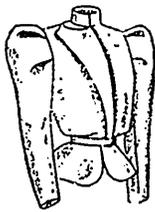
(For Description see Page 642.)

front edge of the right front. The upper part of the back is a yoke that is curved at the lower edge to shape two points and extended over the shoulders to form a shallow yoke for

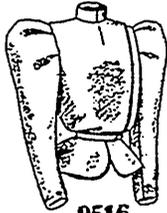
the front at each side. The back has fulness at the center taken up in gathers at the top and bottom and is smooth at the sides. The stylish one-seam shirt sleeves are gathered at the top and bottom and puff out fashionably, and openings at the back of the arm are finished with underlaps and pointed overlaps; they are completed with roll-over link cuffs which flare. The neck is finished with a neck-band. A removable standing collar of white linen, a silk stock that fits smoothly about the collar and closes at the back and a silk tie that is bowed in front are stylish adjuncts.

Very attractive shirt-waists may be made up by this mode in *drap d'été*, silk, velvet, corduroy, velveteen and fine smooth cloth or flannel, and machine-stitching provides the most appropriate completion.

We have pattern No. 9496 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the shirt-waist, except the collar, needs four yards and a fourth of goods twenty-two inches wide; the collar calls for



9516

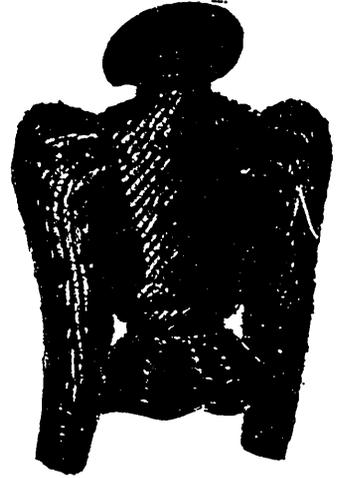


9516



9516

Front View.



9516

Back View.

LADIES' RUSSIAN BLOUSE COAT OR JACKET. (TO BE MADE WITH A STANDING MILITARY COLLAR OR WITH A LAFAYETTE COLLAR.) KNOWN AS THE PETERHOF BLOUSE.

(For Description see Page 643.)

Liberty satin, with velvet for the revers and sash ribbon for the novel sleeves, a rich effect being produced by an all-over embroidering of pearl beads on the jaquette. The waist has a low neck and is provided with a lining fitted by double bust darts and the usual seams; it is closed at the center of the front. At the top the full front is formed in a group of tuck shirrings that give a *ruche* effect straight across and at the bottom the fulness is gathered to droop over a prettily wrinkled ribbon that follows the lower edge of the waist and is bowed stylishly at the back. The smooth effect at the sides is due to under-arm gores and the seamless back is smooth at the top but has fulness at the bottom collected in gathers at the center.

The fanciful jaquette is a remarkably stylish feature of the mode; it has a seamless back that is pointed at each side of the center and joins the fronts in shoulder and under-arm seams; and the fronts are fitted by darts and *forin* points that extend to the waist. Fanciful revers turn over from the neck at the back and flare on the shoulders from revers on the sides of the front, the revers extending stylishly on the sash ribbon sleeves, which are draped to a shaped under-part or stay to stand out in three fluffy loops. A ribbon bow tacked to the front at the end of the right revers gives a coquettish touch.



SS72

Front View.

LADIES' CAPE. (HELD IN AT THE BACK BY A WAIST RIBBON.)

(For Description see Page 642.)



SS72



SS72

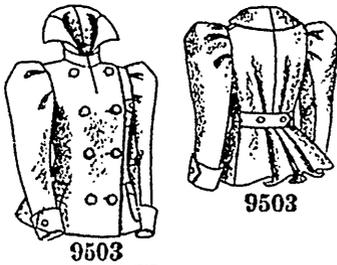
Back View.

LADIES' EVENING WAIST. (TO BE MADE WITH OR WITHOUT THE JAQUETTE.) KNOWN AS THE SENORITA WAIST.

(For Illustrations see Page 635.)

No. 9484.—By referring to figure No. 210 B in this publication, this waist may be again seen. A decidedly effective evening waist is here pictured made of

stand out in three fluffy loops. A ribbon bow tacked to the front at the end of the right revers gives a coquettish touch.

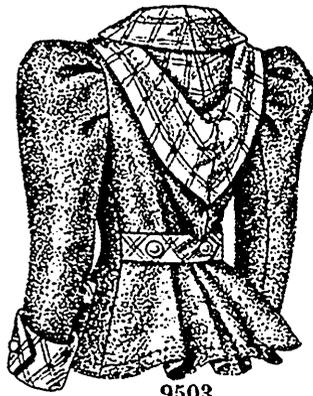


There is no suggestion of monotony in the ball or evening waist of the present season, for Fashion has decreed in favor of a

or without a fitted lining. The back is laid at each side in two backward-turning plaits, and is joined to a bias yoke made with a center seam and curved to shape three points. The yoke extends over the shoulders to form a short yoke for each side of the front, which is gathered where it joins the yoke and also at the neck and waist. The fronts pouch in the way now so fashionable and may be bias or straight, as preferred; they are closed at the center with button-holes and buttons or studs through a box-plait formed at the front edge of the right front. When the fronts are bias this plait is usually faced with a straight piece of the material. The neck is



Front View.



9503

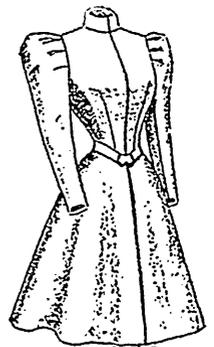
Back View.

LADIES' DOUBLE-BREASTED GOLF COAT OR JACKET, WITH REMOVABLE HOOD.

(For Description see Page 643.)



9530



9530

mixture of many opposite hues, and, provided the contrasts of color are not too glaring, a preference for combinations indicates correct taste. The gauzy fabrics over satin or silk of bright hue are in order for this waist, and velvet may be united with the sheer fabric, while elaborate jewelled or spangled trimming is suggested for decoration.

We have pattern No. 9481 in ten sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the waist needs two yards and a half of Liberty satin twenty-two inches wide, with half a yard of velvet twenty inches wide, and two yards and an eighth of ribbon ten inches and a half wide. Price of pattern, 1s. or 25 cents.

LADIES' POUCH-FRONT SHIRT-WAIST, HAVING A BACK-YOKE EXTENDING OVER THE SHOULDERS AND A REMOVABLE COLLAR, STOCK AND THE (TO BE MADE WITH OR WITHOUT A FITTED LINING AND WITH THE FRONT BIAS OR STRAIGHT)

(For Illustrations see Page 655.)

No. 9479.—This attractive shirt-waist is pictured differently made up at figure 1986 in this number of THE DELINEATOR. It is here made of Roman-striped silk. It may be made with



9530

Front View.



9530

Back View.

LADIES' RUSSIAN COAT OR TUNIC, HAVING CIRCULAR SIDE-SKIRTS. (TO BE MADE WITH A PERMANENT OR REMOVABLE COLLARETTE OR WITH A STORM COLLAR AND REVERS AND IN THREE-QUARTER LENGTH OR IN SHORTER LENGTHS.)

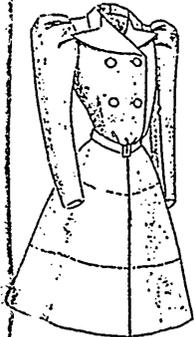
(For Description see Page 644.)

finished with a fitted band. A removable white linen standing collar shows only slightly above a smooth, fitted stock of the

silk that is closed at the back, and at the bottom of the stock is a narrow silk tie that is bowed in front. A leather belt is worn. The one-seam shirt sleeves are gathered at the top and bottom and puff out stylishly; they may be completed with straight or turn-over link cuffs and the openings at the back of the wrists are finished with invisible laps.

Cashmere, *drap d'été*, fine flannel and checked, striped or plaided silk will make pretty shirt-waists of this style, and machine-stitching will invariably form the completion. The stock and tie of the shirt-waist material meet with general approval and the arrangement proves especially attractive when the fabric is striped silk.

We have pattern No. 9479 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the shirt-waist, except the collar, for a lady of medium-size, will require four yards and a fourth of material twenty-two inches wide. The collar needs half a yard of goods thirty-six inches wide. Price of pattern, 1s. or 25 cents.



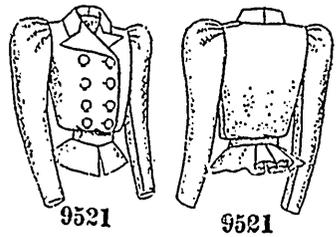
9506

FIGURE No. 220 B.—
LADIES' TEA-
JACKET.

(For Illustration see
Page 656.)

FIGURE No. 220 B.—
This represents a Ladies' tea-jacket. The pattern, which is No. 1503 and costs 1s. or 25 cents, is in nine sizes from thirty to forty-six inches, bust measure, and is again shown elsewhere in this magazine.

white silk and cream lace net over silk, and an effective trimming is arranged with blue baby ribbon and cream lace edging.



9521

9521

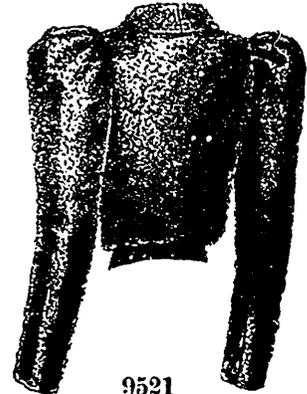


9521

Front View.

LADIES' DOUBLE-BREADED BLOUSE-JACKET.
(TO BE MADE WITH OR WITHOUT A PEPLUM.)

(For Description see Page 646.)



9521

Back View.

At the back and sides the sack is closely fitted by a center seam that ends below the waist, and under-arm and side-back gores, but the plain sack fronts fall out from the figure and open widely all the way over a full center-front that is square at the top, where it is finished in a frill and shirred to the bust, below which it falls free. The closing is made at the left side of the front. A large fancy collar that is curved to form pretty points all round stands out on the full three-quarter length puff sleeves, which are finished with deep frills.

All tastes and purses may be gratified by this tea-jacket or dressing-sack, silk and soft wool textures being equally appropriate and suitable trimmings in accordance with the material selected being plentiful. The garment may be made with full-length sleeves.

LADIES' COLLARS AND LAPELS.

(FOR SINGLE-BREADED
AND DOUBLE-BREADED OUTSIDE
GARMENTS.)

(For Illustrations see Page 656.)

No. 1534.—A decidedly new effect may be given to a *passé* coat or jacket by the aid of these handsome collars and lapels, which are for both single-breasted and double-breasted outside garments. The lapels for single-breasted garments are smaller than those for double-breasted garments, because of the narrower lap. In both instances, however, the lapels extend in points beyond the ends of the collar, which they meet without a flare; it is a rolling coat-collar of new outline and is shaped by a center seam. This pattern will be found convenient for remodelling a past



9506

Front View.



9506

Back View.

LADIES' DOUBLE-BREADED RUSSIAN COAT, WITH CIRCULAR SIDE-SKIRTS (TO BE IN THREE-QUARTER LENGTH OR IN SHORTER LENGTHS.) KNOWN AS THE SIBERIAN COAT.

(For Description see Page 645.)

The tea-jacket is simply constructed yet is very charming in effect. It is here shown made of pale-blue French flannel,

of new outline and is shaped by a center seam. This pattern will be found convenient for remodelling a past

season's coat or jacket, and fur, velvet, silk or satin could be developed with stylish effect, or the coat material could be used. The lapels are made on the coat in the regulation way, and the facing conceals any piecing that may be necessary.

We have pattern No. 1534 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 COLLARS AND LAPELS.

(FOR SINGLE-BREADED AND DOUBLE-BREADED OUTSIDE GARMENTS.) THE STORM COLLAR IS KNOWN

AS THE LAFAYETTE, KLONDYKE OR SIBERIAN COLLAR.

(For Illustrations see Page 657.)

No. 1533.—The handsome collars and lapels here illustrated may be utilized when one wishes to give an up-to-date appearance to a past season's coat or jacket. They are for both single-breasted and double-breasted outside garments. The high storm collar rolls and flares like a bolero collar and is fashionably known as the Lafayette, Klondyke or Siberian collar; it is in four sections joined together in seams, and the front section is extended to form a shield between the lapels. A pointed strap is buttoned across the ends of the collar, giving a very pretty finish. The lapels for single-breasted garments are smaller than those for double-breasted garments, but in each instance they are triangular in shape and show the same depth of opening at the neck.

On coats or jackets of any material the lapels and collar may be of fur, velvet, silk or satin or of the coat material. The lapels are made on the coat and then faced, just as if the garment were

originally made up with them in the usual way. Trimming any kind may be added to match that on the coat.

We have pattern No. 1533 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, 5d. or 10 cents.

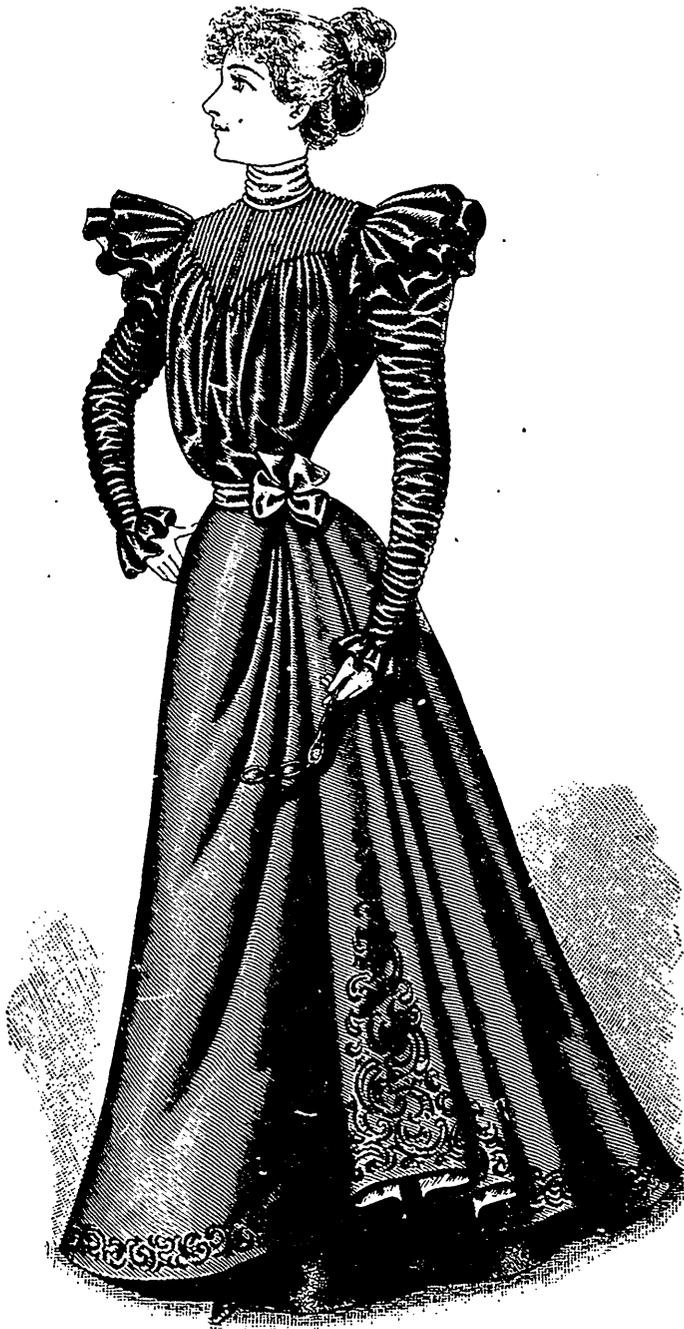


FIGURE No. 218 B.—This illustrates LADIES' AFTERNOON RECEPTION TOILETTE.—The patterns are Ladies' Basque-Waist No. 9525, price 1s. or 25 cents; and Draped Skirt No. 9507, price 1s. 3d. or 30 cents.

(For Description see Page 646.)

FIGURE No. 221 B.—LADIES' FRENCH MATINEE.

(For Illustration see Page 657.)

FIGURE No. 221 B.—This represents a Ladies' tea-jacket or matinee. The pattern which is No. 1535 and costs 1s. or 2 cents, is in eight sizes from thirty-four to forty-four inches bust measure, and may be seen again elsewhere in the magazine.

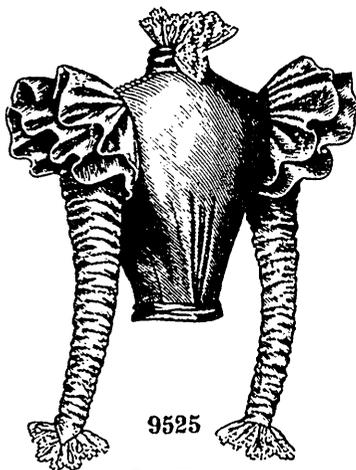
A French matinee is here shown made up in a trip combination embracing violet glaze silk, figured white silk and green satin with a decorative of cream lace edging and green satin ribbon. It has tucked vest-front that pouches over a wrinkled belt and shows in a charming way between long flowing side fronts that are gathered at the top and joined to shallow yokes. The closing is made on the left side. The back is laid in double box-pleat that falls in a Watteau. Long narrow points flare from the top of the standing collar about which is wrinkled stock and long tab epaulettes stand out on the two-seam sleeves, which are in mousquetaire style above the bow.

The latest tea-jackets or matinees are fanciful in design and usually luxurious in material. In this style several materials can be effectively combined, cashmere or fine flannel being suitable to unite with silk and velvet. A decoration of lace and ribbon is necessary to



9525

Front View.

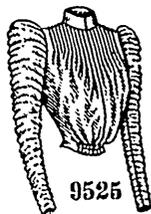


9525

Back View.

LADIES' BASQUE-WAIST, WITH TUCKED POUCH-FRONT.

(For Description see Page 647.)



9525

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

We have pattern No. 1539 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make either style of peplum for a lady of medium size, calls for three-fourths of a yard of material forty-four or

LADIES' NINE-GORED TRAINED SKIRT, WITH FAN BACK. (TO BE MADE WITH A SQUARE OR ROUND FULL-LENGTH OR DEMI TRAIN.)

(For Illustrations see Pages 658 and 659.)

No. 9508.—The handsome skirt here pictured is made both in satin and in brocaded silk. It comprises nine gores, the front-gore and the two gores at each side being narrow and smooth. The four back-gores are arranged in two closely-lapped plaits at each side of the placket, the plaits spreading in fan fashion; and the skirt sweeps out in a stately train that may be full-length or demi-length, with square or round corners, as preferred. A bustle or any style of skirt extender may be worn.

Peau de soie, grosgrain, velvet, taffeta, moiré, etc., with lace or iridescent bands for decoration, will be selected for this skirt, which is the very latest style of trained skirt for bridal gowns and for wear at ceremonious functions.

We have pattern No. 9508 in six sizes for ladies from twenty-two to thirty-two inches, waist measure. To make the skirt with full-length train for a lady of medium size, requires seven yards and five-eighths of goods forty-four inches



9492

Front View.



9492

Back View.

LADIES' BASQUE-WAIST, POUCHED ALL ROUND AND HAVING BOLEROS. (KNOWN AS THE EULALIA BLOUSE.)

(For Description see Page 647.)



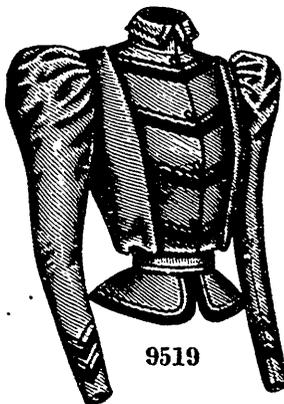
9519

To impart the daintiness that is looked for in such garments.

LADIES' CIRCULAR PEPLUMS. (TO BE MADE IN ONE OF TWO LENGTHS AND WITH SQUARE OR ROUND CORNERS.) (For Illustrations see Page 658.)

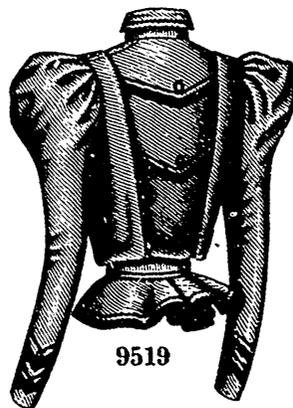
No. 1539.—Dress goods was chosen for making the two styles of peplums here represented, with a fanciful arrangement of soutache braid for decoration. Each style comprises two sections that are joined in at center seam and are of circular shaping. The front ends meet and may be round or square at the lower corners; and in one style two backward-turning plaits are arranged at each side of the seam at the back, while the other style is plain at the back. The peplums may be made shorter, if desired, the pattern being perforated for shorter length.

Velvet, corded silk, broadcloth or a material like the dress with which the peplum is worn is a suitable fabric from which to make a peplum of this style, which may be decorated with braid, gimp, appliqué trimming and narrow velvet or satin ribbon. The peplum may be of velvet or satin if the same fabric is used in combination in the basque, and a lining of silk is usually added.



9519

Front View.



9519

Back View.

LADIES' BLOUSE-WAIST. (KNOWN AS THE HUSSAR BLOUSE.)

(For Description see Page 647.)

wide; the skirt with demi-train needs six yards and a fourth forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' ROUND AND SQUARE TAB PEPLUMS.

(For Illustrations see Page 653.)

No. 1541.—The peplums here illustrated are stylish accessories; they are fashioned of *drap d'été* and lined with silk. One style is quite short and may be plain or in square or round tabs, the tabs being specially effective with a decoration of fancy braiding. The other style is in four sections, each shaped in two scolops at the lower edge; they separate a little below the top; three frills of ribbon trim the peplum effectively. Each peplum is finished with a belt.

Peplums of velvet, velours, plain or fancy satin, fancy silk, etc., will give a stylish air to waists of plain cloth or novelty goods. They are very pretty when lined with a bright, changeable silk, and if the waist be trimmed with lace, gimp, braid, etc., the peplums may be edged with the same.

We have pattern No. 1541 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the deep peplum requires one yard of goods twenty-two inches wide; the shallow peplum needs three-fourths of a yard twenty-two inches wide. Price of pattern, 5d. or 10 cents.

LADIES' PEPLUMS.

(For Illustrations see Page 653.)

No. 1540.—The two styles of peplums here illustrated are effective additions to a waist. Dress goods is the material selected for them. One style is in four sections and is longer at the front than at the back; the ends of the front sections meet at the top but flare slightly towards the bottom, and their lower front corners are prettily rounded. The back ends of the back sections are

plaited to fall in jabot fashion and prettily display the shaded silk lining. Three rows of narrow velvet ribbon follow the edges of the peplum and afford a tasteful decoration. The other style, which comprises two sections of circular shape

joined in a center seam, has fullness underfolded in a box-plait at the center of the back and its lower corners may be round or square. Wide and narrow braids provide a stylish decoration. Each peplum is joined to a belt.

Accessories of this kind are made up in silk, velvet and all kinds of dress goods and may either match or contrast with the bodice with which they are to be worn.

We have pattern No. 1540 in nine sizes for ladies from twenty to thirty-six inches waist measure. To make the fancy peplum for a lady of medium size needs three-fourths of a yard of goods twenty-two inches wide, and the circular peplum calls for a yard and an eighth twenty-two inches wide. Price of pattern, 5d. or 10 cents.

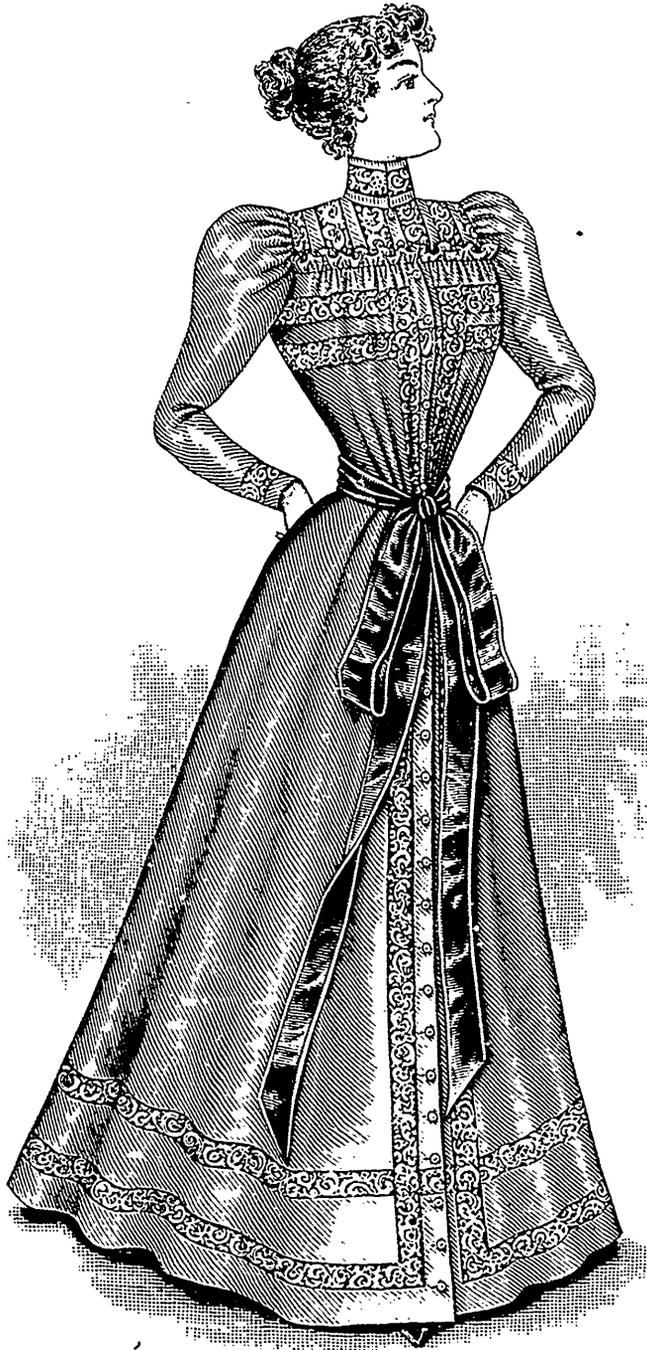


FIGURE NO. 219 B.—This illustrates LADIES' WRAPPER.—The pattern is No. 9490, price 1s. 3d. or 30 cents.

(For Description see Page 648.)

LADIES' TWO-SEAM DRESS SLEEVE. (TO BE MADE WITH OR WITHOUT THE CAP AND WITH THE WRIST PLAIN OR FANCY.)

(For Illustrations see Page 660.)

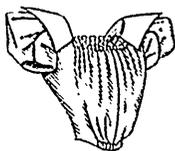
No. 1520.—This stylish sleeve is conservative yet dressy. It is shaped by an inside and outside seam and arranged over a coat-shaped lining. The sleeve fits the arm closely to well above the elbow and at the top and for a short distance along the side edges the upper portion is gathered to form a small puff, over which falls a ribbon-bor-

dered cap that is curved at the lower edge in a way that forms four handsome points. The cap may be omitted; and the wrist may be plain or shaped in a Venetian point and trimmed

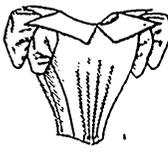
with three rows of ribbon, as illustrated.

For cloth, silk and most of the novelty dress goods the style is appropriate and the decoration will accord tastefully with the material. Sleeves are now more or less trimmed with ribbon, knife-plaitings, ruffles or band trimmings and this style offers exceptional opportunities for the effective disposal of these decorations. The frill of lace or knife-plaited silk flowing over the hand is still kindly regarded.

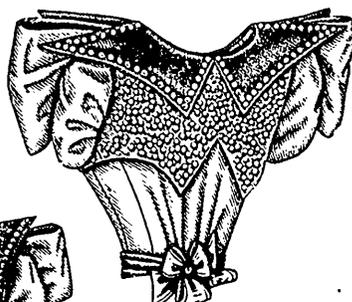
We have pattern No. 1520 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady



9484



9484

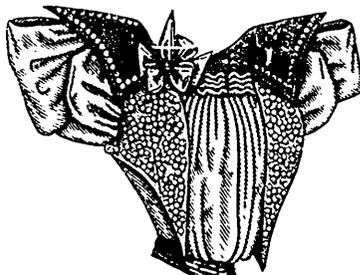


9484

Back View.

LADIES' EVENING WAIST. (TO BE MADE WITH OR WITHOUT THE JAQUETTE.) KNOWN AS THE SEÑORITA WAIST.

(For Description see Page 649.)



9484

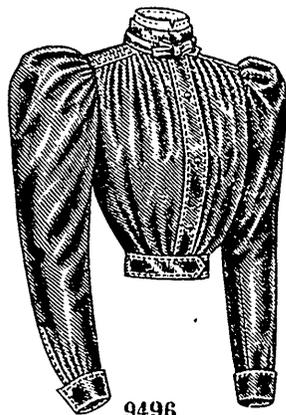
Front View.

guerite skirt and is exceedingly graceful and picturesque. It is here pictured made of soft wool goods and trimmed with

jet gimp. The skirt overhangs a seven-gored foundation that is gathered at the back and deeply faced about the bottom with the material. Two back-gores gathered at the top and a wide circular front form the skirt. The front is fitted smoothly at the top at the right side by two darts and a graceful draping is effected at the left side by two backward-turning and four forward-turning, overlapping plaits at the belt, the plaits flaring in a graceful way; and a single dart gives a smooth effect back of the draping. The skirt is raised by the draping at the left side to prettily reveal the foundation skirt, which measures three yards and three-eighths at the foot in the medium sizes. The draped skirt measures four yards. A small bustle or any style of skirt-extender may be worn, if desired.



9479

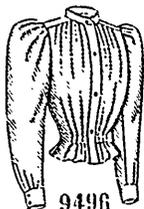


9496

Front View.

LADIES' SHIRT-WAIST, HAVING A BACK-YOKE EXTENDING OVER THE SHOULDERS AND A REMOVABLE COLLAR, STOCK AND TIE. (TO BE MADE WITH OR WITHOUT A FITTED LINING.)

(For Description see Page 645.)



9496



9496

Back View.

whose arm measures eleven inches as described, requires two yards and five-eighths of material twenty-two inches wide. Price of pattern, 5d. or 10 cents.

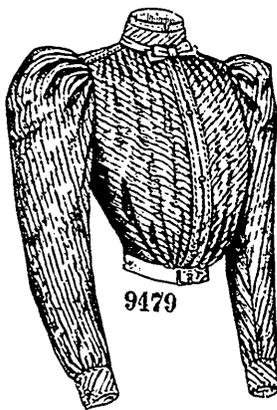
LADIES' ONE-SEAM DRESS SLEEVE. (TO BE LAID IN FIVE BOX-PLAITS OR GATHERED AT THE TOP AND MADE WITH OR WITHOUT FITTED LINING.)

(For Illustrations see Page 660.)

No. 1524.—This sleeve shows the newest lines. It has only an inside seam and is mounted on a coat-shaped lining, which, however, may be omitted. The fashionable amount of fullness is at the top and may be collected in five box-plaits or in gathers.

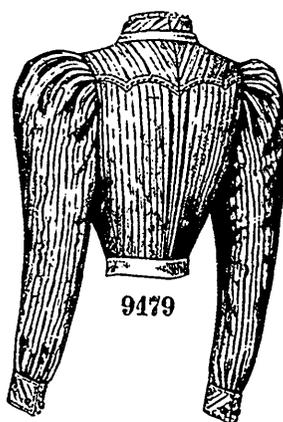
The sleeve is suited to all styles of basques, and will make up acceptably in wool or silk fabrics.

We have pattern No. 1524 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 a yard and a fourth of goods forty-four inches wide. Price of pattern, 5d. or 10 cents.



9479

Front View.



9479

Back View.

LADIES' DRAPED SKIRT, WITH SEVEN-GORED FOUNDATION-SKIRT. (KNOWN AS THE MARGERITE SKIRT.)

(For Illustrations see Page 660.)

No. 9507.—Another view of this skirt may be observed at figure No. 218 B in this number of THE DELINEATOR. The newest style of draped skirt is known as the Mar-

LADIES' POUCH-FRONT SHIRT-WAIST, HAVING A BACK-YOKE EXTENDING OVER THE SHOULDERS AND A REMOVABLE COLLAR, STOCK AND TIE. (TO BE MADE WITH OR WITHOUT A FITTED LINING AND WITH THE FRONT BIAS OR STRAIGHT.)

(For Description see Page 650.)

Only slight draping is seen as yet in the new draped skirts, which are exceedingly graceful. *Drap d'été*, étamine, camel's-

hair and all other soft woollens are adapted to these skirts, and the soft silks may also be used. Bands of velvet or gimp are suitable for decoration. A skirt like this is effective as part of a toilette made in a combination of fawn satin cloth and green velvet; the velvet is used to face the foundation, with dressy effect.

We have pattern No. 9507 in seven sizes for ladies from twenty to thirty-two inches, waist measure. For a lady of medium size, the skirt requires five yards and an eighth of goods forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' TWO-SEAM DRESS SLEEVE, ARRANGED IN FIVE BOX-PLAITS AT THE TOP. (TO BE MADE WITH OR WITHOUT FITTED LINING.)
(For Illustrations see Page 661.)

No. 1515.—The fashionable two-seam sleeve here illustrated may be made with or without a fitted lining. Its stylish fulness is arranged in five box-plaits. The sleeve puffs out slightly at the top and follows the outline of the arm quite closely below in the way now approved.

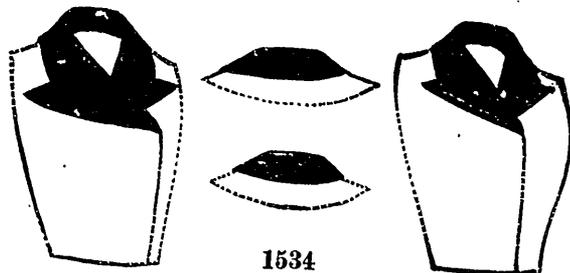
The sleeve is suitable for dress goods of either silk or wool



FIGURE No. 220 B.—This illustrates LADIES' TEA-JACKET.—The pattern is No. 1503, price 1s. or 25 cents.

(For Description see Page 631.)

texture and of plain or fancy weave and may be trimmed with braid, gimp, velvet or satin ribbon and lace. The simplicity of shaping makes the sleeve appropriate for severe tailor-made gowns, while garniture renders it suitable for dressy bodices.



LADIES' COLLARS AND LAPELS. (FOR SINGLE-BREASTED AND DOUBLE-BREASTED OUTSIDE GARMENTS.)

(For Description see Page 651.)

We have pattern No. 1515 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, will need seven-eighths of a yard of material forty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' FIVE-GORED SKIRT, HAVING THE SIDE-GORES SPRUNG BELOW THE KNEE AND THE BACK-GORES BOX-PLAILED AT THE TOP, AND A SEVEN-GORED FOUNDATION-SKIRT THAT MAY BE OMITTED.
(KNOWN AS THE BELL FLARE-SKIRT.)

(For Illustrations see Page 661.)

No. 9491.—The skirt forms part of the toilette shown at figure No. 217 B on another page.

This graceful skirt is known as the bell flare-skirt. Green satin cloth was here selected for it and three rows of black silk novelty braid contribute an attractive foot-trimming. The skirt is composed of five gores and presents a smooth, clinging effect at the front and sides to the knee, two darts at each side fitting it over the hips; below the knee the side-gores are sprung at both side edges to flare in flutes, a short strap tacked underneath near the top of the front flutes holding them in place. The back-gores are laid in two box-plaits that spread in large flutes toward the lower edge, which measures three yards and three-fourths in the medium sizes, not considering the flares at the side seams. The seven-gored foundation-skirt may be used or not; it is gathered at the back and measures three yards and a fourth round at the bottom. A small bustle or any style of skirt extender may be worn to increase the flare at the back.

All woollens or silks are appropriate for this skirt. Some of the materials recently put on the market remarkably stylish in appearance are apeskin, pilotine and *drap de cash-merienne*, all of a flexible character, while a new cheviot is heavy and shows a soft white nap.

We have pattern No. 9491 in seven sizes for ladies from twenty to thirty-two inches, waist measure. For a lady of medium size, it needs four yards and three-fourths of goods forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' TUCKED LEG-O'-MUTTON DRESS SLEEVE. (TO BE FINISHED PLAIN OR IN VENETIAN POINTS OR WITH A CUFF.)
(For Illustrations see Page 661.)

No. 1517.—These illustrations portray a stylish dress sleeve, which is in two-seam leg-o'-mutton style mounted on a coat-shaped lining. Gathers collect the fulness at the top and three moderately deep, downward-turning tucks are taken up in the upper portion near the top, the gathering

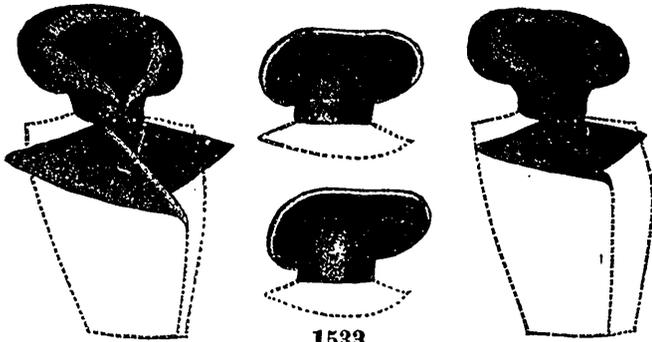
calls for one yard of material forty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' FIVE-GORED SKIRT, WITH PANEL SIDE-DRAPERIES.

(For Illustrations see Page 662.)

No. 9505.—By referring to figures Nos. 213 B and D 86 in this magazine, this skirt may be seen differently made up.

An entirely new effect is presented in this skirt, for which green *drap d'été* was here selected, with bands of plaid silk for decoration. The skirt is in five gores and is laid in four backward-turning plaits at the back, the plaits flaring in fan style and being particularly effective between the flaring back edges of panel side-draperies that fall free nearly to the foot of the skirt, their lower outline displaying pretty curves. The draperies also flare over the front-gore and, like the skirt, are fitted smoothly over the hips by darts. The skirt flares in the prevailing style and is a little over four yards round at the foot in the medium sizes. With this skirt a small bustle or any style of skirt extender may be worn.



1523

LADIES' COLLARS AND LAPELS. (FOR SINGLE-BREADED AND DOUBLE-BREADED OUTSIDE GARMENTS.) THE STORM COLLAR IS KNOWN AS THE LAFAYETTE, KLONDYKE OR SIBERIAN COLLAR.

(For Description see Page 652.)

being continued along the ends of the tucks to draw them into pretty curves. The wrist may be finished plain or in Venetian points that rest on a lace frill, or with a frill-bordered turn-up cuff that flares at the outside of the arm. The frill on the cuff is of lace and three rows of ribbon encircle the cuff.

This sleeve will make up effectively in silk or woollen goods in plain or mixed colors and with lace and satin folds or gimp for decoration.

We have pattern No. 1517 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 a yard and an eighth of material forty-four inches wide, with two yards and a fourth of edging two inches and a fourth wide for the cuff frill and a yard and a half of edging three inches and a half wide for the frill for the pointed wrist. Price of pattern, 5d. or 10 cents.

LADIES' AND MISSES' MUFF, WITH CIRCULAR FRILLS.

(For Illustration see Page 662.)

No. 1523.—This muff is an attractive novelty; it is pictured made of velvet, with a lining of silk. The muff and lining have their ends seamed and between them cotton or wool, feathers or down is usually added to insure warmth and give a pleasing roundness. The ends of the muff are finished with silk-lined circular frills of velvet and the muff lining is formed in a tuck near each end, an elastic being run in the tuck to regulate the width. The ends of the lining are tacked over the joining of the circular frills and a frill of lace edging is sewed over them with dainty effect.

Satin, velvet, cloth and some suiting materials will be made up in a muff of this kind and sometimes the circular frills may be bordered with fur or ribbon.

We have pattern No. 1523 in two sizes, ladies' and misses'. In the ladies' size the muff requires one yard of goods twenty inches wide, with one yard of silk twenty inches wide for the lining. Price of pattern, 5d. or 10 cents.

LADIES' SHIRT SLEEVE. (TO BE MADE WITH A STRAIGHT OR A TURN-UP CUFF.)

(For Illustrations see Page 662.)

No. 1526.—A shirt sleeve up to date in size and shape is here shown. It is shaped with only an inside seam and the fulness at the top is gathered. The lower edge is gathered slightly and may be completed with either a straight or turn-up link cuff. Each style of cuff has rounding corners and is closed below a slash finished with the customary underlap and pointed overlap.

The sleeve will be used in shirt-waists of glacé taffeta, corduroy, velvet, serge, etc.

We have pattern No. 1526 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



FIGURE NO. 221 B.—This illustrates LADIES' FRENCH MATINÉE.—The pattern is No. 1504, price 1s. or 25 cents.

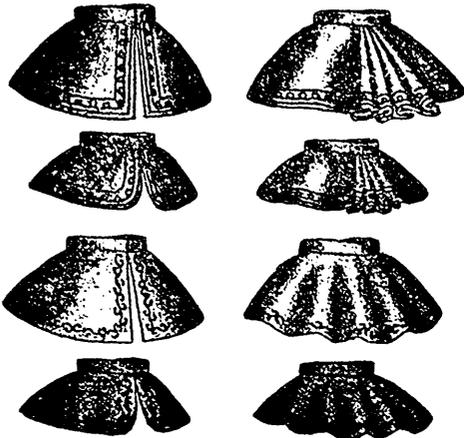
(For Description see Page 652.)

The panels make this mode a modification of the draped skirt. Poplin, camel's-hair, the new apeskin—in fact, all

seasonable woollens and novelties will make up well in this way, and bands of velvet, passementerie, lace bands or any such trimming could be added. The panels could be of velvet or some other ornamental fabric. In a toilette of gray cashmere and violet velvet the skirt was made with the draperies

finished the neck and sleeves. Good taste and ingenuity will evolve a dressy toilette with this skirt as the basis, accompanied by either a tight or loose-fitting waist or a jacket-basque of velvet, cloth, silk, cheviot or serge. If the side-draperies are bordered with a bright-colored silk, the same may be used for the waist worn with it, and lace frills at the neck and sleeves will give a sufficiently decorative finish.

We have pattern No. 9505 in seven sizes for ladies from twenty to thirty-two inches, waist measure. For a lady of medium size, the skirt requires six yards and three-fourths of goods forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

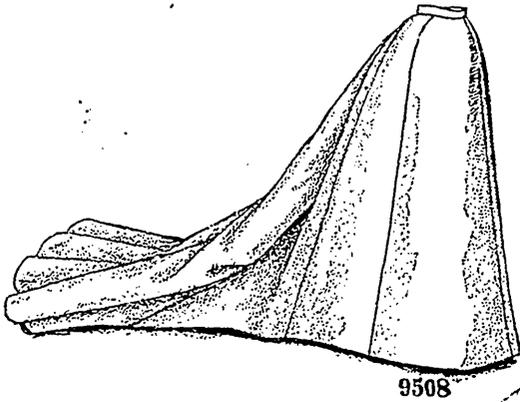


1539

LADIES' CIRCULAR PEPLUMS. (TO BE MADE IN ONE OF TWO LENGTHS AND WITH SQUARE OR ROUND CORNERS.)
(For Description see Page 653.)

LADIES' AMERICAN SAFETY EQUESTRIAN SKIRT. (TO BE WORN WITH TROUSERS, BREECHES, TIGHTS OR KNICKERBOCKERS.)
(For Illustrations see Page 653.)

No. 1530.—One of the safest and most satisfactory skirts for equestrian uses is here illustrated made of brown broadcloth. It is fashioned so as to follow the lines of the figure with perfect smoothness when the wearer is in the saddle, and is narrow enough at the lower edge to prevent its being blown about by the wind. The front extends well toward the back at the right side below the saddle, while at the left side it joins the back in a seam that is curved over the hip a little back of a short dart, the seam extending to the lower edge of the skirt. At the right side the front is joined to the right saddle-gore, the parts being shaped at this seam to fit smoothly over the knee, where a circular facing is added underneath for strengthening purposes. The back edge of the front is widely lapped over the back below the saddle-gores and the lapped edges are only basted together, so that in case of accident they will easily separate and thus make it impossible for the rider to become entangled in her



9508



9508

Side-Front View.

LADIES' NINE-GORED TRAINED SKIRT, WITH FAN BACK. (TO BE MADE WITH A SQUARE OR ROUND FULL-LENGTH OR DEMI-TRAIN.)

(For Description see Page 653.)

of velvet, the effect being exceedingly attractive. Gimp bordered the draperies. An inexpensive and very handsome skirt, patterned after this, was made of the new taffeta royal in black, and bands of Scotch plaid silk give it a dressy decorative finish. With the skirt was worn a Russian blouse-waist of the Scotch plaid silk that had a rich ruby velvet ribbon over the closing at the left side and tiny frills of the same

skirt. Over the saddle the skirt is fitted by the most ingenious arrangement of darts and seams to avoid every particle of unnecessary fulness. The skirt reaches to the ankles, and a loop at the back is passed over a button near the top to raise the skirt gracefully for walking. Other buttons above this one are for holding down the basque or jacket. A yoke-stay of satin or silk strengthens the top of the skirt, which is finished

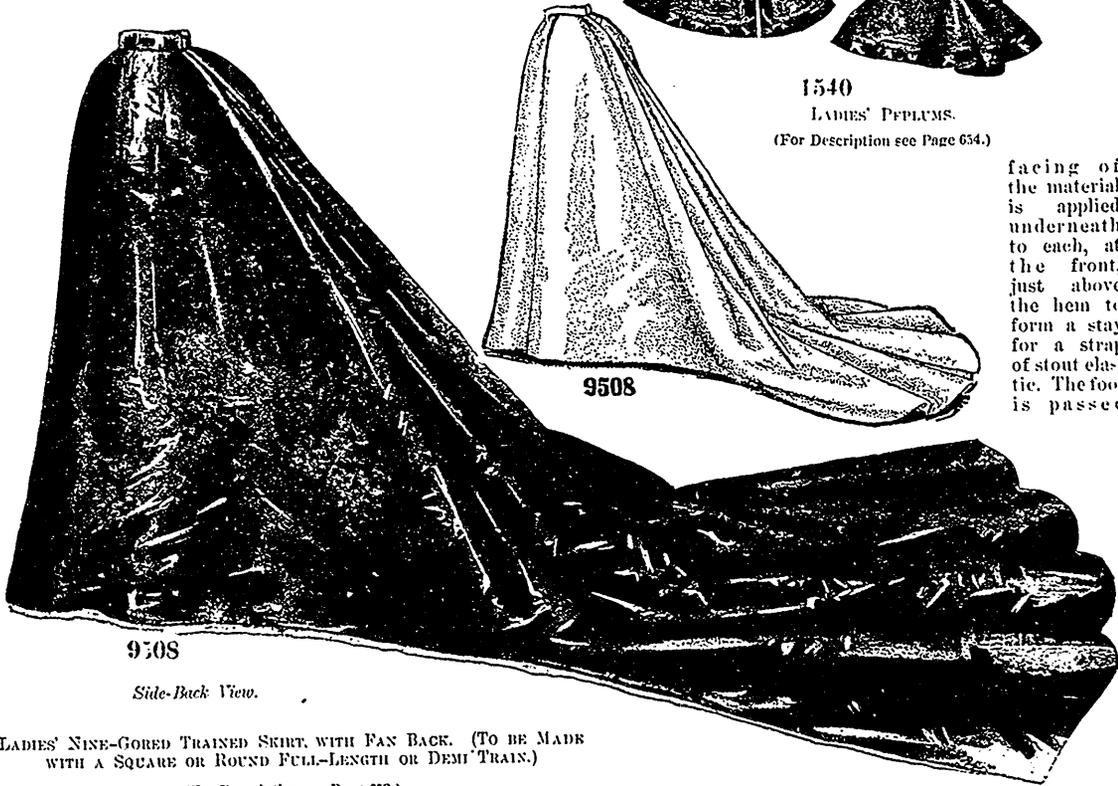
with a belt. The placket is finished at the left side of the front and a pocket faced with the material and stayed at the seam with a lap is added. The placket is closed with buttons and button-holes in a fly. In the correct position are adjusted straps for the feet, one strap being attached to a square section that is stitched only at the top to the skirt over a strengthening facing of the cloth, while the other strap is attached to a square facing stitched at all its edges to the skirt. With this skirt tights, trousers, breeches or knickerbockers are worn.

Whipcord, plain cloth, cheviot, serge, velveteen, corduroy and a variety of fancy weaves are used for equestrian skirts, the plain, smooth cloths being the most elegant. A Norfolk jacket or habit-basque may be worn with this skirt and will be of the skirt fabric. Trimming is seldom seen on riding skirts, but frequently several rows of machine-stitching hold the hem at the bottom in position.

We have pattern No. 1530 in eight sizes for ladies from twenty to thirty-four inches, waist measure. For a lady of medium size, the skirt requires two yards and a half of goods fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' DIVIDED EQUESTRIAN SKIRT. (FOR RIDING ASTRIDE.) KNOWN AS THE CROSS-SADDLE SKIRT. (For Illustrations see Page 664.)

No. 1531.—This comfortable divided equestrian skirt is for riding astride and is commonly known as the cross-saddle skirt. It is pictured developed in dark-green broadcloth.



9508

Side-Back View.

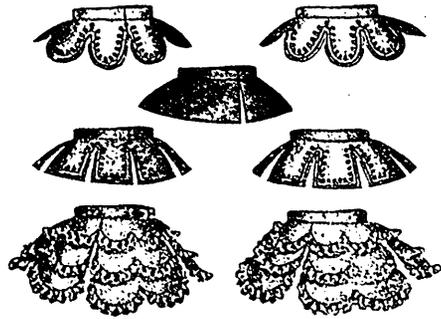
LADIES' NINE-GORED TRAINED SKIRT, WITH FAN BACK. (TO BE MADE WITH A SQUARE OR ROUND FULL-LENGTH OR DEMI-TRAIN.)

(For Description see Page 633.)

The divided portions have a seam at the inside of the leg and are joined together by a center seam extending to the belt at the front and back, a dart in front at each side of the seam completing the perfectly smooth adjustment at the top. A placket that is closed with buttons and button-holes in a fly is made at the left side and a pocket is inserted. The divided portions are deeply hemmed at the lower edges and a square

through the strap to keep the garment down while riding. Riding-habits are made of cloth in such shades as plum, green, blue, drab, brown, etc., and also of melton, fine diagonal, corduroy, velveteen and cheviot. With this skirt a single or double breasted habit-basque or a box-plaited jacket and tights are worn.

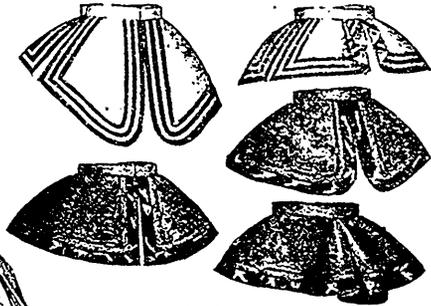
We have pattern No. 1531 in seven sizes for ladies from



1541

LADIES' ROUND AND SQUARE TAB PEPLUMS.

(For Description see Page 654.)

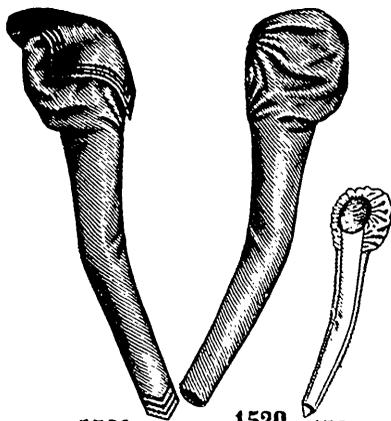


1540

LADIES' PEPLUMS.

(For Description see Page 654.)

facing of the material is applied underneath to each, at the front, just above the hem to form a stay for a strap of stout elastic. The foot is passed



1520 1520 1520
LADIES' TWO-SEAM DRESS SLEEVE. (TO BE MADE WITH OR WITHOUT THE CAP AND WITH THE WRIST PLAIN OR FANCY.)

(For Description see Page 654.)

style; it is pictured made of camel's-hair and finished with machine-stitching. The long oval front is smoothly fitted by darts at the top and extends to the foot at the center; it overlaps the front edges of the back at the belt and for some distance below, and then the front and back separate to display the under-skirt in a very attractive way, the back being also rounding. The back reaches to the foot at the center, and its fulness, which is collected in compact gathers at the top, falls in soft flute-like folds to the lower edge. The top of the over-skirt is completed with a belt closed at the back with hooks and eyes.

Any of the seasonable and fashionable dress goods may be made up in this style and the over-skirt may be worn over a gored skirt that is trimmed or plain. Braid applied in lines or in a scroll design, rows of satin or velvet, ribbon or gimp, passementerie or appliqué trimming may be added to the loose edges of the draperies. The effect will be very pretty when the over-skirt is made of wool goods and the under-skirt of silk or velvet.

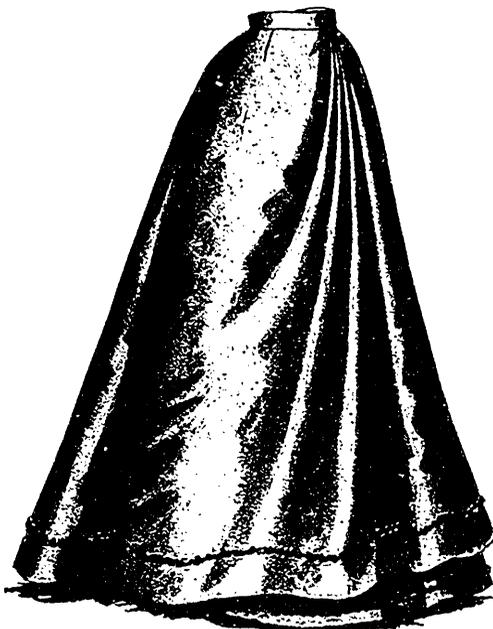
We have pattern No. 9528 in seven sizes for ladies from twenty to thirty-two inches, waist measure. To make the over-skirt for a lady of medium size needs three yards and an eighth of goods forty-four inches wide. Price of pattern, 10d. or 20 cents.

twenty to thirty-two inches, waist measure. To make the skirt for a lady of medium size, calls for two yards and five-eighths of material fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' APRON OR TABLIER OVER-SKIRT.

(For Illustrations see Page 654.)

No. 9528.—This graceful over-skirt is in apron or tablier



9507

Right Side-Front View.

LADIES' DRAPED SKIRT WITH SEVEN-GORED FOUNDATION-SKIRT. (KNOWN, AS THE MARGUERITE SKIRT.)

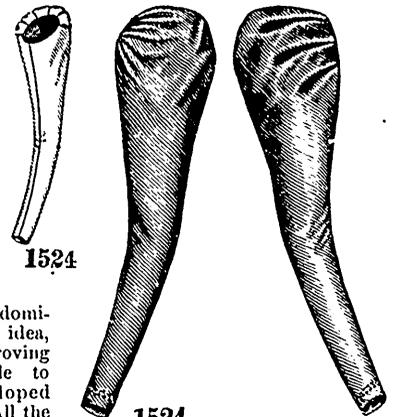
(For Description see Page 655.)

SOME NEW RUSSIAN COATS.

(For Illustrations see Page 613.)

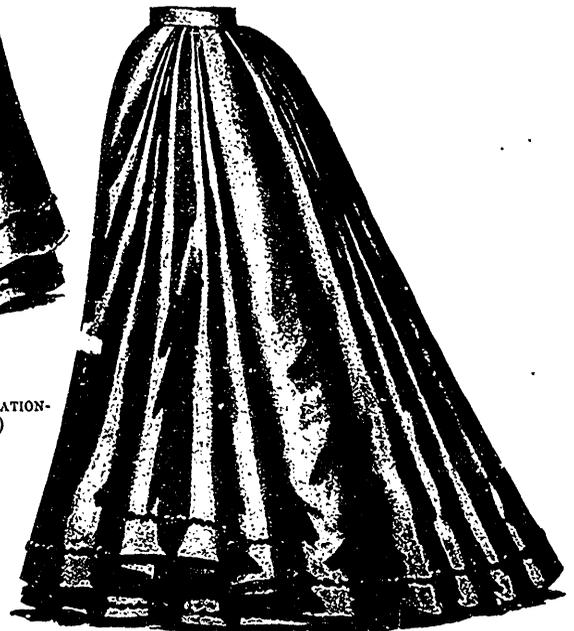
The picturesque Russian modes, with their graceful blouse droop and one-sided closing, have so completely captivated feminine favor that the demand is constantly increasing for these characteristics in all sorts of jackets and bodices. The long coats suggest the tunic worn by Russian peasants and are particularly becoming to tall figures. The jaunty jacket is a generally becoming fashion and lends itself to a variety of decorations. Even misses' modes are dominated by the blouse idea, the loose effect proving especially adaptable to half-developed figures. All the coating fabrics invogue are suited to these top garments and combinations are both possible and desirable. Thus, a collar and cuffs of velvet or fur will unite harmoniously with any kind of cloth from which the rest of the garment may be fashioned.

A handsome combination of black velvet and chin-chilla fur is seen in a blouse-jacket shaped by pattern



1524 1524 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.)

(For Description see Page 655.)



9507

Left Side-Back View.

No. 9521, in seven sizes for ladies from thirty to forty-two inches, bust measure, and costing 1s. or 25 cents. The blouse droops

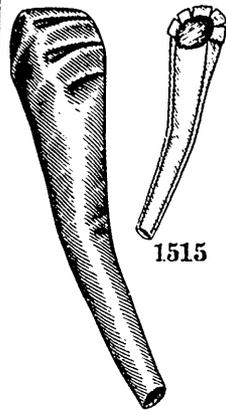
all round over its belt, and the fronts are closed in double-breasted style below lapels reversed by a collar. The coat collar is cut from the fur and the lapels are covered with it, the fur being continued along the edge. A military decoration of black silk braid is applied to the fronts. The sleeves are faced in round cuff outline with fur. A pattern may be added, if desired.

A front and a back view of a stylish long coat for misses is based upon pattern No. 9514, in seven sizes for misses from ten to sixteen years of age, and costing 1s. 3d. or 30 cents. In the front view black velvet is the material shown. The front pouches in Russian style over a white satin ribbon belt that is bowed at the left side in line with the closing. Silk passementerie and krimmer fur trim the front edge of the coat and also the fancy Medici collar, and the wrists and epaulettes of the stylish sleeves.

Mixed coating is represented in the back view, which shows the coat fitted smoothly with laps and plaits formed in the skirt below the seams. A decoration of black sou-tache braid is applied to the triple-pointed epaulettes and wrists. The Medici collar is also pointed.

Rough-surfaced brown cloth is used in the development of the smart

front corners and an underfolded box-plait at the back. In this instance the fronts are made alike so that both can be reversed in lapels that are trimmed with Persian lamb binding and a military decoration of braid and olive buttons, the same decoration being applied to the sleeves at the wrists. The edges of



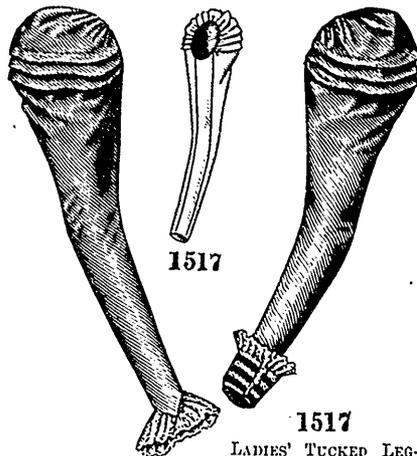
1515

1515

LADIES' TWO-SEAM DRESS SLEEVE, ARRANGED IN FIVE BOX-PLAITS AT THE TOP. (TO BE MADE WITH OR WITHOUT FITTED LINING.)

(For Description see Page 656.)

Peterhof blouse shaped according to pattern No. 951C, which is in seven sizes for ladies from thirty to forty-two inches, bust



1517

1517

LADIES' TUCKED LEG-O'-MUTTON DRESS SLEEVE. (TO BE FINISHED PLAIN OR IN VENETIAN POINTS OR WITH A CUFF.)—(For Description see Page 656.)



9491

Side-Back View.

LADIES' FIVE-GORED SKIRT, HAVING THE SIDE-GORES SPRUNG BELOW THE KNEE AND THE BACK-GORES BOX-PLAILED AT THE TOP, AND A SEVEN-GORED FOUNDATION-SKIRT THAT MAY BE OMITTED. (KNOWN AS THE BELL FLARE-SKIRT.)

(For Description see Page 656.)



9491

Side-Front View.

measure, and costs 1s. 8d. or 30 cents. The blouse droops alike at the back and front and is lengthened by a peplum with round

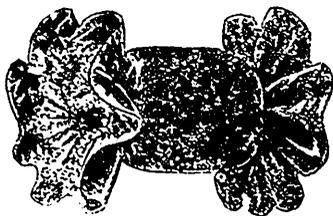
the peplum, wrist and Lafayette collar are fur-trimmed and braid is also added to the peplum. The belt is a fancy metal one.

Rough chinchilla cloth in invisible-blue and Astrakhan fur are combined in the Siberian coat represented in pattern No. 9506, which is in seven sizes for ladies from thirty to forty-two inches, bust measure, and costs 1s. 3d. or 30 cents. The fronts of the coat blouse over the Astrakhan belt and are closed in double-breasted style below lapels, which, like the rolling collar, are of Astrakhan. The two-seam leg-o'-mutton sleeves have round cuff facings of fur. The side-skirts are circular and the back is plaited. A buckle clasps the belt, which is tacked together under buttons at the back.

The Cossack blouse is designed by pattern No. 9293, in six sizes

for ladies from thirty to forty inches, bust measure, and costing 1s. 3d. or 30 cents. The blouse is supported by a fitted lining, the use of which, however, is not imperative. The fronts close à la Russe at the left side, three steel buttons being used. The decoration of black mohair braid and krimmer fur is wholly adaptable to the style and likewise to the cadet-gray novelty-cloth developing it. The back is box-plaited and blouses over the belt just like the fronts. The belt, standing collar and the wrists of the box-plaited sleeves are trimmed to correspond with the fronts. A short skirt falls below the belt with trifling fullness.

Two views of a misses' long coat following the Russian fashion illustrate the development of pattern No. 9513, which is in seven sizes for misses from ten to sixteen years of age, and costs 1s. 3d. or 30 cents. The front view pictures the coat in dark-red diagonal, with the fronts held in by the belt, which starts from the under-arm seams, has pointed ends and is clasped with a



1523

LADIES' AND MISSES' MUFF, WITH CIRCULAR FURLS.

(For Description see Page 657.)

silver buckle. A pointed strap with three pearl buttons is applied over the upper part of the closing, which is made at the left side. The rolling collar, strap and belt are edged with Persian lamb, which also outlines the cuff on each sleeve. Rough cheviot coating is portrayed in the back view, with Alaska sable for the combination material. Plaits are folded below the waist-line of the seams. The collar, belt and cuffs are of fur.

waist measure, and costs 10d. or 20 cents. Brown novelty-goods were used in the making and fancy black mohair passementerie outlines the rounding edges of the back and front. The front falls like an apron over the skirt and flares from the back, which hangs in full folds. Silk is as adaptable as wool goods to the garment.

Metallic-blue rough-surfaced cheviot is the material employed in making the bell flare-skirt based upon pattern No. 9491, in seven sizes for ladies from twenty to thirty-two inches, waist measure, price 1s. 3d. or 30 cents. It has five gores, those at the front and sides being sprung out below the knee and those at the back box-plaited at the top. The skirt may be hung over a seven-gored foundation, if desired. Plain and fancy soutache braid provides a foot trimming.

The yoke flare-skirt cut by pattern No. 9432, in seven sizes for ladies from twenty to thirty-two inches, waist measure, and costing 1s. 3d. or 30 cents, consists of a three-piece upper part that overlaps a circular lounce and is supported by a seven-gored foundation, the use of which is optional. The back is fan-plaited. Each portion is adorned with a simple design in black soutache braid which accords well with the mixed gray checked cheviot from which the skirt is cut.

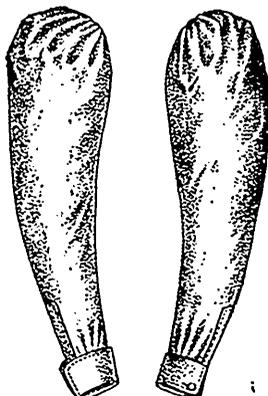
Another variety of flare-skirt is developed by pattern No. 9426, which is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and costs 1s. 3d. or 30 cents. The material selected is gray smooth-faced cloth and the trimming consists of black velvet ribbon arranged with a drapery effect at the hips

STYLISH SKIRTS AND OVER-SKIRTS.

(For Illustrations see Page 630.)

People who have observed the evolution of modes could easily have foretold the advent of the draped skirt. When skirts began to diminish in volume, they lent themselves more graciously to decoration, applied first in straight lines, then in suggestion of draperies. The suggestion is now realized in actual drapery. Its return will be welcomed by those who readily accept changes in fashions and who are ever on the *qui vive* for new ideas. The more conservative will reluctantly abandon the undraped skirt, which is still worn, though in a new guise. The long, flowing lines have given place to plaits and curves which produce a flare only at the bottom, the top being made to cling to the figure. Many gores are included in skirts and the fullness is clustered at the back in fan or box plaits. But the untrimmed skirt is nowadays the exception. No matter what degree of simplicity marks the development of a gown, some trimming is imperative. Soft, pliable woollen and silken textiles are used for draped skirts and firmer fabrics, having less of the yielding quality, are better suited to skirts introducing plaits or the spring at the bottom.

A tablier over-skirt is represented in pattern No. 9528, which is in seven sizes for ladies from twenty to thirty-two inches,

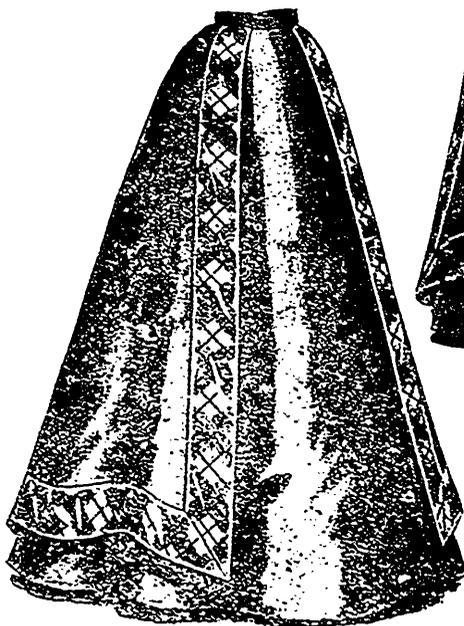


1526

1526

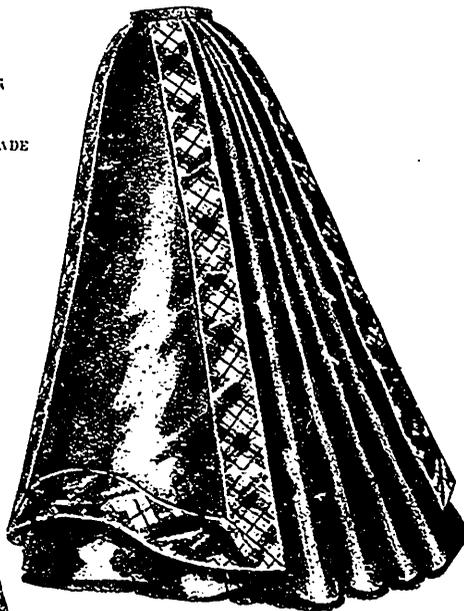
LADIES' SHIRT-SLEEVE. (TO BE MADE WITH A STRAIGHT OR A TURN-UP CUFF.)

(For Description see Page 657.)



9505

Side-Front View.



9505

Side-Back View.

LADIES' FIVE-GORED SKIRT, WITH PANEL SIDE-DRAPERIES.

(For Description see Page 657.)

and in a fanciful design at the bottom. Seven gores are embraced in the skirt and the back may be either plaited or gathered at the top. The front and side gores are slightly sprung at the bottom to produce the fashionable flare.

The mediæval Marguerite drapery is suggested in the skirt of silk-and-wool novelty goods shaped according to pattern No. 9507, in seven sizes for ladies from twenty to thirty-two inches, waist measure, and costing 1s. 3d. or 30 cents. The drapery hangs in full folds at the

FASHIONABLE COLLARETTES AND MUFFS.

(For Illustrations see Page 625.)

Adjuncts of fur are just now as popular as they are at all times becoming. They not only enhance the elegance of Winter attire but are of practical value in bringing a last year's garment up to date. A muff and collarette must necessarily correspond and when a gown is fur-trimmed, it is in good taste to make the selection of fur with reference to the adjuncts which are to accompany it. Combinations of fur may be employed in capes and muffs or only one kind of fur may be used, according to fancy. Steel or other fanciful buckles may be effectively used at the throat of a collarette. Seal, mink, Alaska and Russian sable, moufflon, blue and silver fox, Persian lamb and Astrakhan are among the fashionable furs.

A collarette of glossy Persian lamb based on pattern No. 1496, in three sizes, small, medium and large and costing 5d. or 10 cents, ripples slightly over the shoulders and is finished with a Lafayette collar lined with chinchilla, a fur soft and becoming to the face and uniting happily with the Persian lamb.

back and is lifted slightly at the left side by an arrangement of forward and backward turning plaits which throw the front into pretty folds. The foundation skirt is cut with seven gores and is faced at the bottom with velvet.

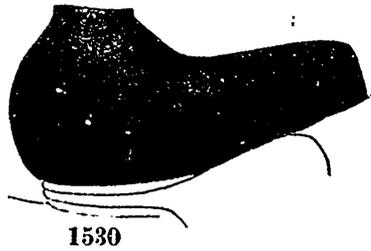
Fine corded dress goods develop a flare-skirt that is hung over a seven-gored foundation. The skirt is made with a front-gore, two short side-gores that are lengthened by circular lower-ports and two hex-plaited back-gores. Black silk is symmetrically in an elaborate design is disposed round the bottom and again over the seam joining the side-gores to the circular portions. The pattern used is No. 9429, in seven sizes for ladies from twenty to thirty-two inches, waist measure, and costing 1s. 3d. or 30 cents.

Side-panel draperies give character to a very stylish five-gored skirt fashioned from dark-green camel's-hair, the pattern being No. 9505, in seven sizes for ladies from twenty to thirty-



1530

Right Side-Front View, Draped for Walking.



1530



1530

Right Back View, Draped for Walking.



1530

Left Side View, when Mounted.

LADIES' AMERICAN SAFETY EQUESTRIAN SKIRT.
(TO BE WORN WITH TROUSERS, BREECHES,
TIGHTS OR KNICKERBOCKERS.)

(For Description see Page 658)

no inches, waist measure, and costing 1s. 3d. or 30 cents. The back of the skirt is fan-plaited and a border decoration is arranged with numerous graduated rows of black velvet ribbon. The draperies are edged with wide and narrow velvet ribbon.

The box flare-skirt comprised in pattern No. 9454, in nine sizes for ladies from twenty to thirty-six inches, waist measure, and costing 1s. 3d. or 30 cents, is here fashioned from mode ar-

collarette and trimmed with black mohair gimp. It is composed of five gores, and at the lower part of the side seams are under-plaited box-plaits which flare in the approved way. The back is fan-plaited. Frequently bias straps of the material are stitched over the seams to the plaits, their lower ends being pointed.

The effect of panels is produced in the skirt based upon pattern No. 9427, which is in seven sizes for ladies from twenty to thirty-two inches, waist measure, and costs 1s. 3d. or 30 cents. Mixed tan cheviot is used in the construction.

The skirt is made with five gores and a fan back and may be hung over a seven-gored foundation skirt. Some distance above the knees fulness is underfolded at the side seams to produce the panel flare. Above the plaits the skirt is encircled by four groups of black soutache braid, each group consisting of three lines. A lengthwise disposal of trimming would also be effective.

The elegant Victorine included in pattern No. 1227, which is in three sizes, small, medium and large, and costs 5d. or 10 cents, is made of seal-skin and outlined with Alaska sable. The front is extended in long tabs which fall almost to the knees. A Medici collar completes the neck.

The jaunty jubilee collarette is developed in Persian lamb by pattern No. 9422, in three sizes, small, medium and large, and costing 7d. or 15 cents. It ripples all round and is trimmed with a deep band of stone marten, a fashionable fur which accords well with all other varieties. The collar stands about the neck in a rippled frill.

Seal-skin is pictured in the muff, shaped by pattern No. 1502, in one size, costing 5d. or 10 cents. The muff is made with circular side pieces, which may be lined with silk or satin in any fanciful design desired. Bands of chinchilla fur with tails cover the seams joining the side pieces to the muff.

Equally adaptable to ladies' or misses' service is a muff cut by pattern No. 1523, in two sizes, costing 5d. or 10 cents. Persian lamb is the fur. The muff is shaped round and is supplemented by circular frills which flare over the hands and are rendered more dainty by a frill of deep cream lace and an edging of chinchilla fur. If a combination of fur is fancied, the frills could be cut from Alaska sable and the muff from seal-skin.

Moufflon is associated with seal-skin in the pelerine shaped by

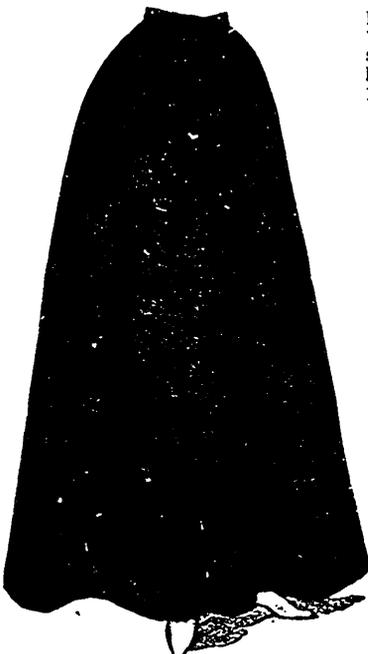
pattern No 1501, which is in three sizes, small, medium and large, and costs 5d. or 10 cents. The fronts

Fanciful and exceptionally dressy is a muff made by pattern No. 1230, in one size, costing 5d. or 10 cents. It is here shown made of mink and is increased in size by deep ruffles, which being cut in circular shape, fall naturally in ripples. Point Venise lace of a deep cream hue is sewed full inside the ruffle near the edge. An animal's head and three tails are decoratively adjusted at the center of the muff.

Another style of gored collar is fashioned from seal fur by pattern No. 1498, which is in three sizes, small, medium and large, and costs 5d. or 10 cents. The collar flares over the shoulders in ripples and is extended to form a storm collar. Chinchilla fur follows all the edges.

Astrakhan is shown in the Vignette designed by pattern No. 1226 in three sizes, small, medium and large, each costing 5d. or 10 cents. The fronts fall in stole-like ends almost to the knees and are trimmed at the outer edges with Alaska sable which is also extended over the shoulders and across the back. The Medici collar is shaped in several points and is lined with sable fur.

No more dressy fur garment for theatre, opera or carriage wear can be secured than a cape of ermine.



1531

Front View.

LADIES' DIVIDED EQUESTRIAN SKIRT. (FOR RIDING ASTHIDE.) KNOWN AS THE CROSS-SADDLE SKIRT.

(For Description see Page 659.)



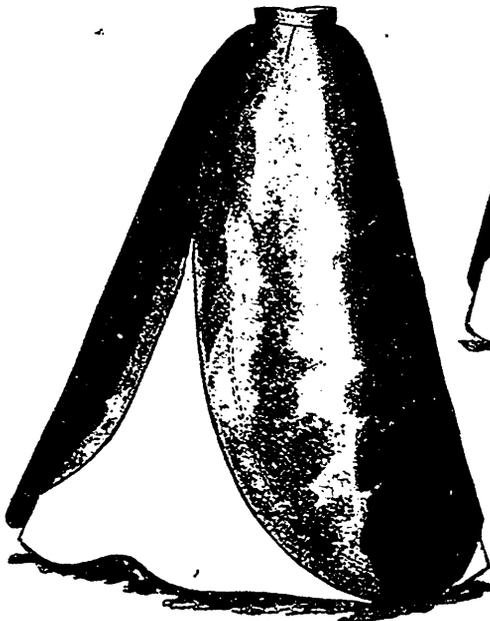
1531

View when Mounted.

hang in tabs, and the back is round. A band of moufflon outlines all the free edges of the pelerine. The storm collar is cut in gores and is faced with moufflon. A pelerine made entirely of moufflon would be very stylish and becoming.

A gored tab-collarette is made up in Astrakhan by pattern No. 1500, which is in three sizes, small, medium and large, and costs 5d. or 10 cents. The back shows a blunt point and the fronts fall in narrow tabs, fullness on the shoulders assuming the form of ripples. The storm collar is also gored and lined with silver fox fur.

A muff equally adaptable to ladies', misses', girls' and children's wear is made by pattern No. 6613, in the four sizes mentioned, each costing 5d. or 10 cents. It is made of Astrakhan and may be worn with the collarette just described. It is round in shape and is decorated with a large bow of black satin. Red satin lining is added.



9528

Side-Front View.



9528

Side-Back View.

LADIES' APRON OR TABLIER OVER-SKIRT.

(For Description see Page 660.)

the fur of royalty. In a cape modelled by pattern No. 9410, which is in five sizes for ladies from thirty to forty-six inches, bust measure and costs 10d. or 20 cents, this fur is used. From a sectional yoke collar that suggests a Medici in style falls a cape in slight ripples. Swan's-down is fluffily applied to all the free edges.

A fancy round muff is developed in seal-skin by pattern No. 1213, which is in one size and costs 5d. or 10 cents. The muff has round overlapping ends and is edged all round with silver-fox fur. A black satin muff ribbon with silver buckle is worn with the muff.

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Astrakhan is shown in the Vignette designed by pattern No. 1226 in three sizes, small, medium and large, each costing 5d. or 10 cents. The fronts fall in stole-like ends almost to the knees and are trimmed at the outer edges with Alaska sable which is also extended over the shoulders and across the back. The Medici collar is shaped in several points and is lined with sable fur. The No more dressy fur garment for theatre, opera or carriage wear can be secured than a cape of ermine.

Misses
twelve
of two

Styles for Misses and Girls.

MISSSES' TWO-PIECE COSTUME, CONSISTING OF A DOUBLE-BREADED JACKET (TO BE WORN OVER WAISTS, ETC.) AND A SEVEN-GORED SKIRT WITH FAN BACK.

(For Illustrations see this Page.)

No. 9512.—Another view of this costume may be obtained by referring to figure No. 224 B in this magazine.

The stylish two-piece costume is here illustrated made of brown English check cloth. The jacket is fashioned for wear over a shirt-waist, blouse or basque. It is closely adjusted at the back and sides by under-arm and side-back gores and a center seam, and coat-laps and coat-plaits give it a smart, coat-like air. The loose fronts are lapped and closed in a double-breasted style with buttons and button-holes and are reversed in lapels that extend in points beyond the ends of the rolling coat collar. Pocket-laps cover openings to inserted in these pockets in the fronts. The stylish two-seam sleeves are arranged in three box-plaits at the top and are up to date in every respect. Machine-stitching gives a tailor finish.

The skirt comprises seven gores. The effect at the top across the front and sides is smooth and only slight ripples are played below the hips; and the back is arranged in three backward-turning plaits at each side of the placket, the plaits spreading in fan style. The skirt flares gracefully toward the lower edge where it measures three yards round in the middle sizes.

Broadcloth, Venetian cloth, homespun, cheviot and any of the tailor suitings will make up satisfactorily in the dress. Machine-stitching will give the most approved finish. A very satisfactory costume for travelling or school wear is of cadet-blue serge, with black braid for trimming and darker blue velvet for enlarging the collar and pocket laps.

We have pattern No. 9512 in five sizes for misses from

material fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

FIGURE No. 222 B.—MISSSES' DOUBLE-BREADED COAT.

(For Illustration see this Page.)

FIGURE No. 222 B.—This illustrates a Misses' coat. The pattern, which is No. 9486 and costs 1s. or 25 cents, is in five sizes for misses from twelve to sixteen years of age,



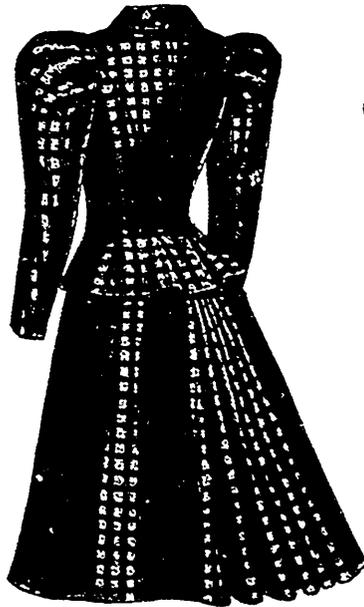
FIGURE No. 222 B.—This illustrates MISSSES' DOUBLE-BREADED COAT.—The pattern is No. 9486, price 1s. or 25 cents.

(For Description see this Page.)



9512

Front View.



9512

Back View.

MISSSES' TWO-PIECE COSTUME, CONSISTING OF A DOUBLE-BREADED JACKET (TO BE WORN OVER WAISTS, ETC.) AND A SEVEN-GORED SKIRT WITH FAN BACK.

(For Description see this Page.)

and is shown in three views on page 671 of this number of THE DELINEATOR.

A stylish coat eminently appropriate for plush, velvet and other heavy Winter fabrics is here shown made of seal-plush in combination with krimmer. It is in three-quarter length and is close-fitting at the back and sides, where there are slight ripples in the skirt, and the fronts are loose and lap widely. At the top the fronts are reversed in lapels, along which they are closed to the throat with hooks and loops, and cord frogs looped over buttons covered with krimmer make the fastening just below the lapels. The high storm collar is of krimmer on the inside and the two-seam sleeves are gathered at the top and finished with roll-up cuffs.

The coat is handsome for dressy wear as here made up, but it will be an excellent utility coat if developed in rough or smooth heavy cloth. All kinds of fur will be selected for the cuffs and collar of a coat of this description when made of cloth and cord frogs, or rows of braid in military fashion may adorn the fronts. The velvet toque is trimmed with feathers and wings.

twelve to sixteen years old. To make the costume for a miss of twelve years, calls for three yards and three-eighths of

or rows of braid in military fashion may adorn the fronts. The velvet toque is trimmed with feathers and wings.

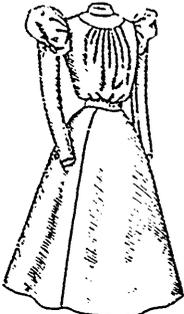
MISSSES' BLOUSE COSTUME, HAVING A SEVEN-GORED SKIRT. (TO BE MADE WITH A HIGH OR ROUND NECK AND WITH FULL-LENGTH OR SHORT PUFF SLEEVES.)
(For Illustrations see this Page.)

No. 9481.—A picturesque costume that may be made up for day or evening wear is here pictured made of white silk. The waist is provided with a lining fitted by single bust darts and the usual seams and is closed with hooks and eyes at the back. The full front and backs are joined in shoulder and under-arm seams and are drawn into soft folds by gathers at the top and waist-line, the gatherings at the waist being tacked to the lining so as to make the waist pouch all round. The waist may be made with a high or round neck, the round neck being trimmed with a frill of lace, a twisted ribbon and shoulder bows, while the high neck is finished with a standing collar and the lining faced above the full portions to have the effect of a round yoke. The sleeves may be in full length with mushroom puffs arranged over them at the top, or they may be in short puffs.

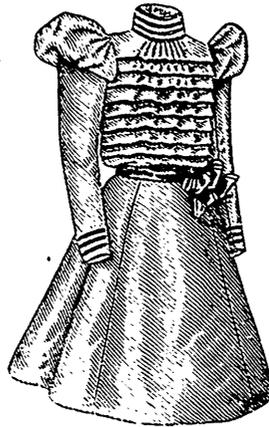
The skirt, which is in seven gores, flares stylishly toward the lower edge, where it measures three yards and an eighth round in the middle sizes. Full folds result at the back from gathers at the top, and a novel decoration consists of pointed straps of white ribbon in graduated lengths radiating from the belt at the front and sides. The skirt is worn over the waist and ribbon made into a belt and fastened at the back under a stylish rosette bow gives a very decorative effect.

Developed in taffeta or India silk, crepon of a silken weave or vailings in delicate tints, with lace, ribbon or

for an evening dress, while poplin, camel's hair, cashmere, Henrietta and novelty goods will be appropriate for everyday wear. Satin and velvet ribbons are largely used trimming this season. A very dainty gown for wear by a maid of honor may be made up by the mode in plain cashmere or organdy over taffeta of a deeper hue, with fine white me-



9481



9510

Front View.

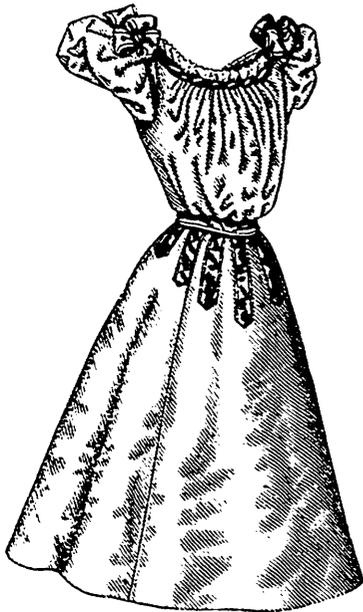


9510

Back View.

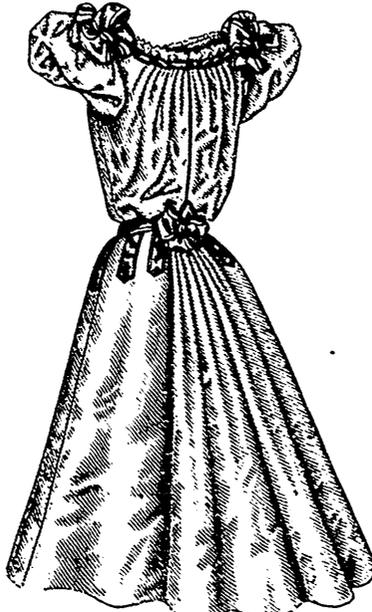
GIRLS' DRESS, HAVING A TUCKED POUCH-WAIST AND A FOUR-GORED SKIRT.
(For Description see this Page.)

lace and white satin cord-edge ribbon for the simple decoration. We have pattern No. 9481 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the costume calls for seven yards and a half of material twenty-two inches wide. Price of pattern, 1s. 3d. or 30 cents.



9481

Front View.



9481

Back View.

MISSSES' BLOUSE COSTUME, HAVING A SEVEN-GORED SKIRT. (TO BE MADE WITH A HIGH OR ROUND NECK AND WITH FULL-LENGTH OR SHORT PUFF SLEEVES.)

(For Description see this Page.)

GIRLS' DRESS, HAVING A TUCKED POUCH-WAIST AND A FOUR-GORED SKIRT.

(For Illustrations see this Page.)

No. 9510.—A charming little frock here illustrated made of cashmere or trimmed with wide and narrow satin ribbon. The waist is closed at the back and is made over a lining fitted by single bust darts and under-arm and side-bust gores. It has a full front and full back joined in shoulder and under-arm seams and showing pretty fullness drawn to the center in gathers at the neck. At the bottom the waist is gathered round and tacked to the lining to drop stylishly in blouse style, and a charming effect is produced by moderately wide tucks that pass all about the figure under the arms, the highest tuck being a little below the neck; each tuck is headed by a row of narrow ribbon. The neck is completed by a standing collar. Mushroom puffs are arranged on the cap-shaped sleeves. The four-gored skirt has a narrow front-gore that is smoothed side-gores that form slight ripples below the hips and a gathered back-breaker. It is joined to the waist and a wrinkled ribbon is worn about the waist and stylishly bowed at the left side of the front.

Serge, Henrietta, fancy woollen mixtures and Liberty, China and other silks will also be pretty materials for the dress which may be trimmed with lace, gimp braid and narrow satin or velvet ribbon.

We have pattern No. 9510 in six sizes for girls from four to nine years old. To make the dress for a girl of eight years

pearl passementerie for the garniture and made with the low round neck and short sleeves, the mode would be charming

for three yards and an eighth of goods forty-four inches wide. Price of pattern, 1s. or 25 cents.

FIGURE No. 223 B.—MISSSES' RUSSIAN LONG COAT.
(For Illustration see this Page.)

FIGURE No. 223 B.—This represents a Misses' coat. The pattern, which is No. 9514 costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in three views on page 671.

A Russian pouch-front is an attractive feature of the long top-coat here shown made of rough Astrakhan coating. The close-fitting back shows coat-laps and coat-plaits, and the graceful pouch-front is closed at the left in Russian style, a band of Astrakhan being ranged along the closing. Astrakhan is united with heavy cord in decorating the pointed caps hanging out on the stylin sleeves; and the fancy edici collar and the lists are decorated to correspond. Ribbon ties resting under rosettes at each side of the back are carried below the pouch front and bowed prettily over the closing.

Faced cloth in serviceable shades of green, blue and brown will make stylish coats for either general or dressy wear, and velvet is also adapted to the mode, but, of course, will be chosen only for best wear.

The felt walking hat is adorned with ribbon and fancy feather ornament.

GIRLS' DRESS, HAVING A POUCH WAIST AND STRAIGHT, FULL SKIRT. (TO BE MADE WITH A HIGH OR LOW NECK AND WITH FULL-LENGTH OR SHORT SLEEVES.)

(For Illustrations see Page 668.)

No. 9482.—A becoming little dress is here shown in a pretty combination of plaid wool goods and plain velvet. The waist is provided with a lining that is fitted by single bust darts and under-arm and side-back gores and the closing is made invisibly at the back. The full front and full backs extend to within round-yoke depth of the top on the lining and are gathered at the top and bottom and droop prettily in blouse fashion. The neck may be low or high, as preferred; when it is high, the lining is faced to have the effect of a round yoke and the neck is finished with a standing collar. A fancy Bertha in four sec-

tions that flare in points at the front and back and on the shoulders, is exceedingly effective. Mushroom puffs are arranged on the coat-sleeves, which will be cut off at the puffs, if short sleeves be preferred. The straight, full skirt is deeply hemmed at the bottom, gathered at the top and joined to the waist.

This frock may be prettily developed in soft woollen goods, either plaid, striped or checked, as well as in plain shades. Silk, cashmere, serge and flannel are appropriate materials for it and lace, braid and velvet or satin ribbon may be used for decoration.

We have pattern No. 9482 in ten sizes for girls from three to twelve years of age. For a girl of eight years, the dress needs three yards and a half of plaid dress goods forty inches wide, with three-eighths of a yard of velvet twenty inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' DRESS.

(For Illustrations see Page 668.)

No. 9500.—Another illustration of this dress is given at figure No. 229 B in this number of THE Delineator.

This neat and simple dress is here represented made of novelty dress goods and decorated with fancy braid and a ribbon belt that is tied at the back in a fancy bow with long ends. The body, which is made over a fitted lining, has gathered fulness at the center of the front and also at each side of the closing, which is made at the back, and the effect at the sides is smooth. The pretty bishop sleeves are gathered at the top and bottom and placed on coat-shaped linings that are finished in deep cuff effect. The collar displays turn-down sections with rounding ends flaring at the front and back. The straight, full skirt is gathered at the top and joined to the body.

Silk, silk-and-wool or all-wool textures may be used for the dress, the only requisite of the materials being a softness and flexibility that give the best possible effect where fulness is introduced and that are, indeed, desirable in materials for all children's frocks. Velvet or silk may be used in combination with plain, striped

or novel wool goods and ribbon; braid or platings may be used for decorating.

We have pattern No. 9500 in eleven sizes for girls from two to twelve years old. For a girl of eight years, the dress requires two yards and three-eighths of goods forty-four inches wide. Price of pattern, 10d. or 20 cents.

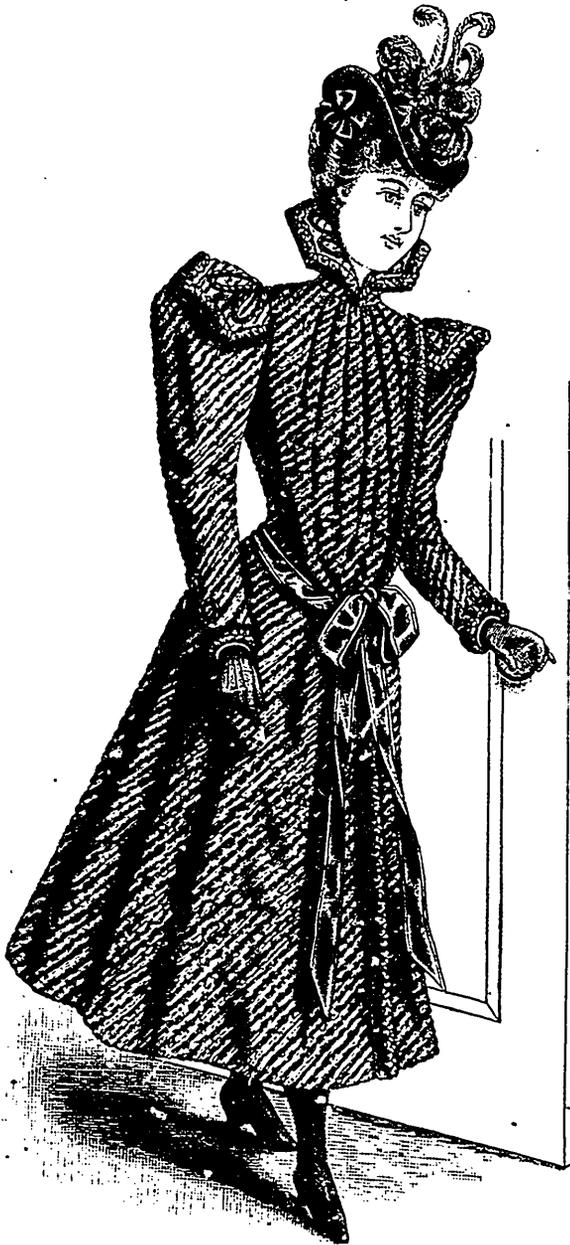


FIGURE No. 223 B.—This illustrates MISSSES' RUSSIAN LONG COAT.—The pattern is No. 9514, price 1s. 3d. or 30 cents.
(For Description see this Page.)



9482



9482

GIRLS' DANCING OR PARTY DRESS, HAVING A FULL SKIRT OVER A FOUR-GORED FOUNDATION-SKIRT. (TO BE MADE WITH A HIGH OR ROUND NECK AND WITH FULL-LENGTH OR SHORT SLEEVES.)

(For Illustrations see this Page.) No. 9483.—At figure

years, needs seven yards and an eighth of goods twenty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' RUSSIAN LONG COAT.

(For Illustrations see Page 669.)

No. 9513.—This coat is shown differently developed at figure No. 225 B in this number of THE DELINEATOR.

The protective and stylish coat is here pictured made of rough brown coating and trimmed with Astrakhan binding. The back is fitted snugly by side-back gores and a curved center seam and an underfolded box-plait at the center seam and coat-plaits at the side-back seams introduce stylish fulness in the skirt. The loose fronts are made smooth and clinging at the sides by under-arm darts and are lapped so as to close at the left side in Russian style, the closing being made invisibly. An Astrakhan-bordered strap of the material pointed at the bottom and decorated with buttons is arranged over the closing from the shoulder to a little below the bust, in Russian style. Belt straps that are



9482

Front View.



9482

Back View.

GIRLS' DRESS, HAVING A POUCH WAIST AND STRAIGHT, FULL SKIRT. (TO BE MADE WITH A HIGH OR LOW NECK AND WITH FULL-LENGTH OR SHORT SLEEVES.)

(For Description see Page 667.)



9500

Front View.



9500

Back View.

GIRLS' DRESS.

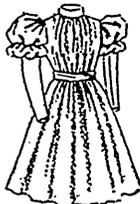
(For Description see Page 667.)

No. 230 B in this number of THE DELINEATOR this dress is pictured differently made up.

A charming little dress for dancing and party wear is here shown made of pale-green Liberty silk and trimmed with lace and ribbon. The straight, full skirt is made over a four-gored foundation-skirt; it is gathered at the top and joined to the body, which is made over a lining fitted by single bust darts and shoulder and under-arm seams. The waist is closed invisibly at the back and may be made with a low, round neck and with short puff sleeves, or with a high neck and full-length sleeves, as illustrated. The full backs and full front are gathered at the top and bottom and the round neck is outlined by a full frill of lace edging, while the high neck is finished with a standing collar. Novel sleeve-caps that are laid in two box-plaits at the top extend in points over the puffs on the sleeves and the puffs are gathered so as to form a deep puff above a short puff. A wrinkled ribbon bowed at the back is worn around the waist.

Silk, vailing, Beatrice cloth, crêpon, mull, organdy and crêpe de Chine in delicate shades will make attractive dresses for party or dancing-school wear and serge, cashmere, plaid velours, poplin, or novelty goods will be suitable for a day dress of this style.

We have pattern No. 9483 in eight sizes for girls from five to twelve years old. To make the dress for a girl of eight



9483



9483

Front View.



9483

Back View.

GIRLS' DANCING OR PARTY DRESS, HAVING A FULL SKIRT OVER A FOUR-GORED FOUNDATION-SKIRT. (TO BE MADE WITH A HIGH OR ROUND NECK AND WITH FULL-LENGTH OR SHORT SLEEVES.)

(For Description see this Page.)

tacked at the side seams are crossed in front and fastened with a fancy buckle. The two-seam sleeves are gathered at



9513
Front View.



9513
Back View.

MISSES' RUSSIAN LONG COAT.
(For Description see Page 668.)

lapels that extend in points beyond the ends of the rolling collar. Openings to inserted side-pockets and a change pocket are finished with square-cornered laps. The two-seam sleeves are laid in downward-turning plaits at the top and the wrists are completed with turn-up cuffs having rounding ends flaring at the back. The hood is a dressy accessory and, being removable, it may be used or not, as desired; it is shaped by a seam extending from the point to the outer edge, which is prettily reversed; and the edge is followed by a fitted facing of the material and the hood lined the rest of the way with the plaid silk.

The coat will be satisfactory in every particular if made of diagonal, mixed or striped cheviot or any heavy coating. If dressiness is aimed at, velvet inlays may be added on the lapels, cuffs and pocket-laps.

We have pattern No. 9494 in seven sizes for misses from ten to sixteen years old. For a miss of twelve years, the coat needs three yards and an eighth of goods fifty-four inches wide, with a fourth of a yard of velvet twenty inches wide (cut bias) for the collar, and half a yard of silk twenty inches wide to line the hood. Price of pattern, 1s. 3d. or 30 cents.

FIGURE No. 224 B.—MISSES' TWO-PIECE COSTUME.
(For Illustration see Page 670.)

the top and completed with roll-up cuffs; and the rolling coat-collar has square ends that flare prettily from the throat.

The new fancy coatings, gay in color and with rough or smooth surfaces, will frequently be selected for the coat and so will plain or mixed cheviot, whipcord and tweed. Bands of fur or mohair braid will be used for decoration.

We have pattern No. 9513 in seven sizes for misses from ten to sixteen years of age. To make the coat for a miss of twelve years, calls for two yards and seven-eighths of goods fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

Misses' two-piece costume. The pattern, which is No. 9512 and costs 1s. 3d. or 30 cents, is in five sizes for misses from twelve



9494



9494
Front View.



9494
Back View.

MISSES' DOUBLE-BREADED LONG COAT, WITH REMOVABLE HOOD. (KNOWN AS THE NEW-MARKET COAT.)—(For Description see this Page.)

MISSES' DOUBLE-BREADED LONG COAT, WITH REMOVABLE HOOD.
(KNOWN AS THE NEW-MARKET COAT.)
(For Illustrations see this Page.)

No. 9494.—An up-to-date Newmarket coat is here pictured made of melton, with a velvet collar, a silk lining in the hood and a tailor finish of machine-stitching. The back is closely fitted by side-back gores and a center seam, and coat-laps and coat-plaits are arranged in true coat style. The loose fronts, which are made to cling stylishly at the sides by long under-arm darts, are lapped and closed in double-breasted style with buttons and button-holes below shapely

to sixteen years of age, and may be seen again on page 665. A smart two-piece costume is here shown made of fancy

striped suiting and finished in tailor style with braid. The jacket is closely fitted at the sides and back and coat-laps and coat-plaits are formed in regular coat style. The loose fronts are reversed at the top in pointed lapels by a rolling collar and are lapped and closed in double-breasted fashion. The stylish sleeves are box-plaited at the top. Square-cornered laps cover openings to inserted side-pockets. The jacket is to be worn over fancy waists, shirt-waists, vests, etc.

The skirt is seven-gored, with the prevailing fan back.

Mixed or plain chevrot, serge, faced cloth and fancy suitings are usually chosen for costumes of this kind, and a braid decoration is frequently added.

The felt hat rolls back from the face and is generously trimmed with plumes.

**MISSES' LONG COAT,
WITH RUSSIAN
POUCH FRONT.** (To
BE MADE WITH
A STANDING MILITARY
COLLAR OR WITH A
FANCY MEDICI COLLAR.)
(For Illustrations see
Page 671.)

No. 9514.—At figure No. 223 B in this number of The DELINEATOR this coat is again shown.

This coat, a handsome Russian mode with pouch front, is pictured made of novelty coating, with fur and ribbon for decoration. The long coat fronts are shaped to close at the left side, and the graceful pouch front, which is gathered at the top and bottom, is arranged on the right front to pouch in a most attractive way, giving the long effect so desirable. The close effect at the sides and back is due to under-arm darts, side-back gores and a curving center seam and coat-plaits are arranged in the regular way. Ribbon ties start from under bows at each side of the back and are carried forward and bowed at the left side of the front. Five box-plaits collect the fullness at the top of the two-seam sleeves, which stand out attractively at the top; and fur-bordered caps droop stylishly over them. The neck may be finished with a military standing collar or with a fancy Medici collar, as illustrated. The Medici collar is shaped in points and rises high and protective about the neck.

Smooth or rough surfaced cloths will be chosen for the coat

and fur bands, passementerie, braid or Astrakhan will prove the decoration. The mode invites combinations of cloth velvet, the latter being used for the caps and collar. A handsome coat of rich blue velvet was trimmed with bands of chinchilla.

We have pattern No. 9514 in seven sizes for misses from twelve to sixteen years of age. To make the coat for a miss twelve years requires three yards and an eighth of goods fifty-four inches wide. Price of pattern, 3d. or 30 cents.

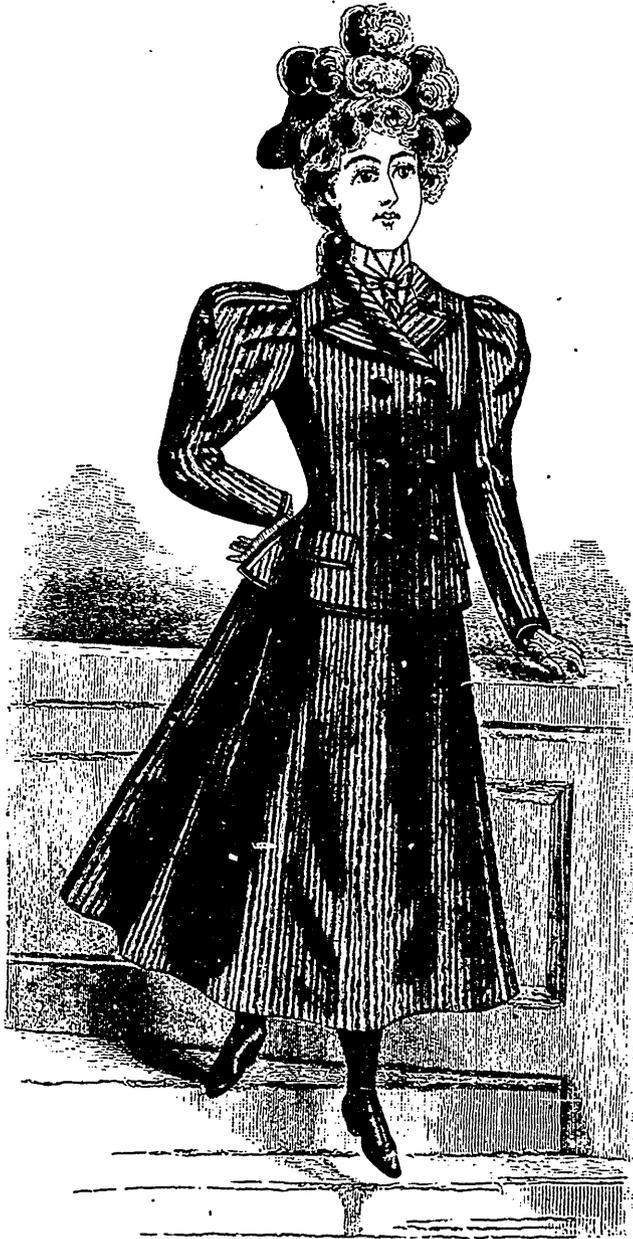


FIGURE No. 224 B.—This illustrates MISSES' TWO-PIECE COSTUME.—The pattern is No. 9512, price 1s. 3d. or 30 cents.

(For Description see Page 668.)

vet in blue, brown and green will be chosen and lapel and collar facings of chinchilla or blue fox will be selected for trimming.

We have pattern No. 9486 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years the coat needs two yards and three-eighths of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.

**MISSES' DOUBLE-
BREASTED COAT,
THREE-QUARTH
LENGTH.** (DESIR-
ABLE FOR FUR, PLUSH, VEL-
VET AND OTHER WINTY
FABRICS.)
(For Illustrations see
Page 671.)

No. 9486.—By referring to figure 222 B in this magazine, this coat will be observed differently made up.

The handsome coat is in three-quarter length and is here illustrated made of skin. It is closely justed at the back sides by under-arm and side-back gores and a curving center seam and is long enough in the skirt to ripple slightly and hang gracefully of any of the new skins. The loose fronts are lapped in double-breasted style and reversed at the top pointed lapels, at the closing is made invisibly to the throat. The stylish storm collar, which is shaped by a center seam, may be worn turned down or it may be worn standing and roll in Medici fashion, as illustrated. The two-seam sleeves are gathered at the top and completed with rounded cuffs having rounded corners above the short seam at the back.

This mode is especially desirable for fur, plush, velvet and other wintry fabrics. Rough or smooth coating made up in this style and trimmed with bands of Astrakhan or other fur now in vogue will give satisfaction. For dressy occasions velvet

MISSES' SINGLE-BREADED COAT, IN THREE-QUARTER LENGTH. (DESIRABLE FOR FUR, PLUSH, VELVET AND OTHER WINTRY FABRICS.)



9486



9486

Front View.



9486

Back View.

MISSES' DOUBLE-BREADED COAT, IN THREE-QUARTER LENGTH. (DESIRABLE FOR FUR, PLUSH, VELVET AND OTHER WINTRY FABRICS.)

(For Description see Page 670.)

No. 9488.—This coat is shown recently developed at figure No. 9486 in this magazine.

In this instance the coat, which is three-quarter length and extremely stylish, is shown made of seal-skin. The loose, single-breasted fronts are closed to the throat with olive buttons and cord or elastic loops; but at the sides and the coat is closely fitted by under-arm and side-gore and a curving center seam and is fluted fully in the skirt, where it is wide enough to look graceful over any style of skirt. The high storm lapel is shaped by a center seam and rolls softly all round in Medici fashion; and the comfortable two-sleeves are gathered at the top and completed with turn-over cuffs, that have rounding upper corners, flaring at the back.

This is a very desirable mode for fur, plush, velvet and other wintry fabrics.

We have pattern No. 9488 in five sizes for misses twelve to sixteen years of age. To make the coat for a miss of twelve years, calls for two yards of goods four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' RUSSIAN BLOUSE COAT OR JACKET. (TO BE MADE WITH A STANDING MILITARY COLLAR OR WITH A LAFAYETTE COLLAR.) KNOWN AS THE PETERHOF BLOUSE.

(For Illustrations see Page 672.)

No. 9517.—Fancy coating was selected for this stylish Russian blouse coat or jacket, which is known as the Peterhof blouse. The wide seamless back is smooth at the top and joins

the fronts in shoulder and under-arm seams; and the fronts, which are also smooth at the top, are shaped so as to bring the closing at the left side in Russian style, or, if preferred, to allow the right front to be folded over in a long revers, both effects being illustrated. The coat is gathered at the waist and droops all round in blouse effect over a plain belt, to which is joined a circular peplum having a center seam, an underfolded box-plait at the seam and rounding lower front corners. The two-seam sleeves fit the arm with comfortable closeness and have fashionable fullness at the top arranged in three box-plaits. The neck may be finished with a standing military collar or with a Lafayette collar that is composed of four joined sections and rolled in Medici style. Braid in two widths provides a smart decoration for the coat, and a *fouregère* may be added, as shown in one of the small views, if a more elaborate effect be desired.



9514

Front View.



9514

Back View.



9514

Broadcloth, velvet, kersey, diagonal and fancy coating, with braid or fur band for trimming, will make a stylish coat of this kind. The mode promises to become a favorite.

We have pattern No. 9517 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the coat needs a yard and three-fourths of material fifty-four inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' LONG COAT.

(For Illustrations see Page 672.)

No. 9524.—This attractive coat is pictured made of plum broadcloth and trimmed with fur. The top of the back is a square yoke, and the full lower part is arranged at the center in a wide double box-plait that flares stylishly. Joined to the back by shoulder and under-arm

MISSES' LONG COAT, WITH RUSSIAN POUCH-FRONT. (TO BE MADE WITH A STANDING MILITARY COLLAR OR WITH A FANCY MEDICI COLLAR.)—(For Description see Page 670.)

blouse coat or jacket, which is known as the Peterhof blouse. The wide seamless back is smooth at the top and joins

arranged at the center in a wide double box-plait that flares stylishly. Joined to the back by shoulder and under-arm

seams are loose side-fronts that have a box-plait formed at the front edge, and between the side-fronts a full center-front, that is gathered at the neck, falls in soft pretty folds over a smooth lining. The closing is made invisibly at the left side of the front. A standing collar, which also closes at the left side, completes the neck, and a fancy sailor-collar with stole ends is a pretty accessory of the coat. Two large buttons ornament the box-plaits just below the ends of the sailor collar. The graceful sleeves are gathered at the top and bottom and arranged over large two-seam linings and finished with round turn-over cuffs.

Broadcloth and velvet in all the new shades, with a trimming of beaver, chinchilla, ermine, krimmer, etc., will be especially stylish for a coat of this kind.

We have pattern No. 9524 in seven sizes for girls from three to nine years old. To make the coat for a girl of eight years, call for two yards and a half of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.

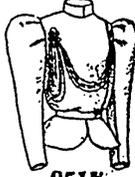
FIGURE No. 225 B.—
MISSES' RUS-
SIAN LONG COAT.

(For Illustration see
Page 673.)

FIGURE No.
225 B.—This illustrates a Misses' coat. The pattern, which is No. 9513 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is again portrayed on page 669 of this magazine.



9517



9517



9517

Front View.



9517

Back View.

MISSES' RUSSIAN BLOUSE COAT OR JACKET. (TO BE MADE WITH A STANDING MILITARY COLLAR OR WITH A LAFAYETTE COLLAR.) KNOWN AS THE PETERHOF BLOUSE.
(For Description see Page 671.)



9524



9524



9524

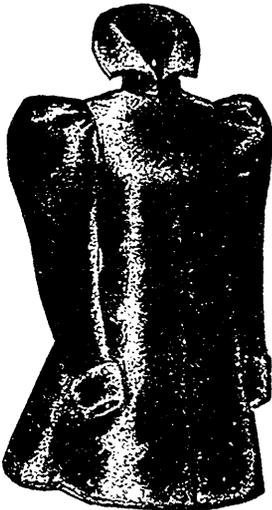
Front View.



9524

Back View.

(For Description see Page 671.)



9488

Front View.



9488

Back View.

MISSES' SINGLE-BREASTED COAT, IN THREE-QUARTER LENGTH. (DESIRABLE FOR FUR, PLUSH, VELVET AND OTHER WINTRY FABRICS.)

(For Description see Page 671.)

The coat is a smart style and is here illustrated made of chinchilla cloth combined with Astrakhan. The coat is fitted

closely at the back and sides, and extra fullness below waist-line is underfolded in a box-plait at the center seam and in coat-plaits at the side-back seams. The side-fronts are loose and are closed in Russian style at the left side; they are held in becomingly at the waist by Astrakhan-bound belt-sections that are fastened with buckles. The collar is in deep rolling style and the sleeves have roll-up cuffs.

Handsome coats of this style are made of velvet or plush combined and trimmed with fur. Rough and smooth cloth are equally fashionable and braid may be used in any decorative way.

The toque of Astrakhan is adorned with feathers and an aigrette.

MISSES' AND GIRLS' CAPE-COLLARETTE. (KNOWN AS THE JUBILEE COLLARETTE.)
(For Illustrations see Page 673.)

No. 9522.—A particularly stylish cape collarette is known as the Jubilee collarette is here shown made of velvet and trimmed with fur binding. It is circular in shape and falls all round in ripples that are exceedingly stylish in depth and effect. The front edge meets at the center of the front and the closing is made invisibly. A ripple ruffle consisting of two circular sections joined in a center seam rises from the top of the standing collar.



FIGURE No. 225 B.—This illustrates MISSES' RUSSIAN LONG COAT.—
The pattern is No. 9513, price 1s. 3d. or 30 cents.

(For Description see Page 672.)

A collarette of this style may be made of plush and edged with bands of krimmer or any other fashionable fur. Plush is also appropriate for the collarette.

We have pattern No. 9522 in four sizes, from twelve to sixteen years old. For a miss of twelve years, the cape-collarette requires a yard and a half of goods twenty-two inches wide. Price of pattern, 5d. or 10 cents.

MISSES' DOUBLE-BREADED BLOUSE-JACKET. (TO BE MADE WITH OR WITHOUT A PEPLUM.)

(For Illustrations see Page 674.)

No. 9520.—Rough-surfaced cloth in a pretty shade of dark blue was selected for this blouse-jacket, which is finished in tailor style with machine-stitching. The back is seamless and is joined to the fronts in shoulder and

under-arm seams, and the fronts are lapped and closed in double-breasted style with buttons and button-holes and are reversed above the closing in pointed lapels that extend beyond the ends of the rolling coat-collar. The jacket is gathered at the bottom and droops all round in blouse style over the belt, which is made of the material; a circular peplum that is arranged in a box-plait at each side of the center seam is a stylish accessory, the use of which, however, is optional. The comfortable two-seam sleeves are gathered at the top.

Corduroy, broadcloth, velvet, Irish frieze and kersey are stylish materials for a jacket of this style and braid or fur band may be used for decoration.

We have pattern No. 9520 in seven sizes for misses from ten to sixteen years of age. To make the jacket for a miss of twelve years, needs a yard and a half of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' DOUBLE-BREADED BASQUE, WITH REMOVABLE CHEMISETTE.

(For Illustrations see Page 674.)

No. 9511.—The well-shaped basque is here pictured made of mixed cheviot and finished in tailor style with stitching. The adjustment is close, being made by single bust darts, under-arm and side-back gores and a center seam; and extra width allowed below the waist at the center seam is under-folded in a box-plait that flares prettily. The fronts are lapped and closed in double-breasted style below pointed lapels in which they are reversed by a rolling collar, and the opening at the neck is filled in by a removable chemisette that is made with a shallow cape-back and a standing collar and closed at the center of the front with button-holes and buttons. The two-seam sleeves are arranged on coat-shaped linings and their fulness is disposed in puff effect at the top by gathers at the upper edge and for a short distance along the side edges of the upper portion.

A simple basque of this kind is liked for school or general wear and is admirably suited to cheviot, serge and other durable woollens selected for such uses. The chemisette may be of velvet or silk or may be replaced by one of linen.

We have pattern No. 9511 in five sizes for misses from twelve to sixteen years of age. To make the basque for a miss of twelve years, needs a yard and seven-eighths of goods forty-four inches wide. Price of pattern, 10d. or 20 cents.

FIGURE No. 226 B.—MISSES' THREE-QUARTER LENGTH COAT.

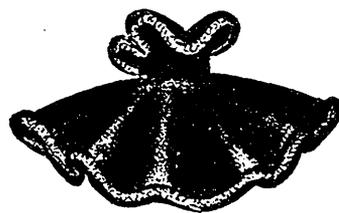
(For Illustration see Page 674.)

FIGURE No. 226 B.—This illustrates a Misses' coat. The pattern, which is No. 9488 and costs 1s. or 25 cents, is in five sizes for misses from twelve to sixteen years of age, and may be seen again on page 672.

This stylish three-quarter length coat is an excellent mode for plush, fur, velvet and other Winter materials. It is here pictured made of rough-surfaced cloth, with mink for the cuffs and the inside of the collar. The single-breasted fronts are loose and are closed to the throat with frogs formed of thick silk-cord and diamond-shaped buttons of the fur. At



9522
Front View.

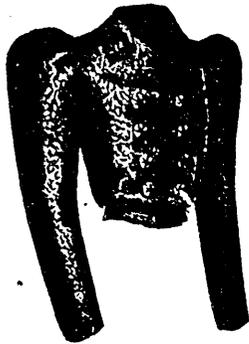


9522
Back View.

MISSES' AND GIRLS' CAPE-COLLARETTE. (KNOWN AS THE JUBILEE COLLARETTE.)

(For Description see Page 672.)

the back the adjustment is close and the shaping causes slight ripples in the skirt. The collar is in the graceful Medici style and the sleeves are finished with turn-up cuffs.



9520

Front View.

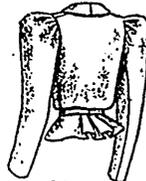


9520

Back View.



9520



9520

MISSES' DOUBLE-BREADED BLOUSE-JACKET. (TO BE MADE WITH OR WITHOUT A PEPLUM.)
(For Description see Page 673.)

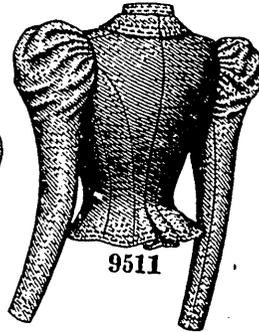


9511

Front View.



9511



9511

Back View.

MISSES' DOUBLE-BREADED BASQUE, WITH REMOVABLE CHEMISETTE.
(For Description see Page 673.)

Persian lamb, Astrakhan and other furs and heavy fancy and plain coatings are appropriately made up into coats of this style, and braid or fur bands may provide the decoration. The velvet hat is stylishly trimmed with ribbon and feathers.

GIRLS' RUSSIAN BLOUSE COAT OR JACKET.

(For Illustrations see Page 673.)

No. 9529.—At figure No. 228 B in this number of THE DELINEATOR this coat is shown differently developed.

This particularly stylish blouse coat or jacket is here pictured made of broadcloth and trimmed with Astrakhan binding and silk braid. It is made over a fitted lining that is closed with hooks and eyes at the center of the front. Shoulder and under-arm seams join the seamless back to the front, which are shaped so that the right front laps far over on the left front, the closing being made diagonally with hooks and loops. Two rows of shirring made at the bottom of the jacket are tacked to the lining so as to make the jacket droop all round in blouse style over a belt that is closed with a buckle. A circular peplum that is lined with silk and arranged in two box-plaits at the back is joined to the jacket, and a plastron that is a decidedly smart-accessory is arranged on the right front. The plastron, which is wide at the top and tapers toward the waist, droops with the front and ends under the belt. A standing collar completes the neck, and smooth caps stand out on the two-seam sleeves, which are gathered at the top.

Jackets like this may be appropriately made of fine smooth cloth, velvet and corduroy and decorated with beaver, chinchilla, krimmer, etc.

We have pattern No. 9529 in eight sizes for girls from five to twelve years of age. To make the coat for a girl of eight years, requires a yard and a half of goods fifty-four inches wide. Price of pattern, 10c. or 20 cents.

MISSES' RUSSIAN BASQUE-WAIST WITH POUCH FRONT. (KNOWN AS THE NEVA BLOUSE.)

(For Illustrations see Page 673.)

No. 9501.—The Neva blouse is of the prettiest of the Russian blouse waists. It is illustrated made of silk trimmed with narrow ribbon and a wrinkled belt of wide ribbon. A lining closed at the center of the back makes the waist trim-looking. The front is gathered at the top and bound and joined to a pointed Pompadour yoke; it is tacked to the lining to pass over the belt in the most attractive manner at the center and laps far over on the left side, where the closing is made in Russian style, a pointed strip extending along the closing to below the busting a most stylish touch. The left side is narrow and has only slight fulness at the bottom, and under-arm gores give a smooth effect at the sides. The shoulder back has gathered fulness at the bottom, but is smooth at the top. The two-seam sleeves have coat-shaped linings and are made fancifully with triple-pointed ripple caps and pretty, pointed cuffs.



FIGURE No. 226 B.—This illustrates MISSES' THREE-QUARTER LENGTH COAT.—The pattern is No. 9488, price 1s. or 25 cents.

(For Description see Page 673.)

The standing collar may be pointed at the lower edge at the center of the back and front or it may be plain, as preferred. The Neva blouse will make up beautifully in camel's-hair cloth with

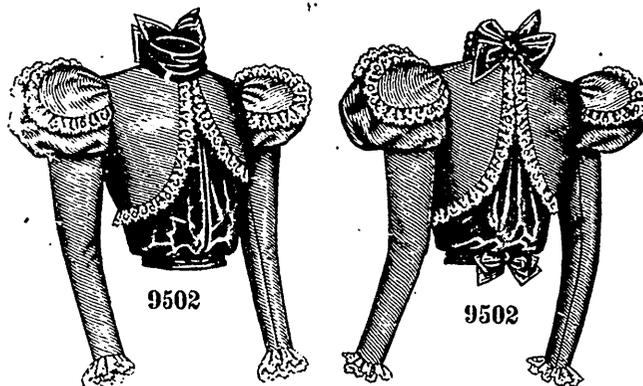
d'été, Venetian cloth and other soft woollens, and velvet utilized for the yoke and the other accessories. We have pattern No. 9501 in five sizes for misses twelve to sixteen years of age. For a miss of twelve years, the basque-waist calls for a yard and fourths of material forty-four inches wide. For a miss of sixteen years, the material should be a yard and fourths of pattern, 10d. or 20 cents.

basque-waist satisfactorily and velvet or satin ribbon, braid, lace or appliqué trimming will afford a pleasing decoration.

MISSES' BASQUE-WAIST, POUCHED ALL ROUND AND HAVING BOLEROS. (KNOWN AS THE EULALIA BLOUSE.)

(For Illustrations see this Page.)

9502.—This charming basque-waist is again presented at figure No. 227 B in this magazine. This jaunty basque-waist, which is known as the Eulalia blouse, is here illustrated made of *drap d'été* louisine silk, with ribbon and lace for decoration. A fitted lining supports the waist. The closing is made at the center of the front. The full and full back are joined in shoulder and arm seams and are gathered at the neck and shirred at the waist, the shirrings being tacked to the lining so as to make the blouse pouch all round. A wrinkled ribbon belt that is finished in a bow at the back. Attractive boleros, which are included in the pattern, are joined by under-arm seams and round away from the neck, at both the back and front, revealing the blouse in a graceful way. A wrinkled stock covers the standing collar and is stylishly bowed at the back. The pretty sleeve caps are each formed of two round tabs, which are gathered at the top and stand



9502

9502

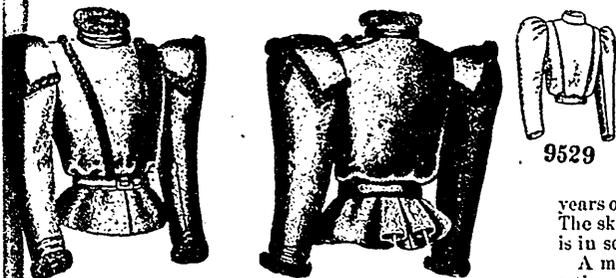
Front View.

Back View.

MISSES' BASQUE-WAIST, POUCHED ALL ROUND AND HAVING BOLEROS. (KNOWN AS THE EULALIA BLOUSE.)

(For Description see this Page.)

We have pattern No. 9502 in five sizes for misses from twelve to sixteen years of age. To make the basque-waist for a miss of twelve years, will require a yard and a half of silk twenty inches wide with a yard and a half of dress goods forty-four inches wide. Price of pattern, 10d. or 20 cents.



9529

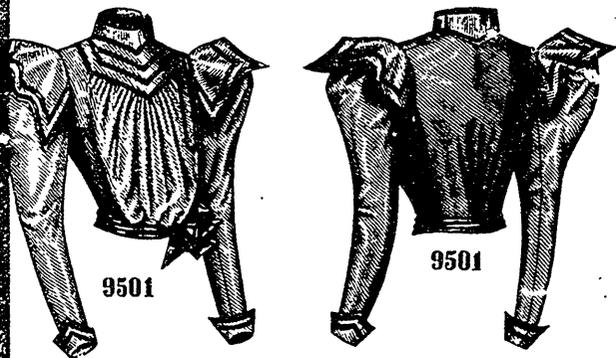
9529

Front View.

Back View.

GIRLS' RUSSIAN BLOUSE COAT OR JACKET.

(For Description see Page 674.)



9501

9501

Front View.

Back View.

MISSES' RUSSIAN BASQUE-WAIST, WITH POUCH FRONT. (KNOWN AS THE NEVA BLOUSE.)

(For Description see Page 674.)

between the mushroom puffs of the coat-shaped sleeves. A shimmer, Henrietta, camel's-hair and Venetian cloth combined with silk of a harmonizing shade will develop this

FIGURE No. 227 B.—MISSES' AFTERNOON TOILETTE.

(For Illustration see Page 676.)

FIGURE No. 227 B.—This consists of a Misses' basque-waist and skirt. The basque-waist pattern, which is No. 9502 and costs 10d. or 20 cents, is in five sizes for misses from twelve to sixteen years of age, and is differently depicted elsewhere on this page. The skirt pattern, which is No. 9301 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years old.

A most attractive toilette is here shown made of dark-blue satin cloth and plaid silk, with beaver fur binding and braid ornaments for decoration. The fanciful basque-waist is known as the Eulalia blouse. The full fronts and full back pouch all round over a wrinkled belt of plaid silk and are very effective below and between the boleros, which round away from the neck at both the back and front. The closing is made at the center of the front. Fanciful epaulettes rest upon small puffs on the coat-shaped sleeves, and a stock of the silk completes the waist. The skirt is five-gored and is made with the fashionable fan back.

Attractive combinations may be arranged by this mode. The full portions of the blouse will usually be of silk or some soft fabric and velvet or any wool material may be used in combination.

MISSES' POUCH FRONT SHIRT-WAIST, HAVING A BACK-YOKE EXTENDING OVER THE SHOULDERS AND A REMOVABLE COLLAR, STOCK AND TIE. (TO BE MADE WITH OR WITHOUT A FITTED LINING AND WITH THE FRONT BIAS OR STRAIGHT.)

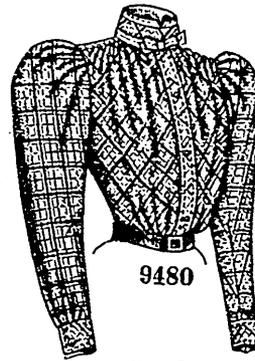
(For Illustrations see Page 676.)

No. 9480.—The exceedingly attractive shirt-waist here illustrated is fashioned from plaid silk. A lining fitted by single bust darts and the customary seams is a part of the shirt-waist, but its use is optional. The bias back-yoke, which is shaped by a center seam and deeply arched at the center between two pretty points, extends over the shoulders, forming a shallow yoke for the front at each side; and the back is arranged in three box-plaits at the center and is smooth at

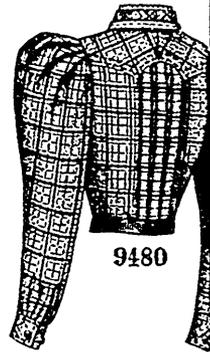
each side of the box-plaits. Gathers at the neck and shoulder edges and two short rows of shirring at the waist adjust the fulness in the fronts gracefully and the shirrings are tacked to the lining so as to make the fronts pouch in the fashionable way. The closing is made through a box-plait formed at the front edge of the right front with button-holes and buttons or studs. The front of the shirt-waist may be bias or straight, as preferred. The neck is completed with a fitted band and a removable standing collar of linen, a smooth stock of the material closed at the back and a string tie bowed in front are stylish accessories. The shirt sleeves are gathered at the

MISSES' SHIRT-WAIST, HAVING A BACK-YOKE EXTENDING OVER THE SHOULDERS AND A REMOVABLE COLLAR, STOCK AND TIE. (TO BE MADE WITH OR WITHOUT A FITTED LINING.) (For Illustrations see Page 677.)

No. 9497.—Navy-blue silk is illustrated in this shirt, which is made with a fitted lining, that may, however,



Front View.



Back View.

MISSES' POUCH-FRONT SHIRT-WAIST, HAVING A BACK-YOKE EXTENDING OVER THE SHOULDERS, AND A REMOVABLE COLLAR, STOCK AND TIE. (TO BE MADE WITH OR WITHOUT A FITTED LINING AND WITH THE FRONT BIAS OR STRAIGHT.)

(For Description see Page 675.)



FIGURE No. 227 B.—This illustrates MISSES' AFTERNOON TOILETTE.—The patterns are Misses' Basque-Waist No. 9502, price 10d. or 20 cents; and Skirt No. 9301, price 1s. or 25 cents. (For Description see Page 675.)

top and bottom and may be completed with straight or turn-up link cuffs. A leather belt is worn.

We have pattern No. 9480 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the shirt-waist, except the collar, needs two yards and five-eighths of goods thirty-six inches wide; the collar will require half a yard thirty-six inches wide. Price of pattern, 10d. or 20 cents.

omitted. The full fronts are gathered at the neck and shoulder edges and double-shirred at the waist, and puff out but do not droop. The closing is made with buttons and button-holes or studs through a box-blait formed at the edge of the right front. The back-yoke is curved to two points at the lower edge and extended over the shoulders to form a shallow yoke for the front at each side; the back has pretty fulness taken up in gathers between points of the yoke and in backward-turning plaits at the ends. A belt of the material is here used, but may give way to a style of belt preferred. The neck is finished with a band; and a removable silk stock, a white linen stock collar and a string tie are stylish, the stock fitting snug about the collar and closing at the back and the tie bowed at the throat. The shirt-sleeves are gathered top to puff out fashionably and have openings at the of the arm completed with underlaps and pointed over they are gathered at the wrist and may be finished straight cuffs or with flaring roll-over link cuffs, as illustrated.

Flannel, cashmere, taffeta silk, Henrietta or any pretty len material of soft weave will develop this style admirably.

We have pattern No. 9497 in seven sizes for misses from sixteen years old. To make the shirt-waist, except collar, for a miss of twelve years, needs three yards and one-half of material twenty-two inches wide; the collar will require half a yard thirty-six inches wide. Price of pattern or 20 cents.

FIGURE No. 228 B.—GIRLS' RUSSIAN BLOUSE COAT OR JACKET.

(For Illustration see Page 677.)

FIGURE No. 228 B.—This illustrates a Girls' coat or jacket. The pattern, which is No. 9529 and costs 10d. or 20 cents in eight sizes for girls from five to twelve years of age, shown in three views on page 675.

A decidedly pretty Russian blouse coat or jacket is shown in a combination of fawn cloth and green velvet, a leather belt and bands of krimmer for decoration. The pouches all round over the belt and is lengthened by a lar pelum that is laid in two box-plaits at the back, fronts lap diagonally, so as to bring the closing at the left and a plastron arranged on the right front gives a novel touch to the coat. The collar is in standing style and epaulettes out on the two-seam sleeves, which are trimmed in cuffs.

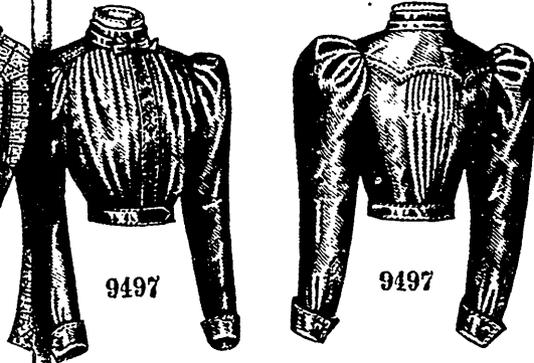
The blouse styles are eminently becoming to growing girls and the coats of this order are the dressiest top-garments

son. Cloth and velvet are combined in their develop-
ment and fur is the usual trimming.
A felt Alpine hat has a feather ornament at the left side.

GIRLS' APRON.

(For Illustrations see Page 678.)

9489—A dainty little apron is here illustrated made of



Front View.

Back View.

SHIRT-WAIST, HAVING A BACK-YOKE EXTENDING OVER THE
SHOULDERS AND A REMOVABLE COLLAR, STOCK AND TIE. (TO
BE MADE WITH OR WITHOUT A FITTED LINING.)

(For Description see Page 676.)

awn. A shallow square yoke fitted by short shoulder
and having a low round neck forms the upper part of
on; and the front and backs, which are joined together
er-arm seams and gathered at the top, are joined to the
and fall free unless held in by a belt that has pointed
crossed in front and secured with a button and button-
The apron is closed at the back to the waist with but-
ton button-holes and is deeply hemmed at the bottom.
uffy frills shaped in points at the lower edges extend
the neck over the shoulders and their ends are wide
at the front and back. A standing frill of lace set on
a feather-stitched band finishes the neck; a row of lace
s the frills and the belt is overlaid with insertion.
ons like this will find favor, since they are simply made,
ainty in appearance and may be easily laundered; an
ant supply of them should be found in the child's ward-
They may be made up of dimity, Lonsdale cambric,
ingham and plain and dotted Swiss. Lace, embroidery,
stitching and hemstitching may be used for trimming.
have pattern No. 9489 in eight sizes for girls from three
years old. For a girl of five years, the apron needs two
of material thirty-six inches wide. Price of pattern,
15 cents.

GIRLS' APRON.

(For Illustrations see Page 678.)

9526.—A very dressy little apron is here depicted made
n and trimmed with embroidered edging and insertion.
per part of the body is a shallow, square yoke fitted by
er seams; and the full front and full backs are gathered
top and double-shirred at the bottom, the shirring
covered by an applied belt that is overlaid with inser-
The closing is made at the back. The neck is shaped
rounding outline and from it falls a square Bertha
d of a square yoke shaped with shoulder seams and a
gathered frill that fluffs out in a decidedly pretty way.
Sleeves joined to the arms-eyes fall prettily over the
sleeves. The full skirt, which is gathered at the top
ply hemmed at the bottom, is joined to the lower edge
of the body and hangs all round with pretty fullness, com-
pletely covering the dress skirt. The effect of the apron made
out the Bertha is shown in the small engraving.
ed and plain Swiss, nainsook, fine cambric, etc., will be
for making this apron, and nainsook embroidery and
or lace will trim it satisfactorily.
have pattern No. 9526 in ten sizes for girls from three

to twelve years old. For a girl of eight years, the apron
needs two yards and five-eighths of goods thirty-six inches
wide. Price of pattern, 7d. or 15 cents.

FIGURE NO. 229 B.—GIRLS' AFTERNOON DRESS.

(For Illustration see Page 678.)

FIGURE NO. 229 B.—This represents a Girls' dress. The
pattern, which is No. 9500 and costs 10d.
or 20 cents, is in eleven sizes for girls
from two to twelve years of age, and
may be seen again on page 608.

The simplicity of the dress here illus-
trated made in a combination of plaid
wool goods and plain velvet, is a com-
mendable feature. The body has gath-
ered fulness at the center of the front
and at each side of the closing, which
is made at the center of the back, and
the effect at the sides is smooth. The
velvet collar has turn-down portions
with rounding ends flaring at the front and back and the
graceful bishop sleeves are finished with velvet cuffs. The
skirt is in straight full style gathered at the top and joined to
the waist. Velvet ribbon is arranged about the waist and
tied in a bow with long ends at the left side.

Plaids are very popular for girls' wear and the favorite
weaves are poplin, camel's-hair and cheviot. Poplin is a
specially good
selection on ac-
count of its
sterling wear-
ing qualities.

**MISSES'
AND GIRLS'
FANCY MUFF
AND
COLLARETTE.**

(For Illustrations
see Page 679.)

No. 1529.—
The fancy muff
and collarette
here illustrated
are protective
and stylish ad-
juncts to a
misses' or girls'
outdoor toi-
lette. They are
in the newest
fashion, being
made of velvet
and lined with
green-and-blue
changeable silk.
The muff com-
prises a muff
portion to
which at each
end is joined
a circular ruffle.



FIGURE NO. 228 B.—This illustrates GIRLS' RUS-
SIAN BLOUSE COAT OR JACKET.—The pattern
is No. 9529, price 10d. or 20 cents.

(For Description see Page 676.)

wool wadding
or cotton bat-
ting to make it
shapely and warm; and the circular ruffles
ripple in a pretty way and tend to make the muff look quite
large, as is now desirable. A row of Astrakhan is arranged
over the joining of the ruffles. A suspension ribbon is passed
through the muff and tied in a pretty bow.

The upper part of the collarette is a smooth, round yoke,
which is lengthened by a circular ruffle in two sections joined
by a center seam. The shaping of the ruffle causes it to fall
in graceful ripples all round. A high storm collar, shaped by
a center seam and rolling softly all round in Medici fashion,
completes the neck. The ends of the collarette meet at the
center of the front and the closing is made with hooks and

loops. Astrakhan binding trims the free edges of the collarette. Plush, heavily corded silk, cloth, etc., with ribbon, passementerie, krimmer, beaver, chinchilla or other fur for decoration, may be used for these pretty accessories.

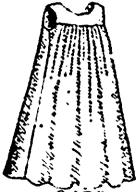
We have pattern No. 1529 in four sizes, from four to sixteen years. To make the muff and collarette for a girl of eight years, calls for a yard and three-fourths of material twenty inches wide. Price of pattern, 5d. or 10 cents.

FIGURE No. 230 B.—GIRLS' DANCING DRESS.

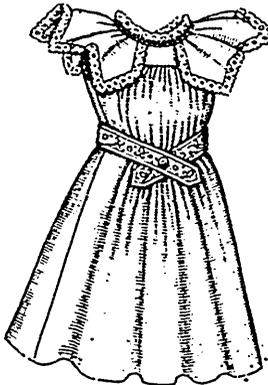
(For Illustration see Page 679.)

FIGURE No. 230 B.—This illustrates a Girls' dress. The pattern, which is No. 9483 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 668.

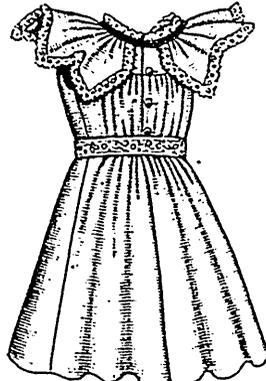
This is a charming little frock for dancing-school or party wear. It is particularly dainty as here pictured made of pink silk mull over taffeta silk and trimmed with lace edging and ribbon. The full gathered skirt overhangs a four-gored foundation-skirt and is joined to the round body, which has pretty gathered fulness at both front



9489



9489
Front View.



9489
Back View.

GIRLS' APRON.

(For Description see Page 677.)



9526
Front View.



9526



9526
Back View.

GIRLS' APRON.

(For Description see Page 677.)

and back and is closed at the back. The neck is low and round in this instance, but it may be made high, and the

sleeves are short double puffs, but they may be in full length, if preferred. Box-plaited pointed caps of novel shape stand out over the sleeves; and ribbon is arranged about the waist and decorated with bows at each side and at the back.

Chiffon, mousseline de soie and Liberty crepe are perfectly adapted to a dress like this and the lace, ribbon or iridescent trimmings on net foundations will provide suitable decoration.

GIRLS' HAT,
WITH
SHIRRED BRIM
AND TAM
O'CHANTER
CROWN.

(KNOWN AS THE
MAID MARIAN
HAT.)

(For Illustration
see Page 680.)

No. 1518.—A captivating little hat, known as the Maid Marian hat, is here dark-blue velvet.



FIGURE No. 229 B.—This illustrates GIRLS' DANCING DRESS.—The pattern is No. 9500, price 10d. or 20 cents.

(For Description see Page 677.)

illustrated made of a handsome shade of blue velvet. The full crown is in Tam O'Shanter style and is shirred twice at the edge, shirrings being tacked to a stiff band which is arranged underneath. The brim, which is folded double, is wider at the front than at the back and is prettily shirred on the inside far enough back to form the outer edge in a fringe. The hat is finished with a silk ribbon. A wrinkled ribbon is arranged around the crown, and a stylish, high bow at the right side of the front and a rosette at the left side of the back provide the simple yet decidedly graceful trimming.

Becoming hats may be made up in the style of corded silk, plush or of cloth to match a coat, with satin or moiré ribbon, buckle, ostrich tips, etc., for ornamentation.

We have pattern No. 1518 in four sizes for girls from three to nine years of age. To make the hat for a girl of seven years needs a yard and three-fourths of material twenty inches wide. Price of pattern, 5d. or 10 cents.

MISSSES' AND GIRLS' SHIRT SLEEVE. (TO BE MADE WITH A STRAIGHT OR A TURN-UP CUFF.)

(For Illustration see Page 680.)

No. 1527.—A stylish one-seam shirt sleeve is here pictured. It is gathered at the top and bottom and may have a straight or turn-up cuff that closes with l...

buttons, below an opening finished with an underlap and pointed overlap, a button and button-hole closing the laps. Silk, corduroy, soft woollen goods and pretty cotton fabrics are suitable materials for a sleeve of this kind. A velvet cuff may be combined with a sleeve of wool or silk goods. We have pattern No. 1527 in seven sizes from four to sixteen years old. For a miss of twelve years, a pair of sleeves requires three-fourths of a yard of goods forty-four inches wide. Price of pattern, 5d. or 10 cents.

MISSSES' AND GIRLS' ONE-SEAM DRESS SLEEVE. (TO BE LAID IN FIVE BOX-PLAITS OR GATHERED AT THE TOP AND MADE WITH OR WITHOUT FITTED LINING.) (For Illustrations see Page 680.)

No. 1528.—The sleeve here illustrated is a new one-seam sleeve and may be made with or without a fitted lining. It has coming fulness at the top that may be laid in five box-plaits or collected in gathers. Two rows of machine-stitching finish it neatly at the wrist.

This sleeve will develop satisfactorily in any of the silken or woollen materials now in vogue.

We have pattern No. 1528 in seven sizes from four to sixteen years of age. To make a pair of sleeves for a miss of twelve years, will need seven-eighths of a yard of material forty-four inches wide. Price of pattern, 5d. or 10 cents.

MISSSES' AND GIRLS' TWO-SEAM DRESS SLEEVE. (TO BE GATHERED OR BOX-PLAITED AT THE TOP AND MADE WITH OR WITHOUT FITTED LINING.) (For Illustrations see Page 680.)

No. 1532.—An up-to-date sleeve for dresses, blouses, waists, basques, etc., is here pictured. It may be made with or without a coat-shaped lining and is fitted by two seams. The fulness at the top may be arranged in five box-plaits or in gathers, as preferred. The sleeve puffs out stylishly at the top and fits the arm closely below; it is finished plainly at the wrist.

Mohair, poplin, *drap d'été*, serge, cloth, velvet or any fashionable dress material may be used for developing this sleeve. Broad, narrow velvet ribbon, braid and appliqué trimming may provide the decoration, which is usually applied at the wrist.

We have pattern No. 1532 in seven sizes, from four to sixteen years old. To make a pair of sleeves for a miss of twelve years, will require three-fourths of a yard of material forty-four inches wide. Price of pattern, 5d. or 10 cents.



1529

MISSSES' AND GIRLS' FANCY MUFF AND COLLARETTE. (For Description see Page 677.)



1529
Front View.



1529
Back View.



FIGURE No. 230 B.—This illustrates GIRLS' DANCING DRESS.—The pattern is No. 9483, price 1s. or 25 cents.

(For Description see Page 678.)

MEN'S AND BOYS' DRESSING-GOWNS AND JACKETS.

(For Illustrations see Pages 626 and 627.)

House-jackets and dressing-gowns for men and boys do not partake of the severity of their street attire, considerable variation being permissible in both shaping and finishing. Smoking-jackets are either single or double breasted and are finished with shawl or lapel collars. The Russian effect is prominent in bath-ropes and dressing-gowns, which are made of Turkish towelling, flannel or eider-down. The blanket robe, that old-time favorite, is as much liked as ever for the genuine comfort it affords.

The illustrations on pages 626 and 627 represent some of the leading designs in garments of this sort, which may be easily fashioned by the aid of the patterns provided. The patterns of the men's garments are all cut in ten sizes, from thirty-two to fifty inches, breast measure, but those for boys differ in the sizes according to the style of the garment.

A natty lounging-jacket for men may be made of gray cloth, with lining and facings of black satin, the design being furnished by pattern No. 1242, price 1s. 3d. or 30 cents. A rolling collar reverses the fronts in square lapels and the closing is made with a frog just below the lapels, the front edges rounding away below. Bindings of satin finish openings to pockets, the front and lower edges and outline cuffs on the sleeves.

A house-jacket of brown velveteen lined with mouse-colored satin and bound with the same is based upon pattern No. 1241, costing 1s. 3d. or 30 cents. The fronts are open and rolled almost their depth by the shapely collar, the corners rounding below. Side pockets are inserted.

The boys' bath or dressing robe, made according to pattern No. 2391, in eleven sizes, from five to fifteen years, costing 1s. or 25 cents, is cut from a blanket, the border appearing at the bottom of the gown, the wrists of the sleeves, the collar and at the top of capacious patch-pockets. The robe is closed at the center of the front and a belt holds it in to the figure.

A shapely house-jacket for men may be made of gray velveteen by pattern No. 8125, price 1s. 3d. or 30 cents, an attractive decoration being arranged with black braid in two widths. The collar ends a little back of the front edges, which separate all the way, and the openings to

pockets are made in a diagonal line. A large sailor-collar is the distinguishing feature of the men's dressing-gown cut by pattern No. 8014, which costs 1s. 6d. or

35 cents. The ends of the collar taper and the gown is amply wide, being held in by a cordelière knotted in front. The material is figured flannel.

Pattern No. 7317, costing 1s. 6d. or 35 cents, may be followed in making a dressing-gown of gray cloth, with facings of quilted satin. The fronts of this gown lap widely and are rolled softly to the waist, where a cord girdle holds the robe in trimly. The facings of quilted satin and bindings of plain satin give a dressy finish.

Dotted flannel may be selected for making a Russian dressing-gown, the pattern being No. 1536, price 1s. 6d. or 35 cents. The fronts lap in correct Russian style, the left front being turned back in a satin-faced lapel, and the rolling collar and turn-up cuffs are of the satin. The cord girdle is fastened in a bow.

Fancy cloth is used for a lounging-jacket having the fronts rolled to the bottom by a collar that forms notches with the lapels. The pattern used is No. 8815, price 1s. 3d. or 30 cents.

A double-breasted house-jacket of fancy mixed cloth has a deep sailor-collar with notched ends. The jacket is closed with frogs and finished with silk bindings. It is made by pattern No. 1248, price 1s. 3d. or 30 cents.

Several effects are possible in the boys' bath-robe or dressing-gown made by pattern No. 1211, in six sizes for boys from six to sixteen years old, price 1s. or 25 cents. It may have a rolling collar, as in this instance, or a monks' hood that may be drawn over the head. A belt may take the place of the cord girdle used in this instance and large patch-pockets may be placed at the sides.

The military style is suggested by the lounging jacket made of light cloth by pattern No. 7952, costing 1s. 3d. or 30 cents. The fronts almost meet for a short distance at the top, rounding toward the back below and frogs are placed along the edges. The collar is in correct military style.

A very comfortable jacket represents pattern No. 7318, price 1s. 3d. or 30 cents. The fronts are rolled softly by the collar, both the collar and lapels being faced with quilted satin, this material also being arranged to simulate deep, round cuffs on the sleeves. A black silk cord frog makes the closing below the roll, the fronts lapping in double-breasted style. The material is gray checked flannel and the quilting is light-blue satin.

A comfortable blanket bath-robe for boys is made of a gray blanket with a red border. The garment may be appropriately used for a dressing-gown also: it is here shown made with a sailor collar, but may have a round collar, if preferred. Roll-up cuffs complete the sleeves; patch pockets are added and a cord girdle holds the garment.

A boys' dressing-gown with a soft roll extending half-way down may be made of figured cloth, with satin facings and a cord girdle. The pattern is No. 7319, in ten sizes for boys from seven to sixteen years of age, and costing 1s. or 25 cents.

Pattern No. 747, costing 1s. 3d. or 30 cents, represents a bath or dressing robe for men and youths, the pattern being cut in seven sizes from twenty-six to fifty inches, breast measure. The fronts are full and are held in by a cordelière, the ends of the collar rounding away from the fullness. The sleeves are plain and large patch-pockets are a convenient addition.

One of the latest bath-ropes is shown made of plaid flannel. It is in Russian style, lapped and closed at the right side with buttons through a pointed lap at the top, being held in below by a cord girdle. The collar has rounding ends and pointed cuffs roll up on the sleeves. Large patch-pockets complete the garment, which is made by pattern No. 1535, price 1s. 6d. or 35 cents.

A velveteen jacket finished with silk bindings and cord is one of the smartest house-jackets of the season. The front edges fall apart and are fancifully shaped to match the lower edge of the garment. The sleeves have fancy turn-up cuffs and the rolling collar has square ends. The jacket may be made of cloth, flannel, or pattern No. 1537, price 1s. 3d. or 30 cents.

Blankets for bath-ropes, wrappers, etc., are made expressly for the purpose and are sometimes all-over figured or dotted instead of having the usual striped border. A figured blanket makes a comfortable dressing-gown or bath-robe when cut by pattern No. 8013, costing 1s. 6d. or 35 cents. The gown is here shown made with a deep turn-down collar and cord girdle, but it may have a monk's hood and belt, if this style is preferred. An attractive bath-robe may be made of blue and white figured Turkish towel, and a cotton cord may be knotted about the waist.

A blanket with a fancy striped border may be made up into a bath-robe with a deep sailor-collar, large fancy pockets and sleeves finished with roll-up cuffs, the pattern being No. 8752, price 1s. 6d. or 35 cents.

The Russian house-gown for boys has its right front reversed in a satin-faced lapel above the cordelière and the edges are bound with silk. The material is red cloth dotted in black. Pattern No. 1588, in six sizes for boys from six to sixteen years, and costing 1s. or 25 cents, should be used in the making.

A dressing-gown of figured flannel with sailor collar may be made by pattern No. 1212, in six sizes for boys from six to sixteen years of age, and costing 1s. or 25 cents. The ends of the collar reverse the fronts at the top and patch pockets having rounding laps trimmed, like the rest of the garment, with narrow silk braid, are applied to the fronts.

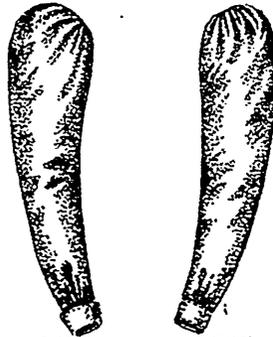
Striped flannel combines well with velvet in making a jaunty smoking-jacket that may have its fronts rolled all the way or closed with a frog on the breast. The pattern is No. 3179, price 1s. 6d. or 35 cents.

A boys' dressing-gown with a soft roll extending half-way down may be made of figured cloth, with satin facings and a cord girdle. The pattern is No. 7319, in ten sizes for boys from seven to sixteen years of age, and costing 1s. or 25 cents.

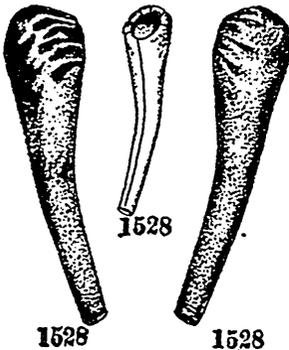
Pattern No. 747, costing 1s. 3d. or 30 cents, represents a bath or dressing robe for men and youths, the pattern being cut in seven sizes from twenty-six to fifty inches, breast measure. The fronts are full and are held in by a cordelière, the ends of the collar rounding away from the fullness. The sleeves are plain and large patch-pockets are a convenient addition.



1518
GIRLS' HAT, WITH SHIRRED BRIM AND TASS
O'SHANTER CROWN. (KNOWN AS THE
MAID MARIAN HAT.)
(For Description see Page 678.)

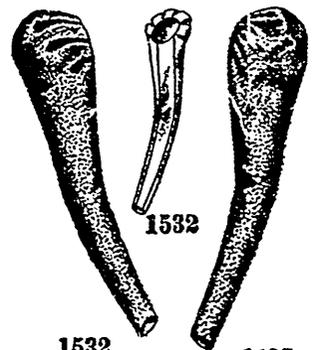


1527 1527
MISSSES' AND GIRLS' SHIRT SLEEVE. (TO BE
MADE WITH A STRAIGHT OR
A TURN-UP CUFF.)
(For Description see Page 678.)



1528 1528
MISSSES' AND GIRLS' ONE-SEAM DRESS
SLEEVE. (TO BE LAID IN FIVE BOX-
PLAITS OR GATHERED AT THE TOP
AND MADE WITH OR WITHOUT FIT-
TED LINING.)

(For Description see Page 679.)



1532 1532
MISSSES' AND GIRLS' TWO-SEAM DRESS
SLEEVE. (TO BE GATHERED OR BOX-
PLATED AT THE TOP AND MADE
WITH OR WITHOUT FITTED LINING.)

(For Description see Page 679.)

ment in to the figure. Flannel or eider-down may be used for the bath-robe. It is made by pattern No. 8753, and is in six sizes for boys from six to sixteen years old, price 1s. or 25 cents.

Styles for Little Folks.

FIGURE No. 231 B.—CHILD'S DRESS.

(For Illustration see this Page.)

FIGURE No. 231 B.—This illustrates a Child's dress. The pattern, which is No. 9518 and costs 10d. or 20 cents, is in six sizes for children from one to six years old, and may be seen again on this page.

The simple little dress is very attractive as here made of checked gray wool goods and trimmed with red velvet ribbon. The rather long, full skirt hangs from a short plain body that is closed at the back and finished with a standing collar. A puffy effect is given by gathered bretelles that are wide on the shoulders and taper almost to points at the ends, which terminate just above an applied belt. The close sleeves are made with short puffs at the top.

Pretty dresses for afternoon wear may be made up after this pattern in soft woollens, such as cashmere, serge and Henrietta, with ribbon, lace, insertion or braid for trimming.



FIGURE No. 231 B.—This illustrates CHILD'S DRESS.—The pattern is No. 9518, price 10d. or 20 cents.

(For Description see this Page.)

drawn to the center in gathers at the neck, both front and back, and is gathered all round at the bottom and tacked to the lining to droop in blouse style over an applied belt. The closing is made invisibly and a pointed strap of the material ornamented with braid and fancy buttons is arranged along the overlapping edge, terminating a little below the bust. At the neck is a standing collar closing at the left side. The full sleeves are gathered at the top and bottom and arranged on coat-shaped linings, which are finished in cuff effect. The full, round skirt is deeply hemmed at the bottom, gathered at the top and joined to the body, it is deeply hemmed at the bottom.

Very attractive little dresses of this style may be made of serge, flannel, cashmere, Henrietta, camel's-hair and mohair,



9498

Front View.



9498

Back View.

LITTLE GIRLS' RUSSIAN BLOUSE-DRESS.

(For Description see this Page.)

LITTLE GIRLS' RUSSIAN BLOUSE-DRESS.

(For Illustrations see this Page.)

No. 9498.—A stylish frock in the favored Russian style is here represented made of golden-brown camel's-hair and decorated with narrow dark-brown braid. The body is made with a lining fitted by under-arm and shoulder seams and is closed at the left side of the front in Russian fashion; it has prettyfulness

and velvet or satin ribbon will make a suitable trimming. We have pattern No. 9498 in eight sizes for little girls from two to nine years of age. To make the dress for a girl of five years, needs three yards and a fourth of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S DRESS. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL-LENGTH OR SHORT PUFF SLEEVES.)

(For Illustrations see this Page.)

No. 9518.—Another view of this dress is given at figure No. 231 B in this magazine.

The simple little frock is here depicted made of cashmere in one of the new shades of red and trimmed with narrow black velvet ribbon. The short body is fitted by shoulder seams and short under-arm seams and closed with buttons and button-holes at the back. It may be made with a high neck and completed with a standing collar or with a square neck, as preferred. Gathered bretelles stand out over mushroom puffs on the coat-shaped sleeves, which may be cut off at the puffs if short sleeves be desired; and the ends of the bretelles are concealed by an applied belt. The rather long straight skirt is gathered at the top and joined



9518

Front View.



9518



9518

Back View.

CHILD'S DRESS. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL-LENGTH OR SHORT PUFF SLEEVES.)

(For Description see this Page.)

Serge, Henrietta, poplin and plaid or checked woollen goods made in this style and trimmed with narrow braid, velvet or satin ribbon will make inexpensive little frocks that will

invariably be in every respect most satisfactory in appearance. We have pattern No. 9518 in six sizes for children from one to six years of age. For a child of five years, the dress calls for three yards and a fourth of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.



FIGURE No. 232 B.—This illustrates LITTLE GIRLS' LONG COAT.—The pattern is No. 9504, price 10d. or 20 cents. (For Description see this Page.)

FIGURE No. 232 B.—LITTLE GIRLS' LONG COAT.

(For Illustration see this Page.)

FIGURE No. 232 B.—This illustrates a Little Girls' coat. The pattern, which is No. 9504 and costs 10d. or 20 cents, is in eight sizes for little girls from two to nine years of age, and may be seen again on this page.

A charming little coat is here shown in a combination of green velours and velvet, with a pretty trimming of krummer and satin ribbon bows. A fancy collar is a most attractive accessory: it stands out in round tabs on the two-seam sleeves and falls square nearly to the waist at the back and front, entirely concealing a yoke forming the upper part of the coat.

The fronts and back are laid in two wide box-plaits at the center, and the shaping produces ripples at the sides. The ends of the pretty rolling collar flare at the throat.

Many pretty designs are shown for little girls' coats which are made of heavy corded silk, velvet, corduroy and plain or fancy cloth. Fur or lace bands are liked for trimming.

The felt hat is edged with krummer and trimmed with ribbon and tips.

LITTLE GIRLS' LONG COAT, WITH FANCY COLLAR.

(For Illustrations see this Page.)

No. 9504.—By referring to figure No. 232 B in this number of THE DELINEATOR this coat may be seen differently made up.

A becoming coat is here pictured made of green cloth. A square yoke fitted by shoulder seams forms the upper part of the coat and to it are joined the fronts and back, which are folded in a wide box-plait at each side of the closing and at each side of the center of the back. A dressy adjunct of the coat is a fancy collar that shapes two round tabs over the tops of the sleeves and falls deep and square at the back and front with the effect of a fancy jacket having flaring front edges; it is elaborately braided and decorated with jaunty ribbon bows. At the neck is a turn-down collar that is shaped by a center seam and has widely flaring ends. The two-seam sleeves are gathered at the top and finished plainly at the wrist.

Smooth or rough-surfaced cloth, novelty coating, etc., trimmed with ribbon, gimp and fur will make up attract-

ively by this mode. Velvet could be effectively used for a fancy collar, with an inlay of velvet on the turn-down collar.

We have pattern No. 9504 in eight sizes for little girls from two to nine years of age. For a girl of five years she needs a yard and three-fourths of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

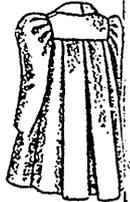
CHILD'S LONG EMPIRE COAT.

(For Illustrations see this Page.)

No. 9476.—Dark-red broadcloth was chosen for this little coat, which is in the picturesque Empire style and is long and protective. The upper part of the coat is a square yoke fitted by shoulder seams, and the full fronts and full back, which are joined to the yoke, are also joined together in under-arm seams. A wide box-plait that is double at its back folds formed in the back at each side of the center and a wide backward-turning plait is made in each front. The fronts are lapped in double-breasted style and closed invisibly. The neck is finished with a turn-down collar having a prettily curved lower edge. Smooth



9504



9504



9504

Front View.



9504

Back View.

LITTLE GIRLS' LONG COAT, WITH FANCY COLLAR.

(For Description see this Page.)



9476

Front View.



9476

Back View.

CHILD'S LONG EMPIRE COAT.

(For Description see this Page.)

sleeve caps, with rounding lower corners, are edged with a knife-plaiting of silk and a row of beaver fur, and flare stylishly on the full puff sleeves, which are gathered at the top and bottom and arranged over coat-shaped linings that are

large so as to slip on easily over the dress sleeve and are finished in deep cuff effect.

Corded silk, *drap d'été*, velvet, cloth and novelty coating trimmed with platings of silk, passementerie, braid, gimp and bands of fur are liked for these little coats.

We have pattern No. 9476 in seven sizes for children from one to seven years of age. To make the coat for a child of five years, requires two yards of material fifty-four inches wide. Price of pattern, 10d. or 20 cents

CHILD'S RUSSIAN LONG COAT. (TO BE MADE WITH OR WITHOUT THE SAILOR COLLAR.)
(For Illustrations see this Page.)

No. 9478.—A stylish little Russian coat is here illustrated made of brown smooth-faced cloth. The body is made over a lining fitted by under-arm and side-back gores and a curving center seam and closed with buttons and button-holes at the center of the front. The full fronts and full back of the body are joined in shoulder and under-arm seams and the fronts have pretty fullness taken up in gathers at the neck, while the back is smooth at the top. The body is gathered at the bottom and tacked to the lining so as to droop in pouch fashion all round. A stylish revers that is broad at the top and tapers



9478

Front View.



9478

Back View.

CHILD'S RUSSIAN LONG COAT. (TO BE MADE WITH OR WITHOUT THE SAILOR COLLAR.)

(For Description see this Page.)



1521

LITTLE GIRLS' BONNET. (KNOWN AS THE 1830 BONNET.)

(For Description see this Page.)

We have pattern No. 9478 in six sizes for children from two to seven years old. To make the coat for a child of five years, calls for a yard and seven-eighths of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' BONNET. (KNOWN AS THE 1830 BONNET.)

(For Illustration see this Page.)

No. 1521.—A quaint little bonnet, known as the 1830 bonnet, is here illustrated made of silk. The crown is composed of a circular center and a close-fitting side that has its ends joined in a seam at the back. A smooth front, that is widest at the top and has rounding ends, flares in poke fashion; it is interlined with crinoline and wired at the outer edge so as to retain its picturesque flare. A frill of wide lace underlies the front, and a frill of narrow edging with ribbon rosettes tacked to it at intervals follows the seam joining the front to the crown. A curtain that is double-shirred to form a frill finish at the top adds to the quaint effect, and wide ties of satin ribbon are tacked under bows at the front corners of the crown. A stylish, high bow of ribbon ornaments the bonnet directly on top and a lining of silk finishes the bonnet.

We have pattern No. 1521 in three sizes for little girls from three to seven years of age. To make the bonnet for a girl of five years, needs one yard of goods twenty-two inches wide, with a yard and a fourth of edging five inches and a half wide for the frill. Price of pattern, 5d. or 10 cents.



FIGURE No. 233 B.—This illustrates CHILD'S LONG EMPIRE COAT.—The pattern is No. 9476, price 10d. or 20 cents.

(For Description see this Page.)

toward the waist turns over from the front edge of the right front and laps over the right end of a handsome stole sailor-collar that is broad and square at the back, the revers and collar being both trimmed with fur binding. The two-seam sleeves are gathered at the top and finished at the wrist with fur binding. At the neck is a standing collar decorated at the top with fur binding. A straight, gathered skirt, which is hemmed at the bottom and at the front ends, is joined to the body and the seam is covered with a row of fur binding.

Coats in the Russian mode are popular and the one here shown can hardly fail to find favor. It will make up attractively in broadcloth, lady's-cloth, silk, serge, camel's-hair, velvet, etc.

FIGURE No. 233 B.—CHILD'S LONG EMPIRE COAT.
(For Illustration see this Page.)

FIGURE No. 233 B.—This illustrates a Child's coat. The pattern, which is No. 9476 and costs 10d. or 20 cents, is in seven sizes for children from one to seven years of age, and may be seen in two views on page 682.

The coat is here pictured made of green faced cloth and decorated with fur and lace edging. The upper part of it is a deep square yoke shaped by shoulder seams and the fronts and back have the flowing effect of the picturesque Empire styles. At each side of the center the back is arranged in a box-plait that is double at its back folds, while each front is arranged in a wide backward-turning plait far enough from the hem at the front edge to give the effect of a wide box-plait. The fronts are widely lapped and the closing is made in double-breasted style along the yoke with buttons and button-holes. Fur borders the deep rolling collar, which has rounding ends, and fur heads the lace frill bordering the small smooth caps at the top of the full sleeves, which are completed in deep,



1516

CHILD'S BISHOP SLEEVE. (FOR OUTSIDE GARMENTS.)

(For Description see Page 684.)

round cuff effect and finished at the wrists with a band of fur. The combination of fur and lace decoration on coats for children is very attractive and such shades of cloth as blue, dark-red, green, brown, heliotrope and tan are commended for their development, as are also fancy mixtures in heavy English coatings, which are all-wool and, therefore, warm and comfortable. Braid and ribbon are favored for trimming.

The green felt hat is edged with velvet and adorned with feathers and silk.



FIGURE No. 234 B.—This illustrates LITTLE BOYS' SUIT.—The pattern is No. 9474, price 1s. or 25 cents. (For Description see this Page.)

and has a large sailor-collar with pointed ends. The fronts open over a middy vest that is ornamented with an embroidered anchor and finished with a standing collar. The vest is closed at the back. A strap connects the fronts below the ends of the sailor-collar. Openings to inserted side-pockets in the fronts are finished with laps. The sleeves are of comfortable width.

The sailor hat matches the suit and is banded with a ribbon bearing a name at the front.

LITTLE BOYS' SUIT. (WITHOUT A FLY.) (For Illustrations see this Page.)

No. 9472.—Mixed cheviot was the material used for the natty little suit here illustrated and an effective decoration is afforded by bands of silk and soutache braid. The knee trousers are shaped by inside and outside leg seams, a center seam and hip darts and are closed at the sides. The outside seams are terminated a short distance above the lower edge and the legs are closed below with buttons and button-holes; and a ribbon arranged about each leg ends under a bow that is decorated with a buckle at the closing. Pockets are inserted in the regular way.

The trousers are buttoned to a sleeveless under-waist that is closed at the back.

The blouse is shaped by shoulder and under-arm seams and an elastic is inserted in the hem at the lower edge to draw the edge in closely about the waist, the blouse

CHILD'S BISHOP SLEEVE. (FOR OUTSIDE GARMENTS)

(For Illustration see Page 683.)

No. 1516.—A stylish sleeve for outside garments is here illustrated. It is made over a coat-shaped lining and is gathered at the top and bottom, the sleeve drooping slightly and the lining being finished below it to have the effect of a deep, round cuff. Box-cloth, cheviot, diagonal, kersey and fancy coating will make up satisfactorily by this mode.

We have pattern No. 1516 in four sizes for children from two to eight years old. To make a pair of sleeves for a child of four years, requires five-eighths of a yard of material fifty-four inches wide. Price of pattern, 5d. or 10 cents.

Styles for Boys.

FIGURE No. 234 B.—LITTLE BOYS' SUIT.

(For Illustration see this Page.)

FIGURE No. 234 B.—This represents a Little Boys' suit. The pattern, which is No. 9474 and costs 1s. or 25 cents, is in seven sizes for little boys from four to ten years of age, and is again pictured on this page.

This natty suit is here shown made of fancy mixed suiting and finished with braid, buttons and stitching. The trousers are closed with a fly and are drawn in about the knee to droop in regular knickerbocker style.

The jacket is long and has a large sailor-collar with pointed ends. The fronts open over a middy vest that is ornamented with an embroidered anchor and finished with a standing collar. The vest is closed at the back. A strap connects the fronts below the ends of the sailor-collar. Openings to inserted side-pockets in the fronts are finished with laps. The sleeves are of comfortable width.



9474

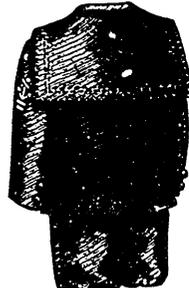


9474

Front View.

LITTLE BOYS' SUIT, HAVING KNICKERBOCKER TROUSERS WITH A FLY.

(For Description see this Page.)



9474

Back View.



9472

We have pattern No. 9472 in seven sizes for little boys from four to ten years of age. To make the suit for a boy of seven



9472

Front View.



9472

Back View.

LITTLE BOYS' SUIT. (WITHOUT A FLY.)

(For Description see this Page.)

years, requires two yards and a fourth of material fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LITTLE BOYS' SUIT, HAVING KNICKERBOCKER TROUSERS

WITH A FLY.

(For Illustrations see this Page.)

No. 9474.—At figure No. 234 B in this magazine this suit is shown again.

A handsome little suit is here pictured made of wide-wale diagonal and finished with machine-stitching. The jacket is conformed to the figure at the back

by side seams and a center seam. The fronts open all the way down and are connected by a pointed strap that is buttoned on. The large sailor-collar is broad and square across the back and its ends are tapered to points. The coat sleeves are of comfortable width and are each decorated with an embroidered emblem and bone buttons.

The middy vest is shaped by shoulder and side seams and closed at the back. The width at the waist is regulated by straps buckled together at the center of the back. A standing collar finishes the neck and an embroidered emblem decorates the front a little below the collar.

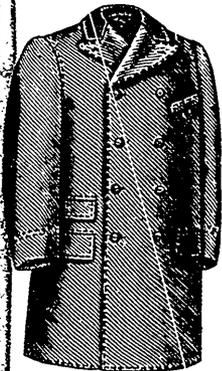
The trousers are shaped by inside and outside leg seams, a center seam and hip darts and are drawn close about the knee by an elastic inserted in a hem at the lower edge of each leg. The trousers are closed with a fly and may be worn with an under-waist or with suspenders, as preferred. Pockets are inserted in the usual way.

Cloth, mixed goods, serge, tweed, etc., will be made up in this manner and finished with machine-stitching.

We have pattern No. 9474 in seven sizes for little boys from four to ten years old. For a boy of seven years, the suit needs two yards of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.

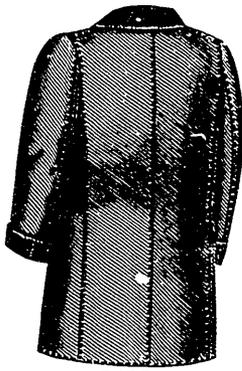
BOYS' DOUBLE-BREADED SACK OVERCOAT. (TO BE MADE WITH OR WITHOUT CUFFS.)
(For Illustrations see this Page.)

No. 9473.—This stylish overcoat is shown made of diagonal,



9473

Front View.



9473

Back View.

BOYS' DOUBLE-BREADED SACK OVERCOAT. (TO BE MADE WITH OR WITHOUT CUFFS.)
(For Description see this Page.)

with velvet for the collar and machine-stitching for finish. The back is in sack style, with a center seam, and the fronts are closed in double-breasted fashion with buttons and buttonholes below small lapels that extend to points a little beyond the ends of the rolling collar. Openings to inserted side and change pockets are finished with square-cornered laps and an opening to a left breast-pocket is finished with a welt.

The sleeves may be simply finished with stitching in cuff outline or they may have narrow roll-up cuffs of velvet, as illustrated.



9475

Front View.



9475

Back View.

LITTLE BOYS' RUSSIAN LONG COAT OR OVERCOAT.
(For Description see this Page.)

The materials that will give the best satisfaction in an overcoat like this are melton, cheviot, beaver, kersey and chinchilla. The finish illustrated is most generally approved.

We have pattern No. 9473 in ten sizes for boys from seven to sixteen years of age. For a boy of eleven years, the overcoat needs a yard and three-fourths of goods fifty-four inches wide, with an eighth of a yard of velvet twenty inches wide (cut bias) to cover the collar, and a fourth of a yard of velvet for the cuffs. Price of pattern, 1s. or 25 cents.

LITTLE BOYS' RUSSIAN LONG COAT OR OVERCOAT.
(For Illustrations see this Page.)

No. 9475.—Another illustration of this coat may be obtained by referring to figure No. 235 B in this issue of THE DELINEATOR.

The stylish Russian overcoat for small boys is here shown made of kersey and Astrakhan cloth. It is simply shaped by shoulder and side seams. The left front, which is rolled over in a three-cornered lapel to below the waist, is lapped widely over the right front; and the closing, which takes a diagonal line to the neck, is made invisibly. A turn-down collar with widely-flaring ends completes the neck and square-cornered laps cover openings to inserted side-pockets. The comfortable two-seam sleeves are arranged in three box-plaits at the top and are completed with round, roll-over cuffs. A leather belt is passed through straps at the side seams and fastened in front with a buckle, but a belt of the material may be used, if preferred. The lapel is faced with the Astrakhan cloth and machine-stitching finishes the overcoat stylishly.

Overcoats made in this style of melton, kersey, diagonal, broadcloth, beaver and chinchilla combined with velvet, plush or fur will give general satisfaction. Machine-stitching is the usual finish.

We have pattern No. 9475 in eight sizes for little boys from three to ten years old. To make the coat for a boy of seven years, requires a yard and a half of plain with half a yard of Astrakhan cloth, each fifty-four inches wide. Price of pattern, 1s. or 25 cents.

FIGURE No. 235 B.—LITTLE BOYS' RUSSIAN COAT.

(For Illustration see this Page.)

FIGURE No. 235 B.—This represents a Little Boys' coat. The pattern, which is No. 9475 and costs 1s. or 25 cents, is in eight sizes for little boys from three to ten years old, and is again pictured on this page.

This novel long coat or overcoat is in the picturesque Russian style and is here shown handsomely made of dark-blue chinchilla cloth and gray Astrakhan fur. The fronts of the coat lap widely and the left front



FIGURE No. 235 B.—This illustrates LITTLE BOYS' RUSSIAN COAT.—The pattern is No. 9475, price 1s. or 25 cents.

(For Description see this Page.)

is turned back from the belt to the throat in a three-cornered lapel that is covered with Astrakhan. The back is seamless, and the coat is held in by a leather belt passed under straps at the sides and closed in front with a buckle. The deep turn-down collar is of Astrakhan and roll-up cuffs of Astrakhan finish the sleeves, which are box-plaited at the top.

Heavy cloth of a plain or mixed variety will be used for coats like this and fur or velvet may be combined to give a dressy finish. The belt may be of the material.

The cap is of gray Astrakhan.

LITTLE BOYS' DOUBLE-BREADED COAT OR JACKET, WITH SAILOR COLLAR.
(For Illustrations see this Page.)

No. 9477.—An attractive short coat or jacket is here represented made of dark-blue melton. It is rendered shapely by a center seam and side seams that are terminated a little above the lower edge at the top of under-

laps on the fronts, which are widely lapped and closed in double-breasted style with buttons and button-holes. The neck is cut slightly low in front and is finished with a deep, square sailor collar. A buttoned-in shield that is finished with a standing collar is seen in the open neck and square-cornered laps cover openings to inserted side-pockets in the fronts. The two-seam sleeves are decorated at the wrist with four rows of white soutache braid and seven rows of similar braid follow the edges of the sailor collar. A row of machine-stitching finishes the other edges.

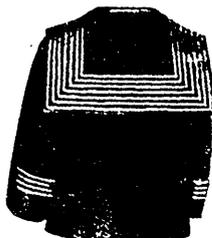
Broadcloth, serge, cheviot, tweed, etc., will make up nicely in this style. Braid ornamentation will give the best effect, although stitching and braid bindings are appropriate. An emblem may decorate the shield.

We have pattern No. 9477 in eight sizes for little boys from three to ten years of age. To make the coat for a boy of seven years, needs a yard and a half of material 54 inches wide. Price of pattern, 10d. or 20 cents.



9477

Front View.



9477

Back View.

LITTLE BOYS' DOUBLE-BREADED COAT OR JACKET, WITH SAILOR COLLAR.

(For Description see this Page.)



FIGURE No. 236 B.—This illustrates LADY DOLLS' TRAINED COSTUME.—The Set is No. 214, price 7d. or 15 cents.
(For Description see this Page.)

front. The stock is of similar ribbon and caps of lace edging fluff prettily on the sleeves, which are in mousquetaire style, with a tuck-shirring extending the entire length. The sleeves are finished in points and have lace frills at the wrists. Encircling rows of insertion trim the waist prettily and insertion is also arranged in tablier fashion on the skirt, which is in six gores, with a long, round train.

Silk or satin in red or any delicate shade may be used for the costume, and ribbon, edging and fancy gimp will trim it prettily.

LADY DOLLS' RUSSIAN BLOUSE COSTUME AND MUFF.

(For Illustrations see this Page.)

SET No. 215.—At figure No. 238 B in this magazine this Set is again illustrated.

Miss Dolly will be handsomely attired for the promenade or

Styles for Dolls.

FIGURE No. 236 B.—LADY DOLLS' TRAINED COSTUME.

(For Illustration see this Page.)

FIGURE No. 236 B.—This represents a Lady Dolls' trained costume. The Set, which is No. 214 and costs 7d. or 15 cents, is in seven sizes for lady dolls from sixteen to twenty-eight inches high, and is shown in two views on page 688.

Every lady doll who is "in society" must, of course, have a trained gown for grand affairs. Such a gown is here shown made of white satin and lace edging and is very elegant. The waist has gathered fullness in the lower part of the back and the full fronts, which close at the center, pouch softly over a wrinkled ribbon belt that is finished with a bow in

for visiting in a costume of this style. The costume is here shown made of serge and velvet, and velvet is used for the muff. The skirt is five-gored and displays four plaits flaring in fan fashion at the back.

The blouse is a most stylish mode. It is gathered at the lower edge and joined to a velvet belt over which it pouches all round; and to the belt is joined a circular peplum that is laid in two box-plaits at the back. The seamless back is smooth at the top and the right front is reversed all the way in a velvet-covered revers, the closing being made diagonally from the throat to the left side along the revers. The collar is in Medici style and the two-seam sleeves are gathered at the top.

The muff is round and is lined with satin and padded with wadding. To the ends are joined seamless circular ruffles, and a suspension ribbon is passed through the muff and bowed prettily.

With the muff of a pretty shade of velvet, satin or corded silk and the same material combined with some fine woollen in the costume, the toilette will be very effective. The muff could match the costume, if preferred, the frills only being of satin or velvet.



Front View.

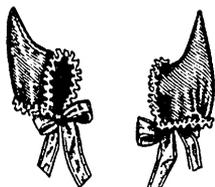


Back View.

SET No. 215.—LADY DOLLS' RUSSIAN BLOUSE COSTUME AND MUFF.

(For Description see this Page.)

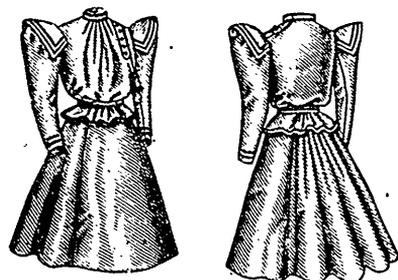
Set No. 215 is in seven sizes for lady dolls from sixteen to twenty-eight inches in height. To make the set for a doll twenty-two inches high, calls for seven-eighths of a yard of dress goods forty inches wide, with three-eighths of a yard of velvet twenty inches wide. Price of pattern, 7d. or 15 cents.



Front View. Back View.

GIRL DOLLS' RUSSIAN
BLOUSE-DRESS
AND BROWNIE BONNET.
(For Illustrations see this Page.)

SET No. 216.—By referring to figure 237 B in this number of THE DELINEATOR this Set is



Front View. Back View.

SET No. 216.—GIRL DOLLS' RUSSIAN BLOUSE-DRESS AND BROWNIE BONNET.

(For Description see this Page.)

style and gathered at the back. The Russian blouse is made over a smooth lining that is fitted by bust darts and shoulder and under-arm seams and closed at the center of the front. It is shirred all round and tacked to the lining to pouch over a belt, below which it overlaps the skirt with the effect of a peplum. The back is smooth at the top, but the front has gathered fulness at the neck and is shaped to close at the left side in Russian style; and a pointed lap is simulated at the closing with ribbon and buttons. The standing collar also laps to the left side. The two-seam sleeves are gathered at the top and upon them rest smooth epaulettes.

The Brownie bonnet matches the dress; it rises in a point high above the head at the back and is shaped by a seam extending from the point to the front edge. The lower edge is laid in two backward-turning plaits at each side of the center, and the bonnet is bordered by a ribbon ruche. Ribbon forms the ties, which are tacked to the corners and bowed under the chin.

The bonnet would be pretty if made of corded silk or velvet, and the dress could be of any seasonable material, either silk or wool. Ribbon, lace insertion or fancy stitching could be added as a decoration.

Set No. 216 is in eight sizes for girl dolls from fourteen to twenty-eight inches in height. To make the Set for a doll twenty-two inches high, will require seven-eighths of a yard of material fifty inches wide. Price of pattern, 7d. or 15 cents.



FIGURE No. 237 B.—This illustrates GIRL DOLLS' OUTDOOR TOILETTE—The Set is No. 216, price 7d. or 15 cents.

(For Description see this Page.)

FIGURE No. 237 B.—GIRL DOLLS' OUTDOOR TOILETTE.

(For Illustration see this Page.)

FIGURE No. 237 B.—This consists of a Russian blouse-dress and Brownie bonnet. The Set, which is No. 216 and costs 7d. or 15 cents, is in eight sizes for girl dolls from fourteen to twenty-eight inches high, and is pictured again on this page.

A quaint toilette for a girl doll is here shown made of gray serge and trimmed with red gimp and ruffles of red ribbon. The dress is in the pretty Russian blouse style, the blouse pouching all round and closing at the left side of the front; and a frill of ribbon stands out from the closing as in many Russian blouses. Smooth caps are pretty on the tops of the gathered leg-o'-mutton sleeves and the blouse extends in a peplum over the skirt, which is in four-gored style and gathered at the back.

The picturesque little Brownie hood stands in a high point above the head and ribbon ties secure it under the chin. A ribbon ruffle finishes the front edge.

The toilette will delight dolly's little mamma. It may be made up in cashmere, cloth, flannel and other such materials in any color and trimmed with braid, ribbon, insertion, edging, etc.

LADY DOLLS' SHIRT-WAIST, DRAPED SKIRT AND COVERT COAT.

(For Illustrations see this Page.)

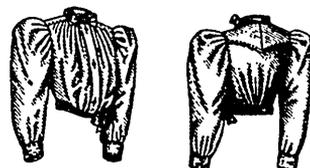
SET No. 217.—This Set is again shown at figure No. 239 B in this magazine.

A promenade or visiting toilette of the very newest fashion comprises a shirt-waist of red silk and a covert coat and draped skirt of blue cloth, such as here illustrated. The fronts of the shirt-waist are gathered at the shoulder edges and closed through a box-plait at the center with studs or buttons. On the back, which is smooth at the top, is applied a pointed yoke shaped with a center seam and extended over the shoulders to form a shallow yoke for each side of the front.

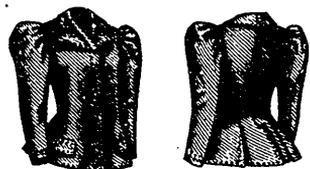
The fulness at the waist-line of the back is held in by tapes inserted in a casing at the back and tied over the fronts which pouch softly in blouse style over a wrinkled ribbon that is bowed at the left side of the front. A ribbon is also passed around the band finishing the neck and is bowed in front. The shirt sleeves are finished with straight link cuffs.

The four-gored skirt is gathered at the back and over it is arranged a handsome drapery in two sections, the side edges of which lap to some distance below the belt and round gracefully below. The front-drapery is in tablier style and is fitted smoothly at the top by a dart at each side, and the back-drapery is gathered and hangs in full folds. Braid trims the skirt prettily.

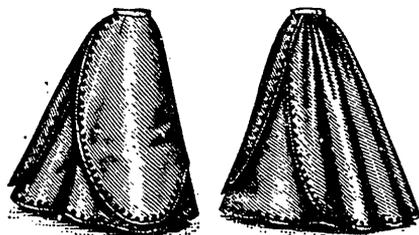
The covert coat has loose fronts closed with a fly below lapels in which they are reversed by a stylish coat-collar. Square-cornered pocket-laps are placed low down on the fronts. The back and sides are nicely fitted by under-arm and side-back gores and a center seam, and coat-laps and coat-plaits are formed in true coat style. The two-seam sleeves are gathered at the top and stitching completes the coat.



Front View. Back View.



Front View. Back View.



Side-Front View. Side-Back View.

SET No. 217.—LADY DOLLS' SHIRT-WAIST, DRAPED SKIRT AND COVERT COAT.

(For Description see this Page.)

Silk or very soft flannel or cashmere will be used for the shirt-waist, serge or cloth for the coat and any soft wool or silk texture for the skirt.

Set No. 217 is in seven sizes for lady dolls from sixteen to twenty-eight inches in height. For a doll twenty-two inches high, the skirt and coat require a yard and an eighth of material fifty-four inches wide, and the shirt-waist three-fourths of a yard twenty-two inches wide. Price of pattern, 10d. or 20 cents.

FIGURE No. 238 B.—LADY DOLLS' RUSSIAN COSTUME AND MUFF.

(For Illustration see this Page.)

FIGURE No. 238 B.—This illustrates a Lady Dolls' costume and muff. The Set, which is No. 215 and costs 7d. or 15 cents, is in seven sizes for lady dolls from sixteen to twenty-eight inches tall, and may be seen again on page 686.

Miss Dolly will be handsomely dressed for the promenade or for visiting in a costume comprising a cloth skirt, a velvet Russian blouse-jacket and a velvet muff. The five-gored skirt is fan-plaited at the back.

The Russian blouse is joined to a belt and pouches softly over a ribbon covering the belt; it is lengthened by a circular peplum that is laid in two box-plaits at the back. The fronts are closed diagonally from the throat to the left side, the right front being folded back all the way in a triangular revers that is faced with satin. The Medici collar is lined with satin and is encircled by a ribbon that is bowed at the throat. The sleeves are gathered at the top to stand out prettily.

The muff is round, with circular ruffles at the ends, and is lined with satin.

The costume and muff could be made entirely of velvet or of corded silk, fine smooth cloth or mixed wool goods. Gimp or braid trimming could be added, if desired.

The hat is of felt trimmed with velvet, feathers and a ribbon bow.

FIGURE No. 239 B.—LADY DOLLS' STREET TOILETTE.

(For Illustration see this Page.)

FIGURE No. 239 B.—This illustrates a Lady Dolls' shirt-waist, draped skirt and covert coat. The Set, which is No. 217 and costs 10d. or 20 cents, is in seven sizes for lady dolls from sixteen to twenty-eight inches tall, and is shown in full on page 687.

This toilette consists of the very latest style of shirt-waist, covert coat and skirt. In this instance the shirt-waist is pic-

tured made of silk; it has a pointed back-yoke and pouch fronts closed through a box-plait. At the neck is a band and a wrinkled ribbon is drawn about the band in stock fashion and a string tie is bowed in front.

The four-gored skirt is of cashmere and is trimmed in a very ornamental way with two kinds of braid. It is a decided novelty, having long, oval front and back draperies that lap to a little below the belt and then separate with a wide flare.

Light cloth was used for the coat, which is in the natty covert style, prettily fitted at the back, where coat-laps and coat-plaits are arranged. The loose fronts are closed with a fly and the stylish coat collar reverses them in small lapels above the closing. Pocket-laps are arranged low on the fronts. The sleeves are gathered at the top and stand out prettily.

Any soft wool goods could be used for the shirt-waist and skirt and the coat may be of serge or cheviot.

Feathers and ribbon trim the felt hat.



FIGURE No. 238 B.—This illustrates LADY DOLLS' RUSSIAN COSTUME AND MUFF.—The Set is No. 215, price 7d. or 15 cents.

(For Description see this Page.)



FIGURE No. 239 B.—This illustrates LADY DOLLS' STREET TOILETTE.—The Set is No. 217, price 10d. or 20 cents.

(For Description see this Page.)



Front View.



Back View.

SET No. 214.—LADY DOLLS' TRAINED COSTUME.

(For Description see this Page.)

ly trimmed with lace edging and insertion and ribbon. The six-gored skirt is smooth at the front and sides and gathered at the back, which sweeps out in a full-length round train.

The waist, which is made over a close-fitting lining, is exceedingly pretty. The fronts have stylish fullness gathered at the top and bottom at each side of the closing, which is made invisibly at the center, and they pouch softly over a wrinkled ribbon which follows the lower edge. The

back is smooth at the top, but has gathered fullness in the lower part. Lace frill caps fluff prettily on the two seamsleeves, which are arranged on

coat-shaped linings and finished in Venetian points; the upper portions are wrinkled in mousquetaire style by gathers along the side edges and a tuck-shirring along the center from the point to the shoulder. The ribbon stock surrounding the collar is formed in frills at the back.

White satin or silk will be chosen when the costume is for a bride doll, but any delicate color in silk, cashmere, Liberty satin, silk crêpe or any soft fabric may be used ordinarily.

Set No. 214 is in seven sizes for lady dolls from sixteen to twenty-eight inches high. For a doll twenty-two inches high, the costume requires two yards and seven-eighths of material twenty-two inches wide, with one yard of edging three inches and a half wide for the caps. Price of pattern, 7d. or 15 cents.

FASHIONS IN TEA-JACKETS AND DRESSING-SACKS

There are no rigid lines in the tea-jackets and dressing-sacks of the season, for these garments above all others give comfort and freedom. They may also delight the eye if pretty

We have pattern No. 1503 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the garment needs three yards and three-eighths of goods thirty-six inches wide, with two yards of lace edging four inches and a half wide for the sleeve frills. Price of pattern, 1s. or 25 cents.



1503



1503

colors and materials and appropriate garnitures are chosen for them. The tea-jacket may even be elaborate and will be

LADIES' TEA-JACKET, MATINÉE OR HOUSE-SACK. (TO BE MADE WITH FULL-LENGTH OR ELBOW SLEEVES.) KNOWN AS THE FRENCH MATINÉE.

No. 1504.—An effective tea-jacket, known as the French matinée, is made of albatross. The back is laid in a double box-plait that hangs in Watteau style and full side-fronts fall free below shallow yoke-sections over a tucked pouch vest that is closed at the left side. Large epaulettes spread over the tops of the sleeves, which are in mousquetaire style above the elbow and may end at the elbow or reach to the wrist. A wrinkled girdle-section covers the lower edge of the vest, which is arranged on lining fronts closed at the center; and a ribbon stock surrounds the collar, which is made ornamental by pointed sections standing out at the sides. Gathered ruchings of ribbon and lace elbow frills form a charming decoration.

if it is to do duty when the home circle includes one or more guests; in this case it will be worn with a skirt of silk gracefully shaped.

LADIES' TEA-JACKET, MATINÉE OR DRESSING-SACK. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER-LENGTH SLEEVES.)



1513

No. 1503.—A many-pointed sailor-collar is a charming feature of this matinée or dressing-sack, which is made of cashmere and trimmed simply with frills of wide lace. A close adjustment is made at the back and sides by basque seams; the center seam ends below the waist, the edges flaring slightly. The front is made up of a full center-front that is in square out-

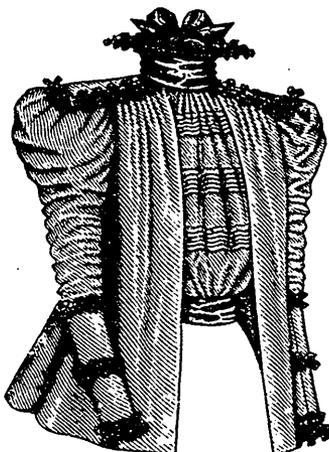


1513

In this pretty sack a combination could be effectively arranged, using silk for the vest, velvet for the epaulettes and any soft woollen or a contrasting color of silk for the remainder. We have pattern No. 1504 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the tea-jacket for a lady of medium size, needs three yards and a half of goods forty-four inches wide. Price of pattern, 1s. or 25 cents.

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

No. 1513.—This elaborate matinée,



1504

line at the top and shirred to the bust, and loose plain side-fronts, all arranged over dart-



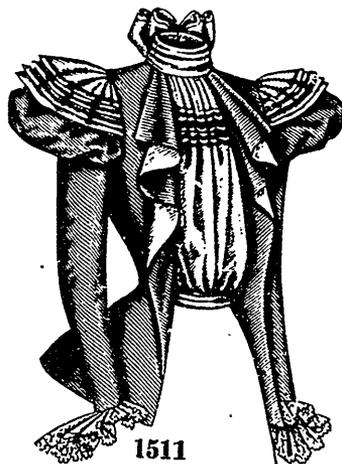
1504

fitted under-fronts. The front is closed at the left side and the lining fronts at the center. The full sleeves may be in full length or in three-quarter length.



1511

known as the Louis XV. tea-jacket, is pictured made of velvet and silk, with lace edging and gimp for decoration. The full vest-fronts, which are supported by lining fronts that are fitted by double bust darts and closed at the center, are gathered at the neck and waist and pouch slightly over a ribbon belt, below which they form a full peplum skirt; they have the effect of a graceful blouse between the fronts of the jacket, which is fitted snugly to the figure at the sides and back by under-arm and side-back gores and a curving center seam. The shaping of the parts produces graceful ripples over the dress skirt. A fancy collar which



1511

The design affords opportunity for innumerable dainty trimmings in which ribbon, lace and fancy bands may be used.

reaches to the bust with the effect of revers forms two deep points at the back; a standing collar with a frill of lace at the top gives a dressy finish at the neck. The sleeves, which are shaped by inside and outside seams and supported by coat-shaped linings, may be in full length or elbow length, as shown in the illustrations; the upper portions are gathered at the top and along the side edges to produce the wrinkled mousquetaire effect above the elbow. A deep frill of lace edging completes the elbow sleeve, while, the full-length sleeve shows a narrower frill of edging at the wrist. Triple-pointed epaulettes laid in a forward-and-backward-turning plait fall over the top of the sleeves.

Delicate shades of cashmere and French flannel will be made up in this manner, and for dressy occasions velvet and silk will be an admirable combination and may be enhanced in beauty by the application of trimming.

We have pattern No. 1513 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the tea-jacket requires five yards and three-fourths of velvet twenty inches wide, with two yards and three-fourths of silk

placed above each tuck in both the vest fronts and caps produces a stylish effect and completes the pretty decoration.

A jacket of this style could be made very elaborate by a generous use of lace edging, which may be pulled down the free edges of the revers and over the closing.

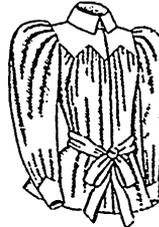
We have pattern No. 1511 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the garment for a lady of medium size, needs three yards and three-eighths of cashmere thirty-six inches wide, with two yards and three-eighths of silk twenty inches wide. Price of pattern, 1s. or 25 cents.



1508



1508



1508

LADIES' MATINÉE OR DRESSING-SACK, WITH FITTED UNDER-FRONT. (TO BE MADE WITH STANDING OR BYRON COLLAR.)

No. 1508.—India silk is pictured in this matinée or dressing-sack, and a pretty decoration is arranged with insertion, neck and wrist frills of lace edging and a ribbon stock. The back and sides are fitted smoothly, the shaping producing ripples in the skirt, and the fronts hang free with pretty fullness below a triple-pointed yoke, dart-fitted under-fronts preserving shapely outlines. The collar may be in standing or Byron style. Pointed cuffs finish the full sleeves.

The variety of dressing-sacks makes it possible for all tastes to be suited. This simple style is adjustable to all soft woolsens and silks, lace and ribbon being used to trim it.

We have pattern No. 1508 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the garment needs four yards and three-fourths of material twenty-two inches wide. Price of pattern, 1s. or 25 cents.



1512



1512



1512

LADIES' DRESSING-SACK OR MORNING-JACKET, WITH FITTED UNDER-FRONT. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER LENGTH SLEEVES.)

No. 1512.—A pretty decoration is arranged with baby ribbon wide ribbon and lace edging on this graceful morning-jacket of fine merino. Full fronts mounted on fitted under-fronts and closed at the center contrast with a fitted back that ripples slightly below the waist; they are held in becomingly by ribbon ties matching the stock, and similar ribbon heads frills of lace finishing the full sleeves. A dressy feature is a sailor collar curved to form three points at the back.

Most pleasing outlines are seen in this sack, although its construction is simple. A perfectly plain finish may be adopted.



1514

twenty inches wide, and two yards and a fourth of edging six inches and a fourth wide for the frills for the elbow sleeves, and a yard and a half of edging three inches wide for the full-length sleeves. Price of pattern, 1s. or 25 cents.

LADIES' MATINÉE OR TEA-JACKET. (KNOWN AS THE WATTEAU MARQUISE JACKET.)

No. 1511.—The handsome matinée or tea-jacket is known as the Watteau Marquise jacket. Its pretty development embraces violet cashmere and maize silk. Full vest fronts formed in three crosswise tucks above the bust close at the center and pouch over a wrinkled ribbon. Opening all the way over them are smooth fronts to which are joined jabot-revers showing a lining of the silk. The collar is covered by a stock of maize ribbon and lace frills trim the wrists of the sleeves, which have short puffs that support frill caps formed in three tucks above the edge. The jacket is smooth at the sides, but at the center of the back it is formed in a box-plait that spreads and falls out in the graceful Watteau style, a fitted lining, however, making the effect trim. A row of velvet baby ribbon

We have pattern No. 1512 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the dressing-sack needs three yards and three-fourths of material thirty-six inches wide, with a yard and three-fourths of edging five inches wide for the sleeve frills. Price of pattern, 1s. or 25 cents.



1514

LADIES' PAJAMAS DRESSING-SACK (BEING A SHORT SURPLICE KIMONO).

No. 1514.—This becoming and serviceable sack is pictured made of two shades of silk. It is called the pajamas dressing-sack and is in reality a short surplice kimono. The wide, seamless back has fulness at the center drawn in gathers at the neck, the fulness expanding gradually toward the bottom. The back joins the fronts in shoulder and under-arm seams, and fulness in the fronts is drawn in gathers at the shoulder edges. The fronts open in V shape at the neck and lap in surplice style below, and the neck is completed with a collar that is reversed nearly to the waist and extended in a smooth, double band to the bottom of the sack, widening the fronts and giving a pleasing decorative finish to the front edges. A doubled band at the bottom appears to be a continuation of the collar. Circular bell sleeves are a practical feature and a doubled band at the lower edge finishes them in harmony with the remainder of the sack.

We have pattern No. 1514 in four sizes for ladies from thirty to forty-two inches, bust measure. The sack, except the bands and collar, needs five yards of light silk twenty inches wide. The bands and collar require two yards of dark goods twenty or more inches wide. Price of pattern, 1s. or 25 cents.

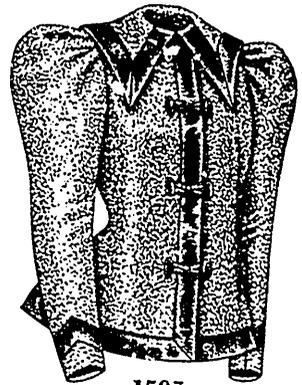
LADIES' RUSSIAN BLOUSE HOUSE-JACKET OR DRESSING-SACK.

No. 1509.—This dressing-sack, which is in the Russian blouse style, is charming as here shown made of pale-blue flannel-ette, with buttons and a narrow black braid for the simple but pleasing decoration. The back is smooth at the top, but has fulness below gathered in at the waist-line; and under-arm gores give a smooth effect at the sides. The wide right front is gathered at the neck and the fulness at the waist of both it and the narrow left front is collected in gathers that are tacked to a belt stay so as to make the fronts pouch softly over a belt with pointed ends. A strap arranged along the closing, which is made at the left side in Russian style, ends in a point at the bust. The standing collar also closes at the left side. The sleeves are becomingly full and are completed with round cuffs.

The Russian effect is very pleasing in this dressing-sack for which merino, cashmere or flannel may be chosen. We have pattern No. 1509 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the house-jacket needs four yards and an eighth of goods twenty-seven inches wide. Price of pattern, 1s. or 25 cents.



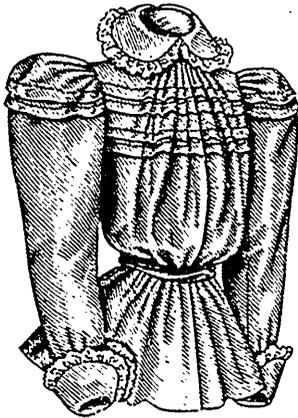
1505



1505

LADIES' POUCHED MORNING-JACKET, DRESSING-SACK OR HOUSE-BLOUSE.

No. 1507.—The graceful pouched effect is seen in this loose, comfortable-looking garment, which may be used as a morning-jacket, dressing-sack or as a *négligé* at any time. French flannel was chosen for the blouse and lace edging and a wrinkled ribbon belt give a neat finish. Two rather deep tucks are taken up in the back and fronts at yoke depth; another pair is formed a little below and two tucks are also made in the upper part of the loose but shapely sleeves. Fulness at the center of the back and at each side of the closing, which is made at the center of the front, is taken up in gathers at the neck and the blouse is shirred all round at the waist and tacked to a belt so as to pouch softly and form a full peplum. The collar shows oddly flaring turn-over sections, and flaring and turn-up cuffs complete the sleeves.



1507



1507



1509



1509

Flannelette or some inexpensive woollen will be chosen for morning jackets made in this style, with ribbon for trimming.

We have pattern No. 1507 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the garment for a lady of medium size, needs four yards of material thirty-six inches wide. Price of pattern, 1s. or 25 cents.

LADIES' DRESSING-SACK. (FOR FLANNEL, EIDER-DOWN, ETC.)

No. 1505.—Eider-down was used for this simple, comfortable dressing-sack, grosgrain ribbon providing the decoration. The back and sides are smooth, but the fronts are loose and are closed at the center with cord loops and olive buttons. The deep collar is pointed at the center of the back, on each shoulder and also at the ends. The sleeves are perfectly plain, with gathers at the top.

We have pattern No. 1505 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the dressing sack for a lady of medium size, needs three yards and a half of material twenty-seven inches wide. Price of pattern, 1s. or 25 cents.



1506



1506

MISSES' DRESSING-SACK. (FOR FLANNEL, EIDER-DOWN, ETC.)

No. 1506.—Misses' dressing-sacks are usually made up simply, and of some soft wool material. Pale-blue eider-down is shown in this sack and the edges are finished with bindings of silk ribbon, cuffs being outlined on the gathered leg-of-mutton sleeves with similar ribbon. The fronts are loose and are closed at the center with cord loops and olive buttons. The back is fitted by a center seam and wide under-arm gores. The collar has pointed ends flaring at the throat and is also pointed on the shoulders and at the center of the back.

We have pattern No. 1506 in seven sizes for misses from ten to sixteen years of age. To make the sack for a miss of twelve years, will require three yards of goods twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

ment for a lady of medium size, needs four yards of material thirty-six inches wide. Price of pattern, 1s. or 25 cents.

Dressmaking at Home.

cealed by a frill, a band or some other arrangement of trimming. In bodices sleeves are both plain and fancy, the frill cap being abiding.

In skirts many novel features

There is greater diversity than usual in the styles of top garments. The short double-breasted jacket, the blouse-jacket and the three-quarter length coat are the prevailing types and each presents variations. The blouse-jacket with a smooth back may be suitably worn by stout women, but the style which droops over the belt at the back, as well as at the front, is only possible to her who is slender. The three-quarter length coat suits best a tall wearer, though it is frequently worn by those of lesser stature. The double-breasted jacket is a generally becoming style and very often forms part of a two-piece suit.

are displayed, and they are gathered or plaited at the back and include many gores. At the top they are clinging, but below the knee they flare. Some skirts are sprung at the lower part of the side seams and suggest nothing so much as a bell.



FIGURE NO. 38 Y.—LADIES' OUTDOOR TOILETTE.—(Cut by Skirt Pattern No. 9351; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; and Coat Pattern No. 9485; 9 sizes; 30 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)



FIGURE NO. 39 Y.—LADIES' TWO-PIECE COSTUME.—(Cut by Costume Pattern No. 9515; 9 sizes; 30 to 46 inches, bust measure; price 1s. 6d. or 35 cents.)



FIGURE NO. 40 Y.—LADIES' STREET TOILETTE.—(Cut by Skirt Pattern No. 9505; 7 sizes; 20 to 32 inches, waist measure; price 1s. 3d. or 30 cents; and Blouse-Jacket Pattern No. 9516; 7 sizes; 30 to 42 inches, bust measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 38 Y, 39 Y and 40 Y, see next Page.)

The sleeves of top garments are without exception simple in design. Almost every bodice displays blouse characteristics, and

Gradually draperies are winning their way back to favor. One skirt introduces a Marguerite drapery, which is built very nearly on the old lines. Another has side-panel draperies of most attractive design. The soft materials in vogue lend themselves kindly to all draped effects, whether in skirt or bodice, while the tailor cloths, of which there are more varieties than usual, are the choice for simpler modes.

The assortment of trimmings is vast and their adoption is

most have a one-sided closing, which invites the application of all sorts of pretty decorations, for the closing is invariably con-

general, the perfectly plain gown being now but a memory. The amount of trimming is usually determined by personal taste, though a liberal use is the rule.

Gowns and other apparel for mother and daughter have many features in common, especially in the matter of finishing. To the amateur upon whom devolves the task of finishing for the family the following hints may prove opportune. It is quite as important to shrink the muslin destined for underwear as it is wool dress fabrics intended for street gowns. Strong yet neat sewing is essential and all seams must be stitched evenly, whether by hand or machine, and not so tight that the thread will shrink in washing and snap from the tension. All sel-

tons cannot be avoided, covered ones should in all cases be employed. Pearl or porcelain buttons break easily and frequently cut the goods.

In places requiring buttons, three thicknesses of the goods should be used. When buttons are sewed on hems, the hems are turned under twice to produce the triple thickness. In other cases reinforcements are necessary. For underwear, button-holes are not made as in other garments; both ends are finished with bar-tacks. In hems and bands they are cut in the direction of the strain and in laps they are always cut lengthwise.

The hems finishing the bottoms of night-gowns and chemises are one inch wide. The plackets at the sides of closed drawers may be finished with over and under laps, with a continuous lap for both sides, they may be narrowly hemmed or bound, or the back edges may be underfaced and the front edges finished with an underlap. Binding should be cut from bias strips of material and underfacing should be as wide as the underlap.

FIGURE No. 38 Y.—LADIES' OUTDOOR TOILETTE.—The air of elegance which a fur garment invariably confers upon a toilette is in this instance contributed by a three-quarter length coat of seal and Persian lamb, worn with a skirt of black and purple novelty velours. The skirt is a three-piece style with a fan back and is shaped by pattern No. 9381, price 1s. 3d. or 30 cents.



FIGURE No. 41 Y.—LADIES' VISITING TOILETTE.—(Cut by Skirt Pattern No. 9491; 7 sizes; 20 to 32 inches, waist measure; price 1s. 3d. or 30 cents; and Jacket Pattern No. 9521; 7 sizes; 30 to 42 inches, bust measure; price 1s. or 25 cents.)



FIGURE No. 42 Y.—LADIES' PARTY GOWN.—(Cut by Pattern No. 9527; 10 sizes; 30 to 42 inches, bust measure; price 1s. 8d. or 40 cents.)



FIGURE No. 43 Y.—LADIES' INDOOR TOILETTE.—(Cut by Skirt Pattern No. 9295; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; and Over-Skirt Pattern No. 9529; 7 sizes; 20 to 32 inches, waist measure; price 10d. or 20 cents; and Basque-Waist Pattern No. 9525; 7 sizes; 30 to 42 inches, bust measure; price 1s. or 25 cents.)

(For Descriptions of Figures Nos. 41 Y, 42 Y and 43 Y, see next Page.)

vedges are joined in over-and-over stitches and raw edges in fell seams by hand or by machine. Embroidery is stitched on under bias bands of the material or under fancy-stitched bands. Laces are put on with over-and-over stitches and with a little fulness, considerable fulness being allowed at the corners. Embroidery is mitred at the corners. All free tape ends should be hemmed.

One end of a tape run through a casing in a petticoat is fastened by hemming it over the casing at the inside of the garment. This method facilitates the removal of the tape when it becomes necessary to renew it. In chemises, in which the fulness is drawn by tapes, the tapes are run through casings and drawn through eyelets worked at the ends, the tape being fastened at the center of the casing and each end pushed through the furthest eyelet.

Draw-ribbons are inserted in casings or threaded through beadings. A closing with studs when possible, as in chemises, night-gowns, aprons and the like, is preferred to buttons, since the latter break off easily in laundering. When the use of but-

The coat has shaping seams at the back and hangs in slight flutes below the waist-line. The double-breasted fronts are turned back in laps at the neck and faced with Persian lamb. The Medici collar is faced with the Persian lamb and the cuffs, completing the comfortable sleeves are cut from the same fabric. Pattern No. 9485, price 1s. 3d. or 30 cents, is represented in the cut.

FIGURE No. 39 Y.—LADIES' TWO-PIECE COSTUME.—Rough cheviot in mixed green is combined with black velvet in the development of this costume, one of the smartest styles for street wear. The fulness of the seven-gored skirt is confined in two box-plaits at the back, and though the finish is in this instance plain, the style favors braid trimming applied simply in round and round or vertical rows or in some fanciful outline. The jacket is made with coat laps and plaits at the back below the waist-line, and double breasted fronts, which are reversed in lapels by a velvet collar. Pocket-laps cover openings near the hips. The sleeves are in very close-fitting coat style. Machine-stitching contributes a tailor-like finish. Any style of waist may be worn under such a jacket. The design is based on pattern No. 9515, price 1s. 6d. or 35 cents.

FIGURE No. 40 Y.—LADIES' STREET TOILETTE.—A happy combination of Russian blouse-jacket and draped skirt is developed in this toilette. The skirt, a five-gored style with fan-plaited back, is cut from a silk-and-wool figured novelty fabric, the design being black on a gray ground; gray cheviot is used for the side-panel draperies, the outline of which is followed by jet beading. The blouse is fashioned from black velvet. It droops all round over a fancy metal belt and the right front is turned back in a revers and covered with krimmer. A peplum with rounding corners and a box-plait underfolded at the back is added to the jacket. The Lafayette collar is lined with the fur—highly becoming to a pink-and-white complexion—and outside the collar-band is worn a white satin ribbon with rosettes formed at the ends. A band of krimmer outlines a cuff on each sleeve and another band follows the edges of the peplum. The skirt pattern is No. 9505, price 1s. 3d. or 30 cents, and the blouse No. 9516, price 1s. 3d. or 30 cents.

FIGURE No. 41 Y.—LADIES' VISITING TOILETTE.—The novelty of this toilette lies in the skirt, which flares bell-like below the knees, the side-gores being sprung to produce this effect. The skirt is cut in five gores and overhangs a seven-gored foundation. Box-plaits are laid at the back. A fanciful application of black soutache braid at each side is suitable as well to the style as to the metallic-blue faced cloth developing it.

The blouse jacket matches the skirt: the rolling collar and deep belt are, however, cut from black velvet. The jacket droops all round and the fronts are closed in double-breasted fashion below lapels, a braid decoration corresponding with that on the skirt and two-seam sleeves being disposed on the over-lapping front. A linen chemise with a black tie fills the opening made by the lapels. The toilette includes skirt pattern No. 9491, price 1s. 3d. or 30 cents, and blouse jacket No. 9521, price 1s. or 25 cents.

FIGURE No. 42 Y.—LADIES' PARTY GOWN.—Striped blue-and-white taffeta and plain blue chiffon are associated in this charming costume, which is fashioned by pattern No. 9527, price 1s. 8d. or 40 cents. The skirt is cut in seven gores and hangs in fan-plaits at the back. The bodice describes a pointed lower outline, which is followed by a band of chinchilla fur. Above the waist-line the right front, which overlaps the left in Russian style, is draped, the ethereal fabric lending itself with much grace to this disposal. The left front is also draped and the bodice is closed at the center of the back. A frill of chiffon conceals the joining of the fronts and heightens the Russian effect: it tapers narrowly towards the waist-line and is carried

across the left shoulder to form the upper cap. The neck is cut low and round and is outlined with fur. The back is slightly draped at the top, and ripple caps of chiffon render the short puff sleeve very fluffy. A band of fur could also be used as a foot trimming.

FIGURE No. 43 Y.—LADIES' INDOOR TOILETTE.—A combination of light-tan camel's-hair and heliotrope-and-white glacé taffeta emphasizes the pleasing style of this toilette. The circular skirt is bordered with several graduated rows of black velvet ribbon and supports a tablier over-skirt, which has a rounding back and front, the back hanging in flutes. Black silk passementerie is the decoration applied to the over-skirt.

The back of the bodice is drawn down in plaits and the front is tucked to simulate a pointed yoke and pouches over a metal belt in the approved blouse fashion. The collar is a wrinkled stock of silk with a ribbon bow fastened over the ends at the back. Double frill caps increase the fanciful effect of mousquetaire sleeves, which are made with pointed wrists and trimmed with frills at the hand. Velours and any of the fashionable goods in dark colors are adaptable to the skirt, if desired for street wear. The skirt is shaped according to pattern No. 9295, price 1s. 3d. or 30 cents, the over-skirt by pattern No. 9528, price 10d. or 20 cents, and the waist by pattern No. 9525, price 1s. or 25 cents.

FIGURE No. 44 Y.—LADIES' BRIDAL TOILETTE.—A stately trained gown of white faille and chiffon is here portrayed.

The effect of drapery is produced in the nine-gored skirt by an arrangement of two frills of point appliqué lace at each side, pearl heading heading each frill. The back of the skirt is plaited in a fan, which is lengthened into a train of generous sweep. The basque-waist is overlaid at the top with a lace-covered fanciful yoke. Below, the chiffon is draped in soft folds in front and caught down in plaits at the center of the back. A draped belt of silk is also edged with pearl trimming. A chiffon frill stands above the lace-covered standing collar. The sleeves are arranged in puffs at the top and are pointed over the hand and edged with a frill and pearl trimming. A frill cap hangs over the top of each sleeve. Satin Duchesse, Renaissance satin or taffeta royale are appropriate fabrics for bridal gowns, with Duchesse or Renaissance lace for trimming. The toilette embraces skirt No. 9508, price 1s. 8d. or 40 cents, and waist No. 9329, price 1s. 3d. or 30 cents.



FIGURE No. 44 Y.—LADIES' BRIDAL TOILETTE.—(Cut by Skirt Pattern No. 9508; 6 sizes; 22 to 32 inches, waist measure, price 1s. 8d. or 40 cents, and Basque-Waist Pattern No. 9329; 10 sizes; 30 to 42 inches, bust measure; price 1s. 3d. or 30 cents.)

(For Description see this Page.)

THE WORK-TABLE.

She has Christmas in her soul, the cheerful giver, and her desire to gladden the hearts of those near and dear to her by gift offerings is larger, fuller than her purse. But she is practical and clever, and so why not prepare her gifts with her own hands instead of buying them? In her skilful fingers the needle becomes a magic tool, a "one-eyed slave of steel" that never yet refused to do her bidding. Ribbons are cheap, and so are laces, if one knows how to select them, and remnants of bright silk such as one requires for fancy work are to be had at one's own price. These are important items to begin with. Add to them linens, embroidery silks and, perhaps, some silk or metal cord—none of which are very costly—and the sum total of materials will be nearly complete. The gift thus prepared is expressive

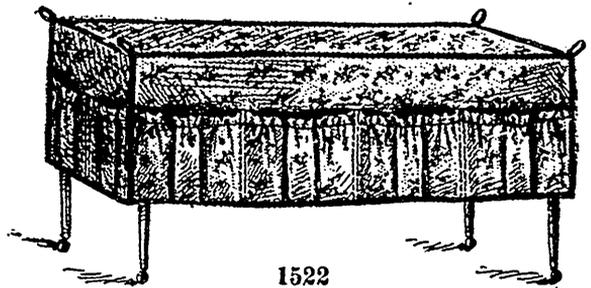
along the bottom and the ribbon covering the side edges of the other pockets is continued over the divisions of these pockets as illustrated. Near each upper corner is fastened a light-green satin bow with a suspension loop by which to hang the bag to the inside of the wardrobe, closet door or wherever else it is desired. Such a bag may be made up by pattern No. 1519, price 5d. or 10 cents. If made of burlap or heavy brown linen, red worsted braid may be used as the ribbon in this instance. Unless shoes and slippers are thrust into a receptacle of this sort, they are likely to become scratched and rubbed or lose their mates.

FIGURES NOS. 2 AND 3.—COVER FOR A SEWING TABLE.—Those



1519

FIGURE NO. 1.—SHOE AND SLIPPER BAG.—(Cut by Pattern No. 1519; one size; price 5d. or 10 cents.)

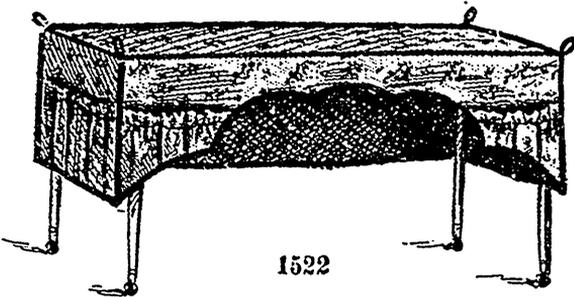


1522

FIGURE NO. 3.

FIGURES NOS. 2 AND 3.—COVER FOR SEWING TABLE.—(Cut by Pattern No. 1522; one size; price 5d. or 10 cents.)

light-weight, oblong tables which are found in every well-appointed sewing room are far more practical than ornamental and may consequently be improved in appearance by a cover. One combining the useful with the decorative



1522

FIGURE NO. 2.

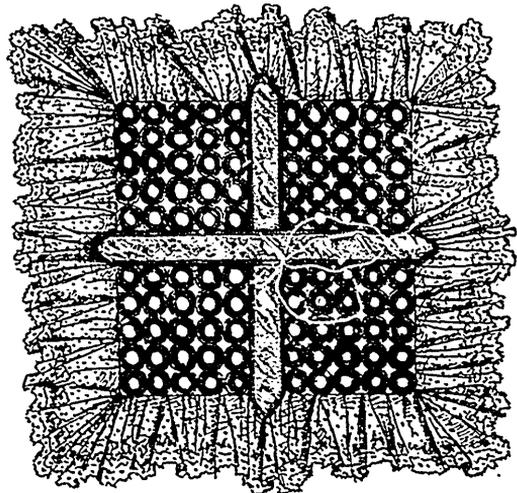


FIGURE NO. 4.—PIN-CUSHION COVER.

(For Description see Page 696.)

of a sentiment which the purchased article lacks. Loving thought has been expended upon its planning and personal effort required for its construction, facts which appreciative friends are not slow to realize. In the fertile brain of the clever woman originate many conceits that when carried out appeal to the fancy, yet she is grateful for any suggestions she may pick up here and there. A collection of articles, both useful and ornamental in character, is, therefore, given in the accompanying illustrations. Any of these articles may be faithfully reproduced as they stand or varied to suit individual taste.

PATTERN NO. 1.—SHOE AND SLIPPER BAG.—Though usually then from view, this useful bag should be made of some ornamental fabric, such as bright-patterned cretonne, chintz or corded denim. In this instance the bag is made of figured and striped sateen. The lining is old rose and plays an important part as the outside, which is in Nile-green with small dark-green figures. A square section is cut from the figured sateen and bound with dark-green satin ribbon and upon it are adjusted the various pockets. Four separate sections are cut from the figured goods and lined with the plain. Each section is folded so that the lining shows on the outside of two of the several pockets, which it forms and which are secured under strips of ribbon. A box-plait is folded in each pocket and over the side

is here pictured in bright-red cretonne with dark-red figures. The front view is shown at figure No. 2. A top is cut to exactly

fit the table and to it are joined the two ends, the back and the front, each section being furnished with pockets, that are shirred at the top, folded in box-plaits at the bottom and stitched down at intervals to form a series of receptacles for scissors, cotton and the like. The front is cut in fanciful outline, as illustrated. Red worsted braid binds all the edges and seams and at each corner is fastened a loop by which the cover may be hung when it is removed from the table. The back view is given at figure No. 3. A blue demin cover may be embroidered in chain or outline stitch with white darning cotton. Pattern No. 1522, price 5d. or 10 cents, is used in the making.

FIGURE NO. 4.—CUSHION COVER.—Any one who is even ordinarily skilled in crocheting is capable of making the rings for which so many ornamental uses have been found. In this instance they are made of yellow silk and are joined in a cushion cover at each side of two strips of cord-edged white satin ribbon laid in a cross and finished with pointed ends. A deep frill of *point gaze* lace is sewed about the edges of the square formed by the rings. Platt Valenciennes lace could be used instead of the variety suggested and the rings may be crocheted in any desired color of silk. The cross may be formed of ribbon to match the rings, if a strong contrast is not desired. This cover is destined for a large pin-cushion, which would prove a suitable gift for a friend of either sex. It may be made larger, however, and applied to a sofa-pillow.

FIGURE NO. 5.—SHOPPING-BAG.—The family shopper is loth to do without this handy receptacle, a veritable carry-all for the small purchases that have a fashion of escaping from one's grasp. Brocaded silk in a neat design is pictured, though plain black

the top. Small black silk tassels fall from each point and contribute a decorative touch to the bag. Silk cord frequently outlines the edges of shopping-bags and is used instead of a draw-ribbon. A plain or figured lining of taffeta or some other silk of a dull or in a bright hue is usually added to a bag of this kind.

FIGURE NO. 6.—PIN-CUSHION.—That pin-cushions have assumed larger proportions is illustrated by the one here portrayed in white linen. A geometrical pattern, wrought with shaded-blue embroidery silk in the center and about the edges is worked an artistic wreath and tracery design of corresponding colors. The edges are applied finely-plaited blue taffeta silk, put on very full suggestion of a rosette at one of the corners. Valenciennes or Oriental lace could be frilled about the edges of linen cushion worked in shaded green and pink silk in a floral device, and large satin bow matching either color could be tacked at one corner.



FIGURE NO. 5.—SHOPPING BAG.

FIGURE NO. 7.—PORTFOLIO.—The collector of old engravings, or even of latter-day prints from the magazine and illustrated papers, will especially appreciate a portfolio in which to keep them. The woman who can as skillfully wield her brush as her needle will have opportunity to use her talent upon such a portfolio, if, as in the instance, it is made of fine white linen. A rather heavy cardboard foundation of the desired size is covered neat

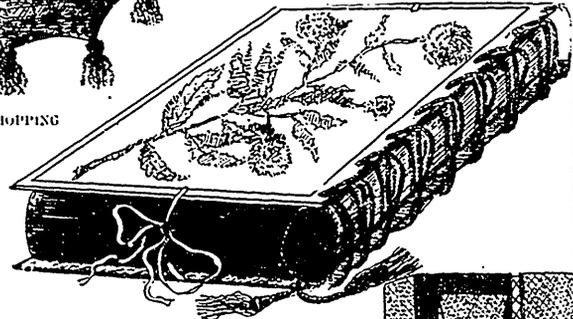


FIGURE NO. 7.—PORTFOLIO.

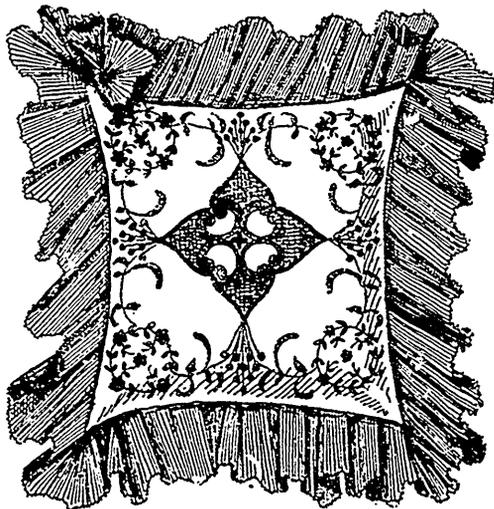


FIGURE NO. 6.—PIN-CUSHION.

satin, faille or moiré is equally acceptable. The bag is made of two sections of the silk cut in a series of points, as illustrated, and joined together. The top of the bag is turned down deeply and a satin draw-ribbon is inserted in a casing formed in the hem, the ends of the ribbon being tied in a bow at

with linen, which may either be glued or sewed on, and painted at the back quite near the edge. This is for the upper cover, upon which a large, graceful spray of flowers is painted in their natural hues with water colors inside a frame outlined with gold paint. A second cover, also overlaid with lining is cut with flaps at each side, under which the prints may be unsecured, the flaps being strengthened at the bottom with cardboard slipped between the two layers of linen used in the construction. The back of the lower cover is also perforated with holes corresponding with those in the upper cover, and gold or white silk tassel-tipped cord is laced in and out of the holes and allowed to hang loose at the lower end. The covers are made adjustable by these means. At the center of each cover of the cover is attached a narrow white silk ribbon, which may be tied when the prints are in place. The miniature view shows the inside of the portfolio. The effect may be varied by making the cover of heavy tan or brown linen, with a laurel wreath or some equally artistic device painted upon the upper side. embroidery is preferred to painting, it may be done on the cover in a floral device with silks selected with reference to the flowers which they are to represent. The lacing cords and likewise ribbons may match the prevailing color in the embroidery.

FIGURE NO. 6.—PIN-CUSHION. — That pin-cushions have assumed larger proportions is illustrated by the one here portrayed in white linen. A geometrical pattern, wrought with shaded-blue embroidery silk in the center and about the edges is worked an artistic wreath and tracery design of corresponding colors. The edges are applied finely-plaited blue taffeta silk, put on very full suggestion of a rosette at one of the corners. Valenciennes or Oriental lace could be frilled about the edges of linen cushion worked in shaded green and pink silk in a floral device, and large satin bow matching either color could be tacked at one corner.

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cushion pins in stripes floral embroidered satin binding pattern and a la A satin shape leather two r

FIGURE NO. 8.—PHOTOGRAPH FRAME.—Several pictures may be conveniently placed in an oblong frame of this character. It is made of fine white linen and backed by heavy cardboard, three openings of varied outline being cut for the pictures. One is a perfect oval, the edge being rimmed with double lines in gold paint to represent a frame, the effect being strengthened by a bow-knot painted at the top. The center opening is shaped in fanciful outline, a broad frame effect being produced also by spatter-work done with gold paint. Two heavy lines of gold paint frame the third opening. A design of holly-berries and leaves is painted with realistic effect. A covering of glass protects the frame. It is an oblong exactly matching the frame, to which it is secured at the corners with metal clasps. If it is to be suspended, a cord may be affixed; otherwise a metal or a cardboard standard is attached at the back. An embroidered design in colored silk could replace the painted one.

in a *boudoir* may be made of white linen bearing large blue, red or green checks or blocks, within which could be wrought some sim-

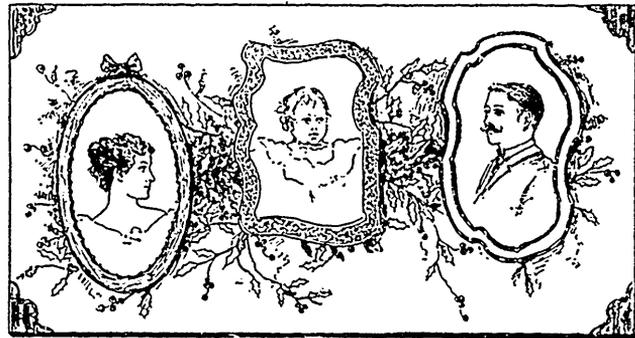


FIGURE NO. 8.—PHOTOGRAPH FRAME.

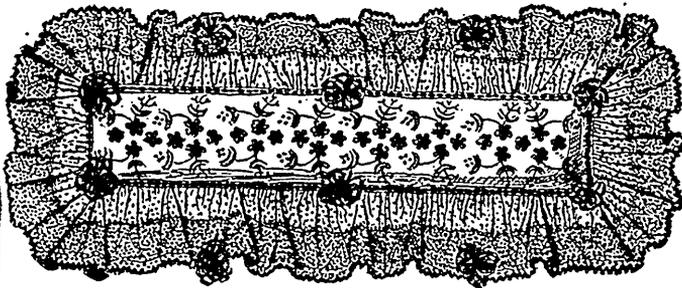


FIGURE NO. 9.—OBLONG PIN-CUSHION.

ple embroidery in a geometrical design of the color of the blocks. A deep frill of the material may fall all round from the edge. It may be embroidered or not, as desired. Or, a frill of plain linen matching the blocks could be employed. A blue denim cushion may have an appliqué of white linen cut out in Rocco outline and applied with blue thread. A windmill or a ship may be outlined with blue on the white appliqué and the much-admired Delft effect produced. Then the edges of the cushion may be followed by blue-and-white cotton cord put on plain or arranged in loops at the corner. There are art stuffs in plenty to choose from for pillows, as well as for all sorts of fancy work.

cushion for either stick-pins or dressing pins is shown in white linen cut several times longer than it is wide. A pretty floral design is worked in shades of pink embroidery silk. About the edges is sewed lace beading threaded with pink satin ribbon, which provides a dainty heading for a rather full frill of *point d'esprit* lace. Rosettes of the ribbon are fastened at the corners, at the center and again at intervals at the very edge of the lace, with novel and decorative effect. A satin cushion may be made in this shape and edged with a deep frill of Valenciennes lace, and a ruche composed of two rows of narrow edging sewed edge and gathered could form a head-dressing for the frill. A ribbon bow could be tucked at one of the corners.

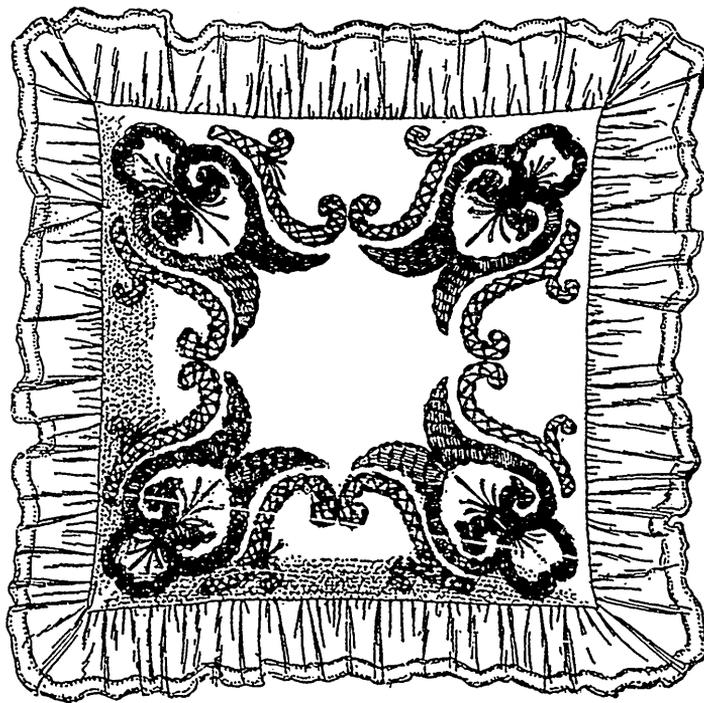


FIGURE NO. 10.—SOFA PILLOW.

FIGURE NO. 10.—SOFA-PILLOW.—A fine addition to the pillows covered with various ornamental stuffs may be copied from the present embroidered model. The white linen, the popular fabric for all sorts of fancy work, is used and furnishes a beautiful background for the elaborate embroidery design done in stem-green silk. The frill edged with a band of linen stitched and gathered about the edge. The frill could be equally effective if finished with hemstitched hem. A similar design may be wrought on silk or satin, if a more elegant cushion were desired, and instead of a frill, heavy silk cord could be sewed about the edge and arranged in a knot or tassel at all or at one or two corners. A practical cushion for a window seat

MILLINERY.

DESCRIPTION OF

MILLINERY PLATE.

FIGURE No. 1.—YOUNG LADIES' HAT.—A soft crown of velvet softly wrinkled and a wide brim of felt edged with a puffing of velvet are associated in this becoming shape and coq feathers sweep over the crown toward the back.

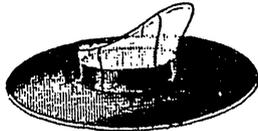


FIGURE No. 2.—LADIES' TOQUE.—A gay color scheme and artistic decoration consisting of brocaded ribbon, miroir velvet and fancy aigrettes, together with a large jewelled ornament, form this toque, admirable for promenade, concert or for theatre wear.



FIGURE No. 3.—LADIES' HAT.—The felt hat is spangled with jet, and velvet in two shades, mottled quill feathers and a fancy ornament are very tastefully mingled in the adornment.



FIGURE No. 4.—YOUNG LADIES' HAT.—A fine quality of French felt is used in shaping a hat youthful in effect and delicate in hue. A narrow puffing of velvet edges the brim and two ostrich plumes, one white and one delicately shaded, adorn it charmingly. Shaded velvet is quaintly disposed in several twisted loops where the brim is turned up at the side.

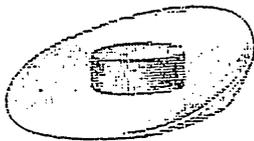


FIGURE No. 5.—YOUNG LADIES' HAT.—Coquettish and gay is this hat of soft French felt with a moderately high crown and a broad flaring brim. Several ostrich plumes toss over and above the crown and knife-plaited lace, red roses and a brilliant jewelled ornament complete the *chapeau*.

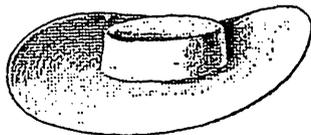


FIGURE No. 6.—LADIES' VELVET HAT.—Tulle veils the soft puffing of silk that forms the brim-finish of this hat, and embroidered velvet, fancy wings and an ornament complete an artistic whole.

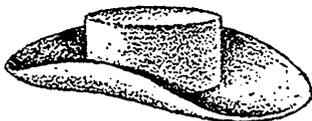
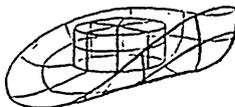


FIGURE No. 7.—A VELVET HAT.—Miroir velvet is softly draped over the crown and forms the most conspicuous part of this hat, although the narrow brim is of chenille-and-velvet braid. Mottled quill feathers and a large jewelled ornament contribute the decoration.



NEWEST STYLES IN MILLINERY.

(For Illustrations see Page 703.)

FIGURE A.—LADIES' VELVET HAT.—Brown velvet in a castor shade is draped softly over both brim and crown and against the latter at the left side is disposed a large bird of Paradise,

its plumage contrasting effectively with the neutral tone of the velvet.

FIGURE B.—YOUNG LADIES' HAT.—A soft crown of gray velvet is combined with a straight brim of felt matching it in color. A ruche of black satin ribbon is tastefully applied near the edge of the brim and a large bow of gray velvet is secured with a Rhinestone pin to the left side of the crown.

FIGURE C.—LADIES' JET BONNET.—A triple-pointed flaring brim of spangled jet enhances the dressy style of this bonnet. A fan arrangement of cream lace and jet ornaments complete its trimming.

FIGURE D.—LADIES' LARGE BLACK HAT.—Black velvet is draped over the brim of this hat, the crown being brilliant with jet spangles. Two long black plumes sweep over the hat at the left side and a third curls over the brim at the right. A pair of spangled wings, on the crown and a black velvet-bow secured to a bandeau with a jet pin supplement the decoration.

FIGURE E.—LADIES' BONNET.—Frills of spangled lace cover the bonnet and achieve a successful color contrast with a great bow of orange ribbon fixed at the left side, the bow sustaining a bunch of jetted black tips. A black velvet bridle is added.

FIGURE F.—YOUNG LADIES' TOQUE.—Gray velvet jetted with cabochons is softly draped over this hat and black velvet is twisted about the edge. Two black feather pompons at the left side contribute the only decoration.

FIGURE G.—LADIES' DRAPED HAT.—Spangled black velvet is the material used in draping this dressy *chapeau*. Several black wings are bunched tastefully at the back and a pair of wings droops stylishly on the hair.

FIGURE H.—LADIES' PICTURE HAT.—Three very full black plumes are employed in the trimming of this large black velvet-covered hat. One plume curls about the brim at the left side, another droops over it at the right and a third is arranged to stand between

FIGURE I.—LADIES' SMALL HAT.—A black-and-white combination is developed in this hat, black velvet being draped over in folds and arranged in a soft loop at each side of the back and a white plume outlining the brim. To the trimming are added a Rhinestone ornament and a black Paradise aigrette.

MILLINERY ORNAMENTS.—Plumage was never more fashionable than now and the illustrations convey a good idea of the variety and method of disposal. The beautiful display of bonnet crowns embroidered in gold and silver as well as jewelled and spangled, for theater and opera wear, and the brilliant array of buckles, pins, jewelled ornaments and wings present a glittering array of millinery almost defying description in their variety of designs and colorings. Striking effects result from combinations of feathers and plain, pressed or shirred velvet with jewelled ornaments and mottled wings or feathers, and the metallic gleams in the embroidered crowns are beautiful and striking under gaslight. The favor accorded the large hat this season gives opportunity for the arrangement of many long feathers which, in some instances, are so numerous as to almost conceal the crown and brim. On the English walking hats, turbans and toques jetted or mottled quill feathers are prominent and bright impeyan wings are in high favor.

FIGURE J.—LADIES' HAT.—A black velvet hat with a wide brim and a large bow of orange ribbon fixed at the left side, the bow sustaining a bunch of jetted black tips. A black velvet bridle is added.

FIGURE K.—LADIES' HAT.—A black velvet hat with a wide brim and a large bow of orange ribbon fixed at the left side, the bow sustaining a bunch of jetted black tips. A black velvet bridle is added.

FIGURE L.—LADIES' HAT.—A black velvet hat with a wide brim and a large bow of orange ribbon fixed at the left side, the bow sustaining a bunch of jetted black tips. A black velvet bridle is added.

FIGURE M.—LADIES' HAT.—A black velvet hat with a wide brim and a large bow of orange ribbon fixed at the left side, the bow sustaining a bunch of jetted black tips. A black velvet bridle is added.

FIGURE N.—LADIES' HAT.—A black velvet hat with a wide brim and a large bow of orange ribbon fixed at the left side, the bow sustaining a bunch of jetted black tips. A black velvet bridle is added.

FIGURE O.—LADIES' HAT.—A black velvet hat with a wide brim and a large bow of orange ribbon fixed at the left side, the bow sustaining a bunch of jetted black tips. A black velvet bridle is added.

FIGURE P.—LADIES' HAT.—A black velvet hat with a wide brim and a large bow of orange ribbon fixed at the left side, the bow sustaining a bunch of jetted black tips. A black velvet bridle is added.

FIGURE Q.—LADIES' HAT.—A black velvet hat with a wide brim and a large bow of orange ribbon fixed at the left side, the bow sustaining a bunch of jetted black tips. A black velvet bridle is added.

FIGURE R.—LADIES' HAT.—A black velvet hat with a wide brim and a large bow of orange ribbon fixed at the left side, the bow sustaining a bunch of jetted black tips. A black velvet bridle is added.

FIGURE S.—LADIES' HAT.—A black velvet hat with a wide brim and a large bow of orange ribbon fixed at the left side, the bow sustaining a bunch of jetted black tips. A black velvet bridle is added.

FIGURE T.—LADIES' HAT.—A black velvet hat with a wide brim and a large bow of orange ribbon fixed at the left side, the bow sustaining a bunch of jetted black tips. A black velvet bridle is added.





NEW WINTER MILLINERY.

With their wealth of velvet adornment, hats are, of necessity, Wintry-looking. Practically their other trimmings are limited to plumage, jewelled ornaments, lace and tissues. Occasionally roses are called into requisition, but they are given little prominence. There is less limitation than hitherto in the manner of utilizing these garnitures, becoming effect being almost the sole consideration.

Gray and brown are vastly popular hues and, being neutral, agree with most lively colors. The sailor and walking shapes have adherents in plenty; the balance of favor, however, is given the latter, in the shaping of which there is much variety, particularly in the curve of the brim. A walking hat may in this way be adapted to any type of face. The draped hat and the large Gainsborough surmount dressy toilettes on the drive or promenade.

Gray is unmistakably refined, yet cold and unsympathetic unless relieved by some warm color showing against the face. In a large Gainsborough of gray silk beaver color is contributed by a cerise velvet *bandeau* trimming. Gray *miroir* velvet matching the beaver is twisted about the high crown and arranged in a bow at the right side, a Rhinestone pin fastening the bow. The edges of the bow are roll-hemmed—a novelty made of piece goods. A large gray plume starts from the bow and extends over the brim to the left side. Above it is a white plume of equal fullness and beauty. The brim is faced with black velvet and under it at the left side, where it rolls, is a band sustaining a large bow of cerise velvet, in the folds of which is caught a Rhinestone pin.

A less pretentious gray hat in a walking shape is of felt. At the left side is a large gray-and-white bird and a white aigrette and at the right side are a number of broad gray faille ribbon loops. Black baby ribbon is applied down the center of each loop, with interesting effect. Under the brim at each side of the back is fastened a rosette of gray ribbon. A black chenille-dotted veil arranged loosely over the hat will improve its general effect. The most popular veils are fine-meshed and have small, close chenille dots which bring out the colors advantageously. Black is in greater request than colors.

Shirred pressed velvet in the admired castor tone is draped over the crown and brim of a stylish hat medium in size. In front a large riveted steel ornament is imbedded in the folds of the velvet and at the left side stand quills and an aigrette matching the velvet. The brim at the same side is rolled and on the *bandeau* are fastened a soft breast and an aigrette in the same hue of brown. The *bandeau* extends across the left side and sustains a full arrangement of black tulle with two steel ornaments shining in its folds. Tulle exerts a softening influence on the face and is always an improving addition to a hat, unless it be of a strictly formal type.

Pressed velvet of a light gray hue is draped over the crown of an English turban, plain velvet being puffed over the brim. A tasteful arrangement of numerous gray tips at the left side of the back provides the sole decoration, though a tuft of red roses could fall on the hair, if color were desired.

Dull silver spangles are set among the jet scale spangles which cover a toque so as to show a pleasing design. Black velvet is disposed in a knot directly in front and in a soft arrangement across the left side, two long Rhinestone pins being thrust into the drapery at suitable intervals. A large black aigrette fixed at the left side supplements the decorations.

Either a gray or a purple gown could be worn with an Amazon hat of pressed purple velvet. The velvet is doubled and stands in a fringe above the crown, which at its base is encircled by black satin ribbon arranged in two bows at the back. A large steel pin sparkles in front between two black plumes that point towards the back. At each side of the back a black plume falls upon the hair. This hat is simple yet elegant.

A delightful color union is seen in a walking hat of castor-brown felt with a brim edging of jet. At each side a soft arrangement of stem-green velvet supports a pheasant's breast, the bronze shadings of which harmonize well with the velvet upon which it is arranged. Pheasants' wings with tails of enormous length are a novelty in millinery. The tails are usually wound about the brim or crown or over the drapery, never, of course, being allowed to fall free.

A broad effect is produced in a stylish hat by spread wings.

The crown is of mode felt, which accords perfectly with a purple velvet fringe standing about it and also with a brim made of purple velvet stitched in tufts at intervals. A bow of white satin ribbon in front separates a pair of large white-and-purple shaded wings. At the back is another white satin bow.

In a jaunty hat a brim of black chenille braid is combined with a crown of jet scale spangles. Black chiffon is artistically draped over the brim and a trio of black plumes droops at the left side. At the back a tuft of red roses is placed at one side and at the other side a single black tip falls upon the coiffure.

Height is imparted to a brown felt walking hat by bunches of fancifully-colored coq feathers displaying brown, white and green hues and set in tufts of short dark-brown feathers. The edge is bound with dark-brown pressed velvet and in front a large *pouf* of the velvet is secured with a Rhinestone pin. A bunch of feathers is disposed at each side, and under the brim at the back are two velvet rosettes.

Black satin is artistically draped over the crown of a hat having a black chenille braid brim, a very large Rhinestone buckle being fastened in the drapery at the left side, where are also grouped a black-and-white aigrette and a long black plume which curls backward. The black-and-white combination is always a safe choice where one hat is obliged to do duty for gowns of various colors. Relation, however, could be established between such a hat and any particular gown by introducing under the brim at the back a flower or a rosette of velvet corresponding in color with the gown.

Innumerable tiny black tips are used in the foundation of a crown associated with a draped brim of cerise velvet arranged high at the back and supporting two tips that nod over the crown. In front is a *pouf* of black velvet glittering with spangles and at the back a broad black velvet bow is set under the brim.

A novel yet tasteful color union is achieved in a gray felt sailor-hat by the union of blue and yellow velvet. The blue velvet is draped on the brim and arranged in a large *pouf* in front and at each side is fastened a shaded gray-and-black wing. Back of these are wing-like arrangements of yellow velvet.

Another sailor is of black felt. Black *mousseline de soie* is draped with considerable fullness on the brim and provides a nest at the left side for a large red bird and a full black aigrette. Two rosettes of *mousseline* nestle at the back under the brim.

A large Rhinestone pin apparently fastens the brown velvet drapery on top of the crown of a very stylish hat suggestive of a Spanish turban. The brim is hidden by a full brown plume. A brown and a mode plume sweep over the left side. The hat is built on a *bandeau*, which, however, is not visible, being merely employed to keep the hat in position.

An all-black hat—and such hats are perennial—has a soft crown of velvet and a chenille-and-felt braid brim with a tiny fringe of satin ribbon at the edge. In front is a large jet buckle and at the left side are four wings and an aigrette. A black wing is also set under the brim at the left side.

Mode and brown are mingled with the usual tasteful effect in the trimming of a broad-brimmed brown felt hat. In front is spread a bow composed of brown velvet and mode uncut velvet loops, the brown loops being uppermost, though a cross-piece of the mode confines the loops. The brim is bound with brown pressed velvet and immediately at the edge, at the left side, is fastened with a Rhinestone pin which also supports a mode plume, the arrangement being novel and most attractive. Under the brim at the back is a rosette of the mode uncut velvet.

Appropriate to an afternoon reception is a hat combining a crown of jet scale spangles with a brim composed of three doubled frills of plaited black *mousseline de soie*, the brim being rolled at the left side, where a single long black plume is fixed. Under the brim at the same side a black velvet bow supports a plume that sweeps towards the back and is apparently fastened to the bow with a Rhinestone pin.

The crownless bonnet is once more soliciting favor. It appears in an evening bonnet of draped turquoise-blue velvet edged with mink. A wing-like arrangement of velvet at the left side is held with a Rhinestone pin and against it are poised a blue aigrette and a mink tail. At the back a second mink tail falls over the edge of the bonnet.

A small theatre hat is simply but oddly adorned. It is composed of filmy gold lace sprinkled with gilt spangles and is pointed at the edge. At the left side is placed a "shoe string" bow of cerise and maroon velvet composed of innumerable loops made of milliners' folds. The trimming is sufficient, since the loops spread almost over the entire hat.

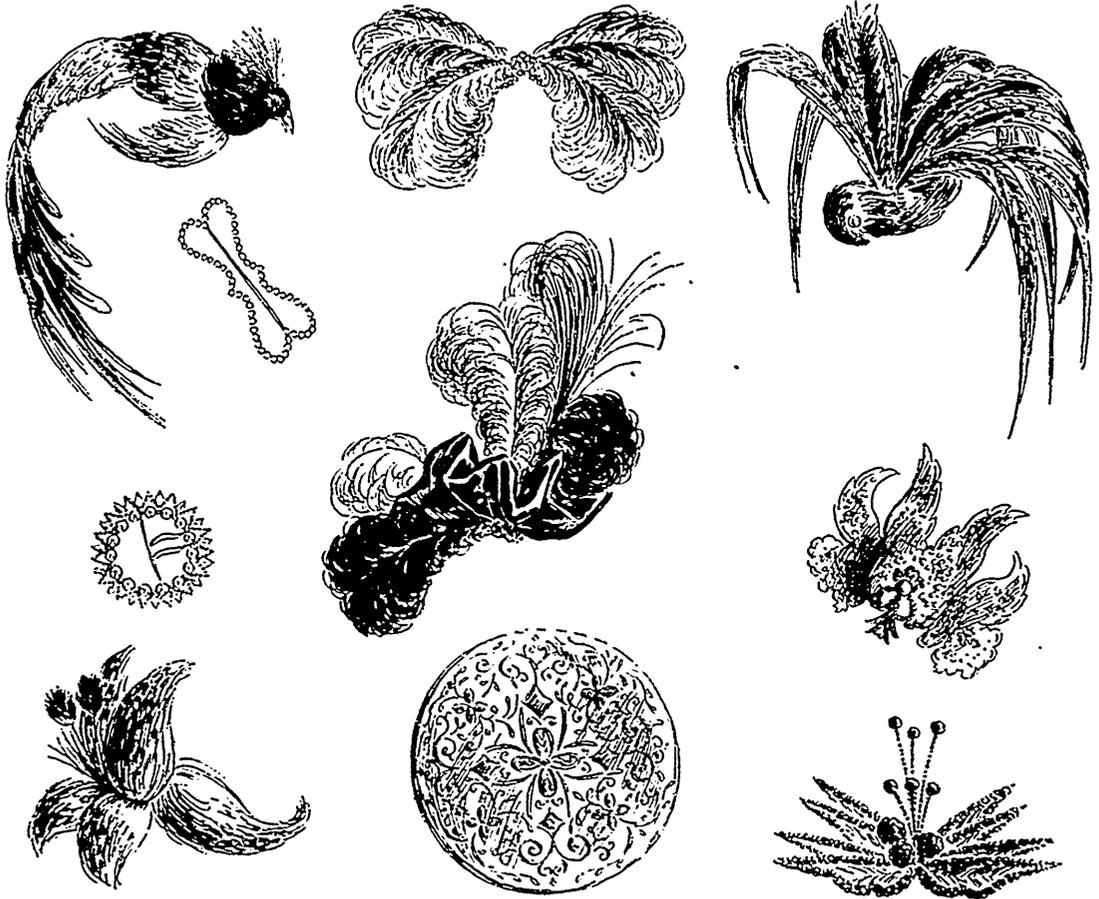
Commanding general admiration is a toque of fawn velvet embroidered with steel cord and spangles. At the left side the velvet is draped to simulate a wing and against it are placed a sable tail and wings of white lace. A steel pin secures a fur tail at the back.

Black and cerise are associated in a stylish toque for street wear. It is formed of a soft black felt plateau embroidered with jet scale spangles. Several standing loops of cerise ribbon are disposed at the left side and a jet ornament is added. On

ing snape in black felt. The brim is veiled with cream lace and the crown is draped with black velvet. Black quills are bunched among black plumes at the left side, and a black velvet rosette under the left side of the brim completes the simple yet effective trimming.

With a tailor-made suit of brown velours or cheviot could be worn a brown felt walking hat bound with brown velvet. The crown is nearly hidden by loops of brown moiré ribbon, those at the left side being tall and erect. The brim at this side is rolled rather higher than at the right and against it stand two large speckled brown quills with the ends curling over the crown. A rosette of brown ribbon rests on the hair and also conceals the stem ends of the quills.

The walking hat is worn squarely on the head, the sailor well forward, the flare hat back—a Pompadour coiffure with temple



STYLISH MILLINERY ORNAMENTS.

the bandeau at the left side is a series of loops in two tones of cerise.

A hat that may be worn with any style of costume is a walk-

curls suiting it best—and a draped hat with the side rolled is tilted a little to one side. Every hat should be well anchored with hat-pins so that it cannot possibly shift about on the head.

TO COLLECTORS OF POSTERS.—So many requests have been received for copies of the notable series of colored posters with quaint letterpress used during the past few months to announce the forthcoming numbers of *THE DELINEATOR*, *The Grand Album of Metropolitan Fashions* and *The Glass of Fashion Up to Date*, that we have decided to place these attractive *affiches* on sale at a nominal rate for the gratification of this large and rapidly-growing class of collectors. Admirers of the Poster Girl

will find her here resplendent in the smartest of gowns and the gayest of colors, engaging in whatever diversions the calendar seems to call for and in mood ranging from the stately elegance of a harbinger of *THE DELINEATOR* to the happy-hearted lightness of a handmaiden of *The Glass of Fashion*. Three of these posters, uniform in size, are issued every month, and three of three will be sent postpaid to any address on receipt of 3d. or 5 cents.



NEWEST STYLES IN MILLINERY.—(For Description see Page 693.)

SEASONABLE DRESS FABRICS.

Greater than ever before is the assortment of plaid goods. Since taste inclines to subdued coloring, the list includes fewer plain plaids than usual. The combinations are simple and harmonious. Camel's-hair, cheviot, cloth, velours and poplin are the weaves most popular in plaids. Bouclés vary the surfaces of some of the camel's-hair plaids; others are entirely over-spread by a light fluff, while in a third class the fibres, which are always black, are woven in blocks.

The velours plaids show heavy cords and silk stripes, which in a dark green-and-blue sample are pale-blue and gold, and in a brown-and-green are crimson and gold. Some of the poplin plaids are also enlivened by silk stripes. Extra large blocks appear in both cloth and cheviot plaids. Both are of soft texture. The cloth presents a perfectly smooth surface, but the cheviot has a coating of fine hairs. Some of the favorite combinations in cloth and cheviot plaids are wood-brown and navy-blue, cadet-blue and dark-red, olive-green and brown, and dark-green and maroon. An attractive cheviot plaid developed in a street costume associates royal-blue and olive-green blocks, the latter being covered with old-rose fibres which produce a fascinating color contrast with the green. Old-rose velvet is used in conjunction with the plaid goods. The skirt has five gores and the fulness is drawn into a small space at the back in plaits, which spread fanwise towards the bottom. In the skirt the plaid is used straight; in the body of the blouse, however, it is cut bias, the effect being at once stylish and interesting. Both back and fronts droop in blouse fashion. The fronts are cut low at the neck and close a little to the left of the center with black silk cord frogs and olive buttons. The effect of a yoke is produced by a velvet facing, the standing collar and belt being likewise cut from velvet. The sleeves are only a trifle larger at the top than below the elbow and correspond with the skirt in the arrangement of the plaid. A large black velvet hat, the brim flaring at the left side, trimmed with black plumes and a steel ornament, and brown glacé kid gloves accompanies the costume.

Plaid poplins are frequently made up in blouses or shirt-waists to be worn with skirts of serge or cheviot for business and general everyday wear.

Braid-like devices in black cover the colored surfaces of some novelty goods, mostly in camel's-hair weaves. In one type black stripes are woven *en bayadère* on gray, red, green, plum and blue grounds, the stripes meeting in V shape at the center. Only a tall, slender figure would look well in such a dress. Other novelties bear arabesques, vertical lines or eccentric figures such as are followed in braiding. Slender lines of heliotrope silk are visible through the heavy black cords of a novelty velours, which is striped with black to give the effect of braid.

Black chevrons stand in relief from a green-and-black mixed ground. A bold conventional design in black decorating a blue ground suggests cross-stich embroidery. In a zibeline novelty red glows through a filigree of black fibres woven in a pattern vague but not lacking in style and good effect. Checks are formed of heavy black wool cords over colored silk surfaces in a high-class novelty.

Very like Astrakhan are the borders decorating some of the new Winter fabrics of the zibeline or camel's-hair order. Black and white or colored bouclé stripes compose these borders. On skirts they are used as panels or to simulate a tablier and on bodices for yoke facings, ornamental bands and other decorative purposes.

One of the choicest of the season's fabrics will appeal more readily to sober tastes than to those fond of novelties. It is a shot silk French poplin of very fine weave. The cords are black in every instance and the color is contributed by silk threads woven between the cords, red, bronze, green, blue and heliotrope being the favorite hues. The material is adaptable to any of the current styles and requires no trimming to enhance its attractiveness, though utter simplicity is not in favor just now.

Wool Ottoman cloth in mixed gray, brown and other neutral tones is as often chosen as cheviot or cloth for tailor-made costumes, the material possessing the proper degree of weight and substance for such service. Satin-like is the lustre upon the long-nap zibelines, equally admirable in plain and

mixed colors. These are liked for coat-and-skirt suits enriched with fur trimmings, but are adaptable to less severe modes as well. There is also an Ottoman zibeline. It is corded, as its name presupposes, and bears occasional knots and silky filaments which, as in most fabrics of a hairy nature, are black the knots, however, matching the ground color. All the popular colors are represented in this class of goods, but just now brown in a rich wood tone heads the list. It is not a generally becoming hue, but it may be made possible by wearing color suiting the complexion near the face. Mottled zibeline are not unlike cheviot in appearance, though infinitely softer in texture.

Black plissés an inch or less in width traverse wool velours grounds in mixed colors, such as gray, plum or green, and all-silk-and-wool velours combining black with some lively hue. In these velours the plissés are usually woven so as to cross the cords. Fanciful figures in black silk are embossed on silk and-wool mixed velours grounds in a very expensive and handsome variety. An elegant reception or carriage toilet may combine a skirt of such velours and a black or colored velvet blouse-jacket, the velvet being selected to match the tinted silk thread in the goods.

Beatrice cloth is a new material very like camel's-hair. It is obtainable only in light hues and is suitable for matinee tea-gowns and even for simple house-dresses.

The dressiest blouse-jackets—and these garments take the lead in top garments—are made of fur or velvet and worn with skirts of smooth cloth, Venetian cloth, velours or silk.

Among plain silks, such as are often chosen for visiting church or promenade wear, *fleur de velours* has but few rivals. It is, of course, corded and resembles nothing so much as uncut velvet, though it is finer and more lustrous. It is to be had in black as well as in both street and evening colors. A dinner or ball gown of *fleur de velours* will look as stately and elegant as one of velvet.

Renaissance moiré shows also a heavy cord and is scarcely less sumptuous than the velours. The wave marks are large and conspicuous and are frequently supplemented by a wove or *façonné* design either a tone lighter or darker than the surface, cameo effects being eminently fashionable. Most of the new *façonné moirés* are of the *Renaissance* weave. Satin stripes form a lattice for trailing vines and other tracery devices on some of the moiré grounds—in light-green on a dark-green surface, in pale-yellow on a deeper yellow ground. Velvet of a contrasting tone is often combined with these silks. A novelty in a cameo effect is produced in *Renaissance moiré* by the wave marks, which are at intervals dark-blue or an Imperial-blue, dark-green on Nile and dark-red on the new rose-red. In a grosgrain silk stripes in four tones of red, blue, green or other colors produce the cameo effect and dashes of black are introduced at frequent intervals.

Suitable for street wear is a green-and-black satin *régé* figured with green satin coin dots. The effect of grenadine over silk is created in a *natté barré* silk combining black with purple, red, green, white or peacock-blue—a much admired shade in silks for street wear. The same class of silk is displayed in evening colors in conjunction with white. The weave is fancy and novel. Large grosgrain and satin blocks in navy and Yale blue, in Russian and mignonette green and other colors, two tones of which are always combined, figure among the novelties for street wear. Fancy waists and evening gowns may be fashioned from a large red-and-black plaid fancy weave of silk-bearing red satin discs.

All sorts of fancy nets and gauzes are included in the exhibit of evening textiles. One of extreme daintiness chosen for a debutante's gown is of white chiffon with pale-pink graduated silk stripes, the widest of which are touched at one edge with thin black lines. This tissue was mounted on a pale-pink taffeta foundation. The skirt is of the seven-gored type, with a fan-plaited back. The bodice is cut low and round at the neck, and in front, above the waist-line, appear numerous drapery folds, the arrangement giving a slender appearance to the waist. The right front closes over the left at the side under a frill of white lace. The back is also draped at the top, the remainder fitting with perfect smoothness, though but one shaping seam is employed. The sleeves are short puff

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with double caps of lace that increase their usefulness. In addition, there are ribbon bows fixed on the shoulders. The pointed lower outline of the bodice is emphasized by a broad-sash of white double-faced satin ribbon with a cord edge. The sash is draped about the bodice and disposed in a three-loop bow with long ends at the back, thus providing trimming for both skirt and bodice. The ends of the sash are cut aslant and edged with lace, and two rows of lace insertion are let in above the edge.

Velvets may with propriety be combined with the most elegant of evening fabrics and exquisite tints are shown in the velvets to be thus used.

Opera wraps are made of plush-figured Ottoman silks. The designs in white plush are raised from either pale or gaily col-

ored silk grounds. Fancy velvets are shown for less ceremonious purposes.

Plaids are formed of black velvet stripes variously grouped in vertical and horizontal lines on Scotch plaid or Roman-striped satin grounds. These materials are among the very newest importations and will be used in combination with plain silks or woollens or for entire waists to be worn either with wool or silk skirts.

If white Brussels net is used as a sleeve lining in a black net or lace gown destined for evening wear, the arms will appear both whiter and plumper than if seen through the black net alone. For a like reason the lining is often cut out round or square at the neck and replaced by white net.

TRIMMINGS FOR WINTER GOWNS.

In the panorama of fashionable Paris no two women are seen gowned exactly alike. The French woman assiduously cultivates individuality in attire. No matter what the mode, she adapts it to her taste and type rather than copies it. It has been said that the American woman of fashion is less self-assertive in this respect, but this season's fashions offer her every opportunity for originality. It is true that the prevailing mode is the blouse, yet the possibilities of giving it an individual stamp are inexhaustible.

Decoration imparts variety to a style. If a drapery effect is found becoming—as it invariably is to a tall, slender figure—it may be accomplished by certain adjustment of trimming. If, on the contrary, severe lines only are possible, fashion favors this arrangement. If the waist be wanting in symmetry, a horizontal disposition of trimming above the waist-line will correct the impression. Even *embonpoint* may be rendered less noticeable by an adaptation of garniture. It is a mistake to believe that absolute plainness of attire will render unduly large proportions less noticeable. The subtle adaptation of current modes must be studied, if a style above reproach is to be attained.

Winter gowns are extravagantly adorned, the character of the materials permitting this excess of ornamentation. Laces that bear comparison with hand-made varieties, jets that sparkle like jewels, appliqué trimmings that are veritable triumphs of artistic workmanship, *passementeries* in which are expressed the most wonderful color harmonies and braids both of simple and complex design—all these are among the dress trimmings from which selections may be made.

The street gown, as has been frequently averred, is oftenest braid-trimmed. Every eccentricity of form is observed in braid trimmings, among which the mohair varieties in a basket weave are the most popular. One style is composed of four rows of basket-woven braid interlaced in a lattice at intervals and edged on both sides with trefols of *soutache* braid. This is applicable to both waist and skirt. On the latter it may be set panel-wise, as a border or some distance above the foot. A very open weave of mohair braid depends in graduated straps from a band of a similar kind, and each strap is finished with the woven buttons known as Milan. In another type blocks are inserted in one and also in three rows of braid and filled in with a silk net-work suggestive of a web. Floral patterns in mohair as well as in silk braids giving a lace effect are deemed choice enough for adorning the finest of woollen textiles. Then there are all-over braids in lattice and other devices from which blouse garnitures are made, either for the front or for both front and back. Yokes and bodice belts are also made of these braids. Square, flat knots at intervals in a serpentine pattern of mohair braid give it novelty. Groups of interlinked rings of graduated braids are separated by double straps in a new and effective pattern.

A practical novelty is offered in a cord-edged basket-woven braid which may be drawn by means of the cords into any shape. A skilful modiste may select such a braid as a trimming for a tailor-made suit of cheviot in a new gray shade. The skirt may be cut in seven gores, the front and side gores being sprung out at the lower part and the back fan-plaited. The braid may be used alternately in straight lines and in rows of interlaced circles of various circumferences, which may be readily made

by drawing the cords. The trimming may be applied in tablier fashion some distance above the flare of the gores, or even nearer the hips. The blouse—a Russian style with the left-side closing—may be similarly treated. Alternate rows of the fancy and plain braid may encircle the entire blouse from top to bottom and likewise the sleeves, which are in coat style and admit such an arrangement. The standing collar may be covered with the fancy braid, and if a fluffy effect be desired, it may be contributed by a frill of lace or of plaid or Roman-striped ribbon sewed only at the back and sides. A belt of the material, trimmed like the collar and clasped with a riveted steel buckle, may be worn. A suitable hat for such a toilette would be a gray felt Amazon trimmed with long black plumes, a white aigrette and a steel ornament. Gray castor gloves could be worn.

The bow-knot design is popular and handsome in basket-woven braid. Wave effects, too, are seen in this style of braid. Braid ruffling for peplums, epaulettes and other frills, is composed of several rows of mohair braid joined by a lace-like weaving of silk and finished at the edges with fine *soutache* braid. An effective trimming combines a Tom Thumb grass-tinge and a deep heading of chenille finished with silk-and-chenille cord. The narrow silk fringes without headings are employed to edge tucks in blouses and sleeves and are often chosen to match the material in color. In an appliqué embroidery of very open floral pattern, green, red, blue and yellow are harmoniously associated. The trimming is applicable to an evening silk or to a dressy woollen material of neutral hue, to which it will give life.

Color and animation are contrived, to sober-hued street gowns by the Roman sash, a revived fashion with a lease of life which cannot be foretold. The sashes are mostly woven in French faille in horizontal stripes of various colors; they are about four yards long and are finished with a deep, knotted fringe. One way of adjusting them is to pass the sash twice about the waist and tie a sailor or a "four-in-hand" knot at the left side. Another way is to arrange a loop bow at the back; in either case the ends hang far down on the skirt.

Sashes are a new fancy and most elaborate ideas are carried out in them. Some are of plaid, some of striped and others of plain ribbon. The ends are cut round or slanting and edged with black lace frilled on. Then two or three rows of insertion are put in above the frill and sometimes lace is frilled at each side of the insertion. The sashes are formed in fluffy rosette-hoops in front or at each side and again at the back. The fashion is youthful, but it will not be restricted to youthful wearers. Sashes will be largely in evidence on evening gowns, and the choice of ribbons is vast enough to suit the most exacting.

Kings within rings are formed of jet stones. Some of these *passementeries* are relieved by jewels—turquoises, coral or translucent gems. Large and fancifully-shaped facets are combined with tiny seed-like nail-heads and small beads in other jet *passementeries* in which the most artistic devices are displayed. Large floral branches of jet are spread on the fronts and backs of Russian blouse-jackets of velvet or *Renaissance noiré*, and band trimmings following the same design are employed elsewhere on the jackets and also on the accompanying skirts.

Much stress is laid upon belts and trimmings, for belts form an important item of present fashions. Gorgeous belts of gold rib-

bon resplendent with jewels and gold-cord embroideries hold in blouses, and about their decorative effect there is no question.

In the delicate embroideries exclusively used upon evening gowns very small pearl and light-tinted scale spangles, together with silk embroideries, produce realistic-looking flowers. Jewels are, of course, introduced. In one such trimming white and purple lilacs are formed of spangles on a white *mousseline* foundation and the foliage is done with shaded green silks. In another pearl and mignonette-green spangles give the impression of roses, the leaves being worked in silk and the stems made of silver beads. In a tasteful bead *pussementerie* shaded green and brown beads give a suggestion of holly leaves, an effect intensified by the addition of garnets disposed among the leaves to simulate berries.

The Venetian lace of the Renaissance period is recalled by the newest point Venise lace. The imitation is perfect, though the lace is but a product of the loom. These laces are heavy and without net foundations. Conventionalized floral and geometrical designs appear in these rich laces in cream and also in a drab tone called twine color. Edgings, bands with irregular outlines and large floral ornaments are called into requisition for trimming.

One of the daintiest toilettes included in a young bride's trousseau destined for half-ceremonious wear was made of sage-green nun's-veiling and white chiffonette and decorated with white satin cord-edge ribbon and large floral sprays of heavy point Venise lace tied with a bowknot, which formed part of the design. The gored skirt fits smoothly to below the knees and flares below. A panel effect is produced in the front-gore by the application of three of the lace sprays set on as if part of the material. The back of the skirt is plaited in a fan. The

bodice is a blouse fashioned from chiffonette and covered partially by back and front jacket-portions of rounding outline. A spray ornaments each jacket portion, which is finished at the edge with a piping of chiffonette. Puffs are mounted on the sleeves. A white satin stock is simply bowed at the back over the standing collar and a white satin sash drawn through a jewelled buckle in front and arranged in long ends and in several short loops at the back completes the simple toilette.

Point Venise lace by the yard may be obtained in pattern-separable for use as medallions, for which the fancy is very strong at present. Broad waved bands of yellow Cluny lace are devoted to various uses both upon skirts and bodices. Usually the material upon which the lace is applied is cut away beneath it. A two-toned lace introduces the bow-knot pattern in two-color on a white net and this is used as flouncing in straight rows or rounding in suggestion of an apron drapery.

Lace draperies or robes figure among the novelties for ball and other elegant evening ceremonies. One drapery of white bears an appliqué in Renaissance lace. Another has a border of point Venise lace and vertical rows of insertion woven at intervals. There are also *point d'Alençon* and *lierre* draperies. Large stars in green and jet scale spangles are embroidered in a black net drapery. Another of white *mousseline* is all-over spotted with black chenille dots and supports besides a bow-knot design wrought with blue and jet scale spangles. Silver spangles and jet and steel beads carry out a floral design on a black net robe. Medallions of black Chantilly lace and large scrolls of jet scale spangles elaborate a white net robe. The richest silks will be hung with these draperies, which may be matched in trimmings by the yard for adorning bodices.

FANCY STITCHES AND EMBROIDERIES.

By EMMA HAYWOOD.

SPANGLE WORK BODICE FRONT—EMBROIDERED HAND-BAG AND BORDER.

Spangle work is in favor not only for decorating a great variety of fancy articles, such as sachets, wall-pockets, photograph-frames, fans, blotters, candle and lamp shades, note-cases and even book-covers, but it is also greatly sought for the trimming of dresses both for afternoon and evening wear. Such trimmings are expensive to buy but cost comparatively little to make. Some skill and neatness of execution is called for to carry out spangle designs with the taste and dainty finish that are indispensable, but those engaging in it who are equal to these demands experience a fascination in the work that precludes all idea of weariness, even when very elaborate pieces are undertaken.

Illustration No. 1 shows a charmingly delicate and chaste design suitable for the front of a bodice. It would look particularly well under the bolero jackets now so much in vogue. In this specimen embroidery is not combined with the spangles, as is often the case, unless, indeed, one chooses to substitute French knots in the centers of the flowers for the cut-glass beads represented in the drawing. The stems are of fine Japanese gold thread couched down. The twisted gold thread is rather

prettier for the purpose but does not wear quite so well. In laying down gold thread one or two points are worthy of notice.

First, a needle large enough to carry it easily through the material must be selected. Crewel needles are best for the purpose. Gold thread should always be carried through to the back and not merely cut off and fastened down from the front. This latter method is sometimes advocated, but an experienced person knows that while a little time and material may be saved thereby, it is poor economy, because work finished in this way wears badly. It is true that in this design there are many breaks, so that it would seem to be tedious to use gold thread at all, but nothing like the same effect can be gained without it. The simplest plan is to pass several stems through at a time, turning the thread instead of passing it through wherever two stems meet. Then, with very fine sewing silk, fasten it down, paying careful attention to the curves. The stitches need be no closer than is necessary to an accurate preservation of the outlines.

It is not always easy to get silk sufficiently fine to sew on the spangles and gold thread, but if not obtainable, then it is a good

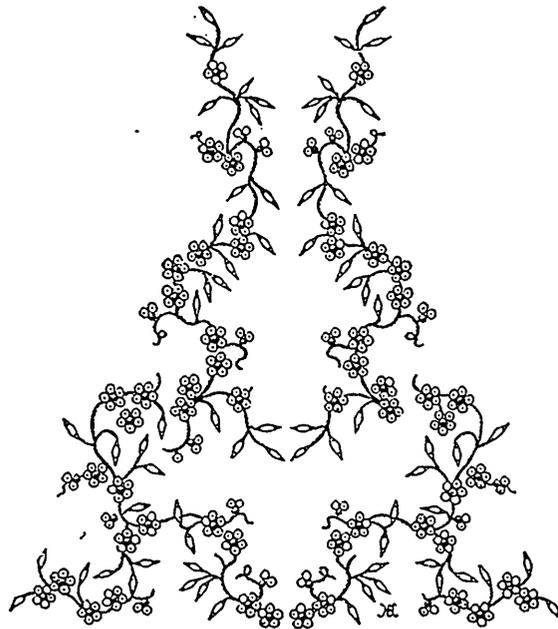


ILLUSTRATION No. 1.—TRIMMING FOR OVER-FRONT.

plaa to split ordinary sewing silk of the best quality. The separated strands need to be waxed to make them sufficiently strong and only a very short needleful should be taken because the rough edges of the pierced holes are very hard on the silk,

work is in solid stitch. There is at the present time a large choice of embroidery silks to suit every kind of work—so large that it is almost bewildering. Rope silk is the coarsest of any and fills in very rapidly. Like the silks of finer make, it has a beautiful gloss if properly handled. For a large, bold pattern it is very desirable. Then comes a somewhat finer grade of the same silk. Next to that is Roman floss; this gives almost the sheen of filo floss. Filo floss is of all others dear to the heart of the skilled embroidery worker, for she can do almost anything with it. It is suitable for work so fine that one can hardly distinguish the threads. A single strand can be split without fear of breaking, so strong and elastic is this beautiful silk. On the other hand, one, two, three or more strands may be used at

once if they suit the character of the work in hand.

The above-mentioned grades of silk are sufficient for any kind of work, although there are many more slightly varying from them. To enumerate them all would confuse rather than help the worker. I do not, however, include among the superfluous grades such silks as the outlining, twisted embroidery and that used more especially for lace stitches. All of these are useful in connection with the softer flossy silks. One thing should be borne in mind: It is false economy, if not absolute waste of time, to use any but the very best makes. Common silk will never repay the worker, however skilful. It is true the best silks may readily be spoiled in handling. It seems almost impossible to some persons to keep their materials bright and smooth. While pressing under a dampened cloth does much towards restoring the gloss, for frame work this process should not be necessary. The worker should see that the silk keeps its normal twist. It has a tendency to twist itself in working until it becomes wiry and dull when pulled tight, instead of laying straight,

soft and even as it should. It is easy to insure the right texture by careful watching and slightly untwisting the strand, if necessary, between stitches. This habit once formed distinguishes a good worker at once and is not easily forgotten.

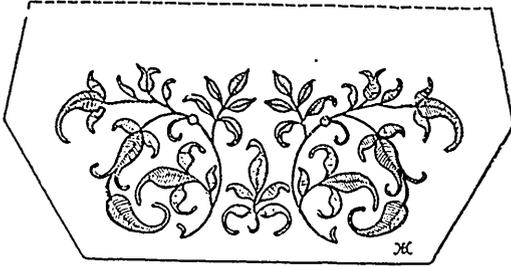


ILLUSTRATION No. 2.—HAND-BAG.

however tough it may be. The silk should exactly match every shade of spangle used. The coloring of the spangles can be varied to suit the ground color chosen. Much depends upon the taste displayed in this matter. Satin is about the best foundation for spangle work. If silk is preferred, it should be as smooth as possible. A transparent material is also frequently employed. In any case the fabric should be stretched in a frame, if the best results are desired. Black makes a good background for spangles, but it takes a somewhat vivid scheme of color to give it the required brilliancy.

The design for a hand-bag, illustration No. 2, is quaint and rather Oriental in character. Diminished in size it would serve equally well for an opera-glass bag. In either case a deep frill at the top is a great improvement. The bag should be lined with satin in accord with the embroidered design. The embroidery is quite solid and the method of working is clearly shown by means of the shading lines. These clearly indicate the direction of the stitches.

For ordinary use black or some very dark color would be best for a ground, with a rich and rather strong coloring of varied hues for working the design. Three or four shades of one color—such, for instance, as terra-cotta-red or bright gold shading to tan color—would look well. The latter would accord with almost any walking dress. All the forms with a line running through the center should be worked in two distinct shades, putting in yet another for the scrolls at their bases.

If worked in delicate hues on a cream ground or some other pale shade, a fine outline of deep rich brown (a burnt-sienna tone) will greatly enhance the beauty of the design, defining it clearly while setting off the coloring. Such an outline does not detract from the delicacy of the work, as might be supposed, but rather increases it by contrast. For this shaped bag, copied from some very old specimens of needlework, a heavy fringe extend only along the bottom and as far as the first angle on either side.

Illustration No. 3 pictures an elegant and useful border applicable to many purposes. It might be used either for a dress trimming or for a curtain border, according to the size of the enlargement. The sprays being entirely separate, would also serve for a powdering on a cot-quilt, baby-carriage robe or bed-spread. The method of working is rapid, but the result is very effective. The ragged blossoms are put in with rope stitch. The bases of the flowers and also the buds are worked with crossed threads caught down at each crossing. The foliage is outlined in long and short stitch and veined with stem stitch.

The general effect is solid and rich, although none of the



ILLUSTRATION No. 3.—BORDER.

THE SMALL CATALOGUE OF FASHIONS for Winter, 1897-'98 is a handy pamphlet, having illustrations in miniature of all current styles. Ask for it at the nearest agency for the sale of our patterns, or, if you cannot obtain it there, send your order to us, with a penny or a two-cent stamp to prepay charges.

THE BETTERICK PUBLISHING Co. (Limited).

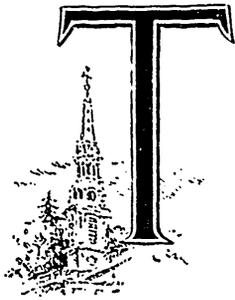
PARLOR PLANTS AND WINDOW GARDENING.—The amateur florist cannot fail to comprehend the contents of this pamphlet or become expert in the raising of house plants.

It tells all about Necessary Temperatures, Suitable Rooms, the Extermination of Insect Pests, and the Care of Hundreds of Plants, all of them being Fully Described and Illustrated. Price, 1s. (by post, 1s. 2d.) or 25 cents.

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; and the explanations are supplemented by over two hundred and fifty illustrations. Price, 4s. or \$1.00 per copy.

CHRISTMAS CHURCH DECORATIONS.

By E. C. VICK.



THE custom of decorating places of worship at special seasons has been traced back to a very remote period. The peasantry on the river Elbe to this day never enter church without carrying in their hands a few flowers grown in their own gardens. This usage claims the consideration due those possessing some property. Around Hamburg there is no garden too small in which to grow flowers for this purpose and the particular spot in the garden where these flowers are grown is known as the church nosegay. In many coun-

try places in England the custom of taking small bunches of flowers to church is still observed by all classes.

Church decoration originated before the custom of carrying flowers to church, just as the floors of churches and houses were strewn with rushes long before carpets were invented. Even in palaces such floor coverings were used, sometimes sweet herbs being intermingled. Rushes were also largely used in ancient times at weddings.

The custom of church decoration is based upon the words of Isaiah lx., 13, " * * * * * the fir tree, the pine tree, and the box together to beautify the palace of my sanctuary." Other related quotations will be found in I Kings vi., 29, Revelations vii., 9, Psalms cxliv., 12, John xii., 13, and Matthew vi., 18.

In undertaking to decorate a church a general plan should be studied out and, if possible, sketched on paper, so that all engaged may work according to this one definite plan. Where the work is delegated to a committee of several people, each one having a different idea and attempting to execute it, the confusion is great, with a considerable loss of time and work, and misunderstandings, conflicts and hard feelings often result. Let the starting point, therefore, be a definitely settled plan understood by all. Begin operations in time so that everything may be done in order and without hurry or confusion. Divide the work according to ability, and let each individual do his best to work out the portion assigned him.

Let the decorations be neat, light and airy and have too little rather than too much, avoiding long, heavy wreaths which give the church a dark and gloomy appearance. The size of wreaths and the amount of decorations must be determined by the size of the building. What would be too large and elaborate for one church may be too small for another.

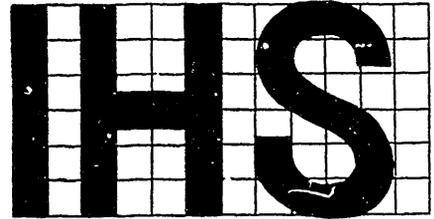
In every congregation there are a number who understand the making of wreaths. The best garlands are made from ground pine, which is used by florists for this purpose as it is not expensive, always obtainable, easy to handle, making a particularly light and graceful garland. If evergreens are used, cut them into small branches. Have a good supply of strong twine or cord sufficient in size and strength to support the garland to be used, tying one end of the cord to some firm support, and fastening the small branches to the cord by means of small wire wound round and round. By way of finish, small sprigs of immortelles or other everlasting flowers may be worked in with the green, thus breaking the monotony of a single color. The American holly is now sold in all large cities about Christmas time and is excellent to work into garlands, while another holly, known as the smooth winter-berry, abounds in the West and is useful for the same purpose. Both make charming wreaths. The holly tree derived its name from its use at the Christmas season, the name being a corruption of "holy" tree, given from its being used in holy places.

When one length of cord is covered with green it should be laid carefully aside and another taken in its place, until sufficient have been made. Then, if desired, the lengths may be tied together with wire. Wreaths are formed by winding cords of the proper length with green and then fastening the ends.

LETTERS AND MOTTOES.

Some little skill is required to form letters neatly and any one possessing this accomplishment is invaluable on a decorating

committee. The most elaborate letters are made of everlasting flowers, while plainer letters are made of dry moss, cedar, cotton, rice and various materials and also of colored paper. The letters are usually cut out of heavy straw board obtained at paper stores, on which their outlines are marked with a pencil. To begin with, determine the height of the letters and divide that into six equal parts by drawing lines entirely across the board, as shown in this illustration. Four of these divisions



will be the proper proportion for the width of most letters, as shown by the same illustration. A few letters vary from the rule. If six inches is the height of the letters, four inches would be the proper width for B, C, D, H, N, O, P, Q, R, S, U, Z, four inches and a half wide for A, G, K, T, V, X, Y while the letter M should be five inches, W, six inches, E, F and L three inches and a half, J three inches and I one inch wide. Letters of any size can be made by these proportions. Lay the straw board on a board or table free from knots of nails and cut out the letters, following the pencil design with sharp knife, and tie small branches of evergreens with a few bright berries over the surface of the letters with black line thread. For the most elaborate letters dry moss is used in place of evergreens and this green surface is covered with immortelles, which may be had in various bright colors, gomphrenas, cutting the stems very short, not more than half an inch long. The stems are then dipped in paste and inserted in their proper positions in the moss, where they will remain when the paste is dry. Crosses and other designs may be made in the same manner. If the letters are covered with rice, the effect will be that of ivory, but for this purpose heavy white cardboard should be used. When the letter or design is cut out, it should be firmly tacked on a board and covered with thick paste into which rice is dropped, the grains being made to lie closely together and left until perfectly dry and stiff.

Letters or designs cut out of thin sheet cork and fastened to their foundations by pins closely resemble old wood-carving. Canton flannel and sheet wadding are valuable in a dark church, or where the effect is to be seen from a distance. Cut out the letter in cardboard, lay it on the wadding with a pine board underneath and follow the cardboard pattern with a sharp knife, or mark out the letter with soft pencil on the material and cut out with shears. Zinc letters may be cut from sheet zinc and painted any color. Letters and designs cut from colored paper will also be found useful. All letters and designs should be preserved for future use.

The choicest designs should be reserved for the altar, for at this one point all eyes are almost constantly fixed. If the church is large and the workers few, attempt only what can be carried out with good effect, for nothing is more painfully apparent than the poverty of scanty and diffused decoration, especially in a large church, whereas if the same effort had been concentrated upon one place the result might have been a success pleasing to all observers. But when the space is small the display of good taste is the more important.

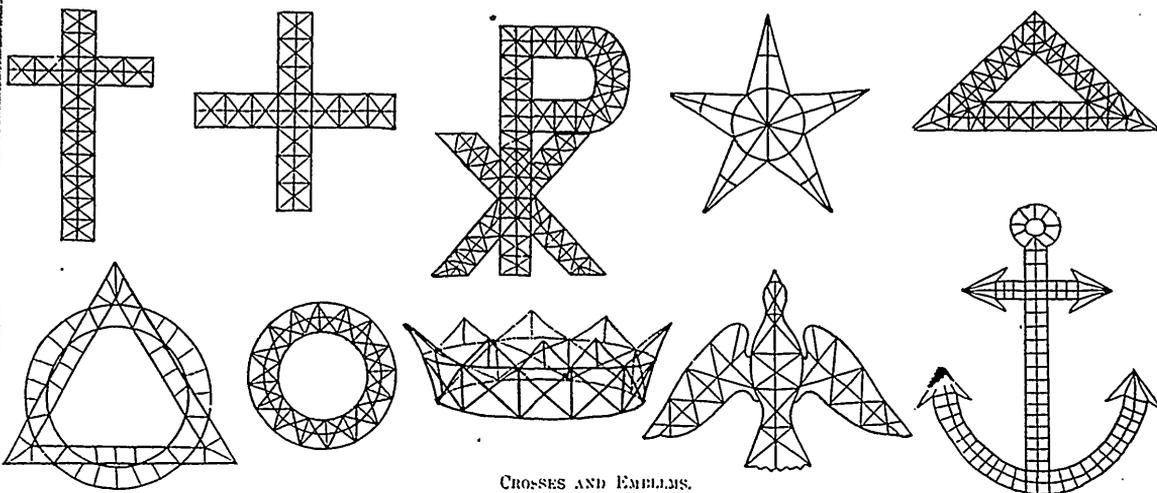
Pampas plumes, which are to be had in fine, bright colors in addition to the natural beautiful cream color, are especially good for pulpit decoration. The pulpit may be completely covered with the natural plumes, working in simple designs such as crosses or stars, with the bright purple plumes, the whole being surmounted with a crown made from plumes of yellow, red, green, etc. Additional elaboration may be provided

by the use of the everlasting flowers. These may be preserved and used over and over at festival seasons, so the cost in the end will be far less than natural flowers, which are expensive and difficult to obtain at this season of the year. If fresh flowers can be had, they will greatly add to the effect, but they must, of course, be worked in at the last moment. Before using pampas plumes they should be thoroughly dried by holding them over a hot-air register or steam radiator and gently shaking them by the end of the stem, drying one at a time and continuing the shaking for several minutes until the plume is as downy as the feathers of a young chick. A word of caution in this connection: Keep pampas plumes away from fire and fire away from pampas plumes, as they are highly inflammable. Most materials used in decorating are more or less inflammable, and many Christmas-tree disasters are reported every year. Hence, in making plans the very first consideration should be safety,

to fasten it to each nail, so that in case a strand breaks the whole side will not give way. The two sides are fastened to the top by means of screw eyes and strong wire and braced by a stout pine stick across the back at the bottom. Sides, back and top should now be covered with evergreens, vines, pampas plumes, everlasting flowers, etc., forming a complete bower. The same general proportions might be used for a larger bower. White doves in a flying attitude, suspended here and there about the church by very fine wires, are effective. Bell designs of heavy wire covered with greens or pampas plumes are desirable for elaborate work.

CROSSES AND EMBLEMS.

The Latin cross is the representation of the tree whereon our Lord died. It was formerly called the Cross of Passion.

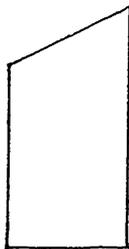


CROSSES AND EMBLEMS.

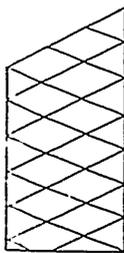
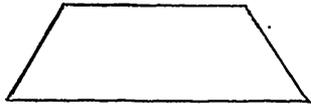
keeping all trimmings securely out of the reach of flames or heating pipes.

For a more simple pulpit decoration vines may be used. These may be ivy or smilax. The fine feathery *asparagus tenuis-sonus*, which florists use now almost exclusively in place of smilax, is delicate, fine and feathered and of a beautiful rich shade of green. All of these are valuable for use about pictures and tablets.

An elaborate altar decoration in the form of a bower can be made at little expense upon a framework of pine strips. For a bower ten feet high pine sticks 2x2 inches are sufficiently strong. When ten-foot strips are used for the front, eight-foot strips will be about right for the back, braced at top and bottom by strips about 30 inches long forming a frame which from the side looks like this: Make the cross piece at the back only 6 feet long and at the front 10 feet, with end strips to give even width, so that the ground plan will look like this:



This framework completed, drive small nails about a foot apart on the outside of each upright; then fasten the end of a small wire to the first nail, carry it across to the nail on the opposite side, about which it is given a turn or two, and weave it back and forth to form a coarse screen, like that here illustrated, taking care



The Greek cross, less material and more spiritual, is used to represent our Lord's ministry, its four equal arms typifying the glad tidings of the Gospel spread over the world.

The Cross of Constantine is formed of the first two letters with which the name of Christ is spelled in Greek. It is more of a monogram than a cross and was a symbol much used by the early Christians.

The five-pointed star is called the Star of Bethlehem.

The triangle is the emblem of the Triune God and of Christ himself.

The triangle and circle is the emblem of the Everlasting Trinity.

The circle is the emblem of eternity.

The crown is an emblem of supremacy and of victory.

The dove is the emblem of the Holy Spirit.

The anchor is the emblem of hope.

"I. H. S." is variously made and is simply an abbreviated form of the Holy name.

These suggestions are intended for congregations having little money and many uses therefor. A few decorative plants about the altar will add a finish that will make the work complete and give it a natural and artistic effect.

TEXTS.

Among the texts which may be illuminated in the manner above described the following are suggested:

"Hark, the Herald Angels Sing
Glory to the New Born King!"

- "Thou shalt call his name Jesus."
- "Behold, I bring you glad Tidings!"
- "Unto you is born this day in the city of David, a Saviour, which is Christ, the Lord."
- "Hail the son of Righteousness."
- "Glory to God in the Highest."
- "Hail the Heaven-born Prince of Peace."
- "Christ is born in Bethlehem."

LETTERS OF INTRODUCTION.

BY FRANCES COURTENAY BAYLOR.

If there is a thing that most Americans are liberal about and altogether too careless in giving, it is introductions of every kind. Jones meeting Smith at a hotel, in a car, on the street, will introduce him to Thompson. Thompson, in return, will present his "friend" Brown (whom he has known exactly one hour, and who is really only a chance acquaintance) to Smith and Jones. Brown, when he gets the chance, will do the same, or, perhaps, actually give a letter of introduction to his "friend" Nokes (with whom he has had some business dealings), asking Jones to show him every attention and "oblige yours sincerely," etc. Stokes will call upon Nokes at Jones' house, and out of all these social ramifications often grow situations about as disagreeable and serious as can well be imagined.

Brown when he gave an acquaintance a letter to an acquaintance never thought that Nokes would fall in love with Jones' pretty daughter and run away with her—he being a married man. It never entered his mind that Stokes, in the lengthening chain, would borrow a considerable sum of money of Mrs. Jones' brother, Simpkins, and forge his name for as much more. Jones himself would not reflect that he had set the whole machinery in motion by introducing, in the first place, Smith to Thompson, without the slightest necessity for doing anything of the kind. He and his wife break their hearts about their daughter; Simpkins pays the piper; Stokes is sent to the penitentiary; the affair is a nine days' scandal; nobody is blamed in the least for what has happened. That sort of thing is done every day, all over America, and he would be amazed to be even supposed to be in fault.

Yet in fault he certainly is, for ordinary discretion and prudence in extending his list of acquaintances would have prevented the whole thing. In the early days of our country, when everybody knew or knew of everybody else in his neighborhood, it was a different matter, and introductions were by no means attended by such risks. Therefore, owing to the natural politeness of Americans, who in the warmth of their hearts cannot bear to see anybody left out in the cold, the custom of promiscuous presentations has so obtained that under present conditions an amiable weakness is rapidly becoming a serious evil.

We can't bear to see A look "lonely." It is to our credit. We hate to think that B is going to New York "a perfect" stranger. Nothing is more admirable. We dislike to hob and nob with C while D looks on not ten feet away. It is a charming trait in the national character.

But, alas, we must mend our ways and alter our manners—above all, harden our hearts, unless we are prepared to take the consequences of knowing and making known everybody! We shall soon have a hundred millions of people. It is too big a contract to be responsible for, bored by, allied with, defrauded by the very considerable number of persons with whom we are brought in contact in a lifetime. Our country has a huge mass of undigested nationalities, and even the native supply of undesirable citizens is altogether too large to justify the confiding attitude of the American public. Constant travel, intermarriages, business connections, social functions shuffle the cards, and the game of life shows some queer practice in the way of aces up the sleeve, and the winners are not always the model players, nor the losers satisfied with what they consider bad luck.

We read the newspapers. But we do not profit by them. We see that Miss M. at a fashionable boarding school is "introduced" to the brother of a pupil and corresponds and elopes with him—only that a horrified family may learn that their pet and idol is the wife of a man who is utterly undesirable.

We see that Mrs. N. in travelling from Nebraska to Philadelphia met a lady on the train, a Mrs. O., who was very interesting and engaging, introduced by the conductor; that they took a carriage together at the station and drove to a boarding-house recommended by Mrs. O.; that the police rescued Mrs. N. from being chloroformed, robbed, possibly murdered, she having "valuable jewels among her effects," about which she had innocently prattled to Mrs. O., and "a considerable sum of money."

We read that Mr. P. was "introduced in society" by the Q. and "went everywhere" until the police again interfered and claimed their own.

The instances of reckless, absurd, indefensible introductions and the tales that hang thereby are far too numerous to need enumeration. We all have had cases of the kind come under our notice again and again. In some parts of our country introduction amounts to a mania. One cannot eat a meal at a way station with the train pulling warnings outside without at least running the risk of being introduced to the proprietor, his wife, her niece, the niece's sweetheart, the clerk, and any number of fellow passengers. One is not safe at the theatre, at church, anywhere, except at the exclusive houses, from the largest additions to one's list of acquaintances.

A man of any prominence in this country always occupies the position—without the rights, privileges or titles—of the Prince of Wales in England: He belongs to everybody. He is the "dear friend" of thousands of people that he never even heard of and is liable to be "introduced" to almost anybody, in the dead of the night, asleep or awake.

Reserved people who shrink from being so generally diffused are dubbed "proud"; fastidious ones are labelled "stuck-up." The right of every American to know every other American is one of the unwritten clauses of the Constitution and far more strongly insisted upon than such a trifle as taxation without representation. And like that Constitution it might be amended with advantage to a good many people.

In Europe a letter of introduction means something. Indeed it stands for everything. The man who gives it stands social sponsor for the person presented; for his family, antecedents, connections, worldly position, good habits, dress and address. The person who receives it honors it with a visit, a dinner generally, and with many other marks of respect and confidence. It is an open sesame, a passport to the best society, a voucher for mothers and bankers to safely trust in, a cheque instantly honored. It is not lightly given, without cause. It is not lightly received, without gratitude. It is not lightly read, honored and acknowledged.

But what does a letter of introduction amount to in America, except among the best bred people, in the most intimate relations? It is generally given by a person less than kin (or even friend) to a person who has no claim to any courtesy of the kind. It is couched in terms more than kind, addressed to a person who often utterly disregards a claim improperly made. In most cases the host so little feels under any obligation to the claimant that he does not even acknowledge the receipt of the letter, and most tardily and inadequately discharges (or more often neglects) to pay the attentions for which it calls—to the great mortification of the bearer.

The result is that sensitive people have grown wary about presenting such letters, and prudent people not only do not ask for them, but are not fond of accepting them.

FRANCES COURTENAY BAYLOR.

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THE BUTTERICK PUBLISHING CO. [LIMITED].

DR. FRIDTJOF NANSEN, THE EXPLORER.

By MRS. ALEC TWEEDIE, AUTHOR OF "A GIRL'S RIDE IN ICELAND," "THROUGH FINLAND IN CARTS," "A WINTER JAUNT TO NORWAY," ETC.

It is now a matter of history how the *Windward*, leaving London in July, 1895, made her way north to Franz Josef Land with fresh stores and provisions for Frederick Jackson

and his plucky little party—still doing excellent work in the exploration of that country. Great was the surprise of those on board the *Windward* to find, on their arrival at Cape Flora, that Dr. Nansen was to be a passenger for the South! And yet, curiously enough, in the third edition of *A Girl's Ride in Iceland*, published in 1894, occur the following lines: "How strange it will be if these two adventurous men (Nansen and Jackson) really meet and shake hands beneath the Polar star!" Verily, a prophecy in the light of future events!

Fortune has assuredly favored Nansen through life. He deserves it, being a man of great pluck, determination and power. But even such characteristics as these sometimes fail to break a chain of adverse circumstances. Was not his meeting Jackson an instance of his good luck? Had he not done so he would probably have died. A large stretch of open water lay between him and succor; no human being lived within hundreds of miles of him and his companion except across the open sea;

he had no provisions; he was stout beyond all recognition from the blubber he had eaten; his clothes were worn out; he was weakened by suffering; he had but little ammunition left and no boat fit to sail across an open sea, nor the possibility of finding materials to make a new one; his watches had run down and he did not even know his exact whereabouts. It was the lucky chance bringing these two brave men together that saved Nansen's life.

Again, his arrival a few weeks before the English ship was a piece of good luck; it might have been a few weeks after, and then he would have had to stay another year in Franz Josef Land.

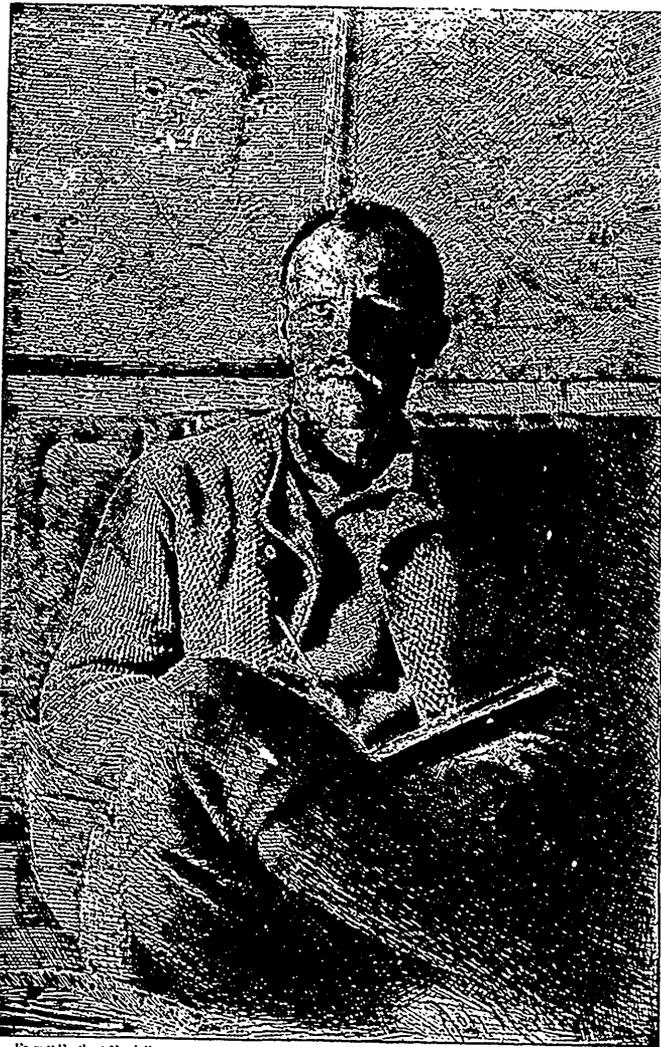
And yet, again, when he landed in Norway to find his vessel the *Fram* had not been heard of and the eleven men on board might be lost for all the world knew, that lucky chance again

stood him in good stead, for in seven days the arrival of the ship at a safe harbor was telegraphed to him.

Nature has endowed him with many of the attributes necessary to the explorer. He is physically a fine, strong, remarkably well-made man, capable of undergoing immense fatigue. He is also an artist by birth, with that keen sense of form and color, that lively appreciation of the beautiful and the deep sympathy with Nature that make him able to appreciate the scenes amidst which he lives and describe them faithfully, not only with his pen but with his brush. It is his artistic sense which enables him to choose the best points for photography, and make all the photographs he takes really pleasing pictures instead of haphazard snap-shots.

Again, Nature has given him a facile pen with a certain dramatic quality in his style. Crowning all his other gifts, he has been endowed with a grand presence and a fine voice, so that on the lecture platform he can be heard where many another fails.

Having made Dr. Nansen's acquaintance in England, it was only a few months, weeks one might almost say, before he started on his Polar expedition. Norway was covered with snow and ice, a fitting frame for the picture before us. Lysaker station is some half-dozen miles from Christiania. On the platform awaiting our arrival stood Dr. Nansen. It was a bitterly cold day, the thermometer registering 9 degrees below zero, Fahrenheit, but there he stood without even an overcoat, merely wearing the grey ski uniform which suited his lithesome figure so well. His hands were enveloped in a pair of the usual Norwegian knitted "baby" gloves, without any fingers, only a



From "Farthest North."

Copyright, 1897 by Harper & Brothers.

thumb. All Northern nations know the advisability of keeping the extremities covered.

"Welcome, a thousand welcomes to Lysaker!" Nansen said, warmly shaking hands. "But you have brought cold weather with you; I hope you will not suffer from it."

The air was so dry and still and we were so warmly clad that we hardly noticed the temperature, and yet our host added—

"It is actually colder to-day than I have ever had it during the daytime in my journey across Greenland, though at night it was thirty or forty degrees lower."

"And yet you wear no top coat?"

"Oh, no; I have given up such luxuries, as I have smoking and drinking, so that I may not miss them at the North Pole."

As subsequent events proved, he kept to his rules until his explorations were over. When once safe on board the *Windward* he smoked harder than any sailor among the crew.

"If you don't mind the snow," continued Nansen. "and I see you are properly shod and clad for our country, we can go across the fjord to the house; it is much the shortest way."

So across the fjord we went. Dr. Nansen had walked back and forth over the ice so often he had made quite a little road of his own, but branching off to the left were some deep imprints in the snow.

"Where do these lead to?" was asked.

"Nowhere. When I came home last night it was so absolutely dark that, as I had not my lantern, I missed my way on the fjord and walked a hundred yards in the wrong direction before I discovered my mistake. It can be very dark at night sometimes in Norway, and then, without a lantern, it is almost impossible to find the way."

We went up a steep little bit of a hill and were on the road, a few minutes' walk along which brought us to an open gate. As we entered half a dozen dogs began to bark, and we turned to the right to look at the kennels.

"I am very fond of my dogs," said the explorer. "That one is an Eskimo sledge dog, and sometimes, coupled with a Gordon setter, he pulls my wife over the ice in a sledge. That dog with the little sharp ears is a Fin, and the next one is an English setter. My dogs and I are very good friends and I generally take them all with me when I go out."

We tumbled along the icy road and over small hummocks of snow to the house itself, built by Dr. Nansen about two years before his Polar expedition. It is in the old Norwegian style, built entirely of pine trees—not of laths and planks, but of whole trunks laid one on top of the other, so that outside and inside it shows the brown pinewood. The roof is ornamented with the allegorical carvings of serpents' and dragons' heads so characteristically Norwegian. A small balcony projects from the entrance door, and a second one runs along in front of the drawing-room. As we entered the little hall we paused to take a look at the curious assortment of snow-shoes (ski) leaning against the wall.

"Those long ones are mine," said our host; "the shorter are my wife's. We have each two or three pairs. Most of them are Norwegian, but these straight ones are Finnish. According to the condition of the snow we choose which ski to wear, precisely as you choose your boots for fine or wet weather." It was on ski that Nansen crossed Greenland and it was on ski that much of his Polar work was accomplished.

Dr. Nansen is quite a young man, being now only thirty-five years of age. By birth a Norwegian, he has characteristically fair hair, which he wears brushed straight back from his high brow, and the clear blue Norwegian eye. His small, fair moustache surmounts a still smaller imperial. He is over six feet in height, well knit, and has a figure unusually muscular. These traits, combined with a great litheness of movement and his long stride and swinging gait, are rendered even more noticeable by the strange dress and slouching felt hat he always wears. Every one turned round to look at him as he walked through the London streets. He walks quicker than most people. Indeed, he is quick in everything, and thoroughly appreciated the English railway travelling for its speed; he loves to rattle along at sixty miles an hour. "With your speed and our carriages railway travelling would be quite perfect," he once remarked.

Nansen had health, strength, youth and enthusiasm to help him through his great undertaking. Indeed, when another Arctic explorer remonstrated with him in public for leaving the land behind him when he entered the polar current instead of keeping it in sight as a means of escape, he replied, "When I make up my mind to go forward and do anything, I don't want to look backward and count upon escape; forward I go with

my object ever in view, determined to succeed if any power of mine can ensure success. 'Forward!' is my motto."

This motto adequately describes the man. Forward he went over snow and ice, across chasms in darkness, in rain or hail—but even Nansen could not reach the Pole, although he managed to get considerably nearer it than anyone before him.

When in London lately Nansen was fêted like a king. Society was at his feet, invitations were showered at his door. But he warmly declares he dislikes society and is inclined to be rather cynical on the subject, though he has quite the manners of one accustomed to the great world. He has the pleasant way of feeling at home and setting everyone else at ease which is usually acquired only by contact with the world. All his sympathies are with family life, and he dislikes what he pleases to call the "mockery of society."

Shortly after his return from Greenland Nansen married the daughter of the late Professor Sars, of Christiania. How marked is the contrast between husband and wife! He is a great, big, tall, fair Norwegian, with all the strength of the Viking race in his manly bearing and earnest face. His very name, "Fridtjof" means "Viking." He is very proud of this name, which is an uncommon one, even in Norway. Fru Nansen is a jolly, bright little woman, with dark hair, and all the merriest and warm coloring of the South, although she, too, is pure Norwegian. She accompanies her husband in all his sports. She is very fond of sailing, of which they do a great deal in the Summer, for the fjord of Christiania almost surrounds their house, which is built upon a promontory. In Winter they ski together, for Nansen thinks no amusement or anything else perfect unless shared by his wife. Many hundred times in *Farthest North* he refers to her, and describes his homesickness until one's heart aches for him. His brief dedication is full of significance: "To her who had the courage to wait." She did wait, and he returned, covered with glory and fame to the wife he had loved as a boy, for they had grown up side by side.

The house at Lysaker is quite after Nansen's own heart, for he planned it himself and has taken personal interest in every chair. Entering the drawing-room one is struck by its originality and quaintness. Facing him are three huge windows, Gothic fashion, but with such large panes of plate glass that he forgets they are windows at all, and looks right away over the seventy-mile stretch of Christiania fjord to the open sea beyond. Adjoining this room is a smaller room and an alcove. Large openings, almost as large as the walls themselves, divide both from the main salon. The arches are gracefully curved at the top, and artistically draped with rich, deep-colored curtains of plain material, bordered by embroidery about a foot wide, worked by Fru Nansen after some of the old Norwegian designs in the Christiania Museum. Quaintly standing crossways between the main room and the smaller off-shoot is an English fireplace. A magnificent Polar-bear skin lies on the floor.

"I shot that," says the Doctor, "but not before the bear had nearly cost me my life. I have many times been nearly killed, and never so nearly as by that grand old beast; but I came off victorious, and keep him there in remembrance of a fine battle. There are several more skins in the house, about a dozen, but this is certainly the finest."

In one corner of the room is a superb bust of Nansen by the German sculptor, Lessing. In another corner is a bust of Ernest Sars, Fru Nansen's brother and the great Norwegian historian. On a shelf in one of the alcoves stands a bust of Wellhaven, one of Norway's greatest poets and an uncle of Fru Nansen. Several fine old cabinets, some Norwegian and some German, are placed about the room, and the walls are hung with pictures by famous Norwegian artists.

Some of the pictures are offerings from the painters, for the Nansens are very friendly with all the artists, with whom they have much in common. In the smaller room low seats with high carved wooden backs run round the walls. This severe wooden style is old Norwegian, and the quaint Runic carvings are very interesting. Nansen can explain how this is Irish and that Norwegian, and this piece is a combination of both, while that inscription is purely Runic. Thrown over these otherwise hard seats are rugs of bear or seal, trophies of Nansen's gun, while warm-colored Turkish rugs strew the floor. It does not resemble any ordinary drawing-room, being more like an artist's studio, with its rich colorings, artistic draperies and quaint odds and ends.

A piano and harmonium stand in the room, and several oil paintings of surprising power, by the Nansens themselves, adorn the walls, intermixed with a large number of the original drawings for *Across Greenland*.

Going through one of the alcoves, we pass under some heavy curtains, which almost entirely hide the door into Dr. Nansen's own particular study.

"It is very untidy," says Fru Nansen; "it always is untidy, because Fridtjof never will let it be touched, he likes everything left where he puts it himself."

Entering the room one is struck by its size and great height. The rafted roof is made of pine, the same as the walls. The writing-table is simply enormous, resembling a huge kitchen table with carved legs and quaintly ornamented sides.

"Yes, I know it is very big," says the explorer, noting the surprise it creates; "that was my special order. Here, you see, I write my letters; there are all the materials, and that is the chair. Here, in front of this chair, I do my typewriting. I always use the typewriter for the printer, and when I sit in that chair I have all my papers handy."

Round the walls of the study run bookcases five feet high, well stored with scientific works and books of travel. But even these shelves will not be big enough to contain the enormous collection of Arctic volumes presented to the explorer in his visit to London in February, 1897, when he came to read his report to the Royal Geographical Society and receive his special medal.

Nansen has always been a great reader, more particularly of course, upon Arctic exploration. He has read every book and pamphlet published on the subject, and, as he says, "picked up hints from them all." He has many interesting volumes of other kinds on his shelves. Among the English writers represented are Herbert Spencer, Tennyson, John Stuart Mill, George Eliot, Darwin and Meredith. The top shelf is given over to a heterogeneous collection of things; among them a large bust of Nansen's staunch friend, Björnson, the great dramatist, smiles down upon him at his work.

A microscope stands on the same shelf with the model of his ship; small animals preserved in spirit and various odds and ends fill the vacant spaces. The chairs, in true Norwegian fashion, are hewn out of solid tree trunks, very handsome but somewhat heavy, while carvings of serpents with their tails in their mouths form the arms. It is a workman's room, thoroughly comfortable and business-like, and as characteristic of Norway as a room can well be; its owner is devoted to his fatherland and never tires of extolling its charms or showing its productions, for Fridtjof Nansen is a thorough Norwegian at heart as well as in looks. He is much interested in the politics of his country and is a disciple of Björnstene Björnson. Indeed, it is said of him that immediately he put his foot on Norwegian soil he asked, "How is my wife, and what about Norwegian politics?"

The walls of this interesting apartment literally groan under the weight of Greenland relics. There are the ski used during that perilous undertaking, the very ski on which he accomplished two hundred and forty miles in nineteen days, dragging a laden sleigh behind him. Here are Eskimo spears of every form and shape, the throwing stick with the bird dart, harpoons, lances, bladder darts, a Greenlander's scanty indoor garments—all the originals, in fact, of the pictures which appear in Nansen's book, *The Eskimo*, which was published after he had started on his journey. The Eskimo as a race interest the explorer intensely. He considers they are nearly related to the North American In-

dians. They have no religion in our sense of the word. They worship nothing; they have no God and no devil, but they have strong beliefs in the supernatural, and spirits of departed forefathers play a prominent part in their lives. These spirits they strongly believe in. Missionaries have been so effectually among them of late that they are fast becoming Christianized. It is sad to know that they are at the same time losing many of their characteristics as well as their quaint originality, a fact which Nansen much deprecates. They have, he declares, many excellent qualities. They are socialists in a way, especially as regards hunting. If a man catches seal, walrus or whale, he shares it on his return from the chase with his neighbors. They never steal from one another. They seldom fight, and they are good-natured and contented. But they are dirty and not over particular either in morals or manners. Nansen lived a whole Winter among them, and speaks of them in high terms, greatly regretting the influence of the missionaries, which he considers to have been most pernicious. The Christian religion is so diametrically opposed to their own that their ideas have become enotiose.

In *A Winter Jaunt to Norway* is given a description of Nansen's farewell to his home when starting for the Pole, which may fittingly conclude this paper. It was no ordinary leave-taking; it was a man surrendering comfort, luxury and love, forsaking a wife and child, to go out into the unknown, to hardships and, perchance, to death.

Eleven o'clock on Saturday, the 24th of June, 1893, was the day fixed for the departure of this little party of adventurous men. That extraordinary specimen of sea-going craft, the Fram, was lying in readiness in the Christiania harbor. The quays were crowded by thousands and thousands of spectators. Everything was ready, but the hero of the hour was not yet on board. All eyes were turned to the fjord, some five miles up which, on its right bank, is Lysaker, Nansen's charming home.

At last, "There he is!" passed from one to the other, as a small naphtha-boat hove in sight. In it were the solitary figures of a man and—a dog.

How like Nansen! Alone, with his own sad thoughts! He had left his wife, his child, his home. Alone he had started on his journey, accompanied only by the faithful Eskimo dog he had brought back from Greenland.

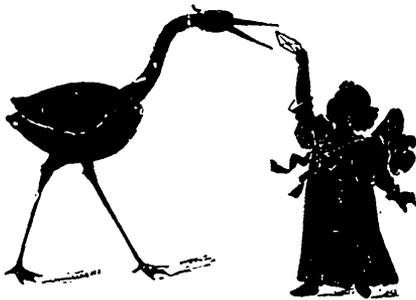
In and out of the ships and boats in the harbor, this splendidly-built, fair Norwegian, with his sad, pale face, steered his little craft. As he came alongside the Fram the grave face relaxed, and by a huge effort Nansen spoke to his friends, gave his orders, and settled several minor details that were awaiting his decision. It was "good-bye" and "farewell" to right and left. All wanted to wish him the last "good luck."

It was 12.30 before the ship was set in motion and steamed down the fjord, accompanied by a great number of steamboats, sailing vessels, and rowing boats. Here and there along the shore the spectators tried to get up a cheer; but the moment was too serious, and many wet eyes looked long and sadly after the Fram.

On the bridge to starboard stood Nansen, his glass before his eyes. He looked towards his dear quiet home, nestling in the pine trees, standing like a marble statue, and eagerly drinking in the last picture of all he most loved; perchance straining his eyes to get another glance of his beloved wife, to whom his devotion has always been most touching. From the boats they shouted, they hurraed and called "God-speed!" But Nansen stood immovable, heeding nothing, his eyes riveted on Lysaker.

ETHEL B. TWEDIE.

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 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 and poems, menus for the Christmas dinner, formulas for making seasonable beverages, selections for recitation, a calendar for 1898 and a thousand and one other things worth mentioning. THE BUTTERICK PUBLISHING CO. (Limited).

THE POSTER GIRL.—Some of the best drawing and most strikingly decorative use of color seen during the past few years have been devoted to the exploitation of the Poster Girl. That this picturesque and captivating exposition of up-to-date femininity is seen at her brightest and best in the series of posters used to announce the successive numbers of *THE DELINEATOR*, *The Grand Album of Metropolitan Fashions* and *The Glass of Fashion Up to Date* is attested by the large number of requests for copies of these posters received from collectors every month. We have, therefore, decided to place them on sale at a nominal rate. The set of three issued each month will be sent, postpaid, to any address for 3d. or 5 cents.

Fashionable Neck-Dressing.

Two extremes are noted in the current styles of neck dressing. One is represented in the masculine tie or scarf, with its severe linen collar, the other in the essentially feminine stock tie of ribbon or of some sheer textile, frilled and furbelowed with web-like lace. As a matter of course, the formal tie belongs to the shirt-waist or to an equally rigid type of waist and would be out of place elsewhere. The fluffy tie, however, is decorative and as appropriate on a tailor-made waist as upon one of less conventional cut. It is very becoming and dainty, yet, for all that, admiration is freely bestowed upon its trim opposite, smartness which is more art in adjusting than in making the soft ties. The up-to-date woman prefers a scarf puff, four-in-hand or club tie to the made-up ties of the same class, and takes pride in being able to tie it with the same nicety as her brother.



FIGURE No. 1.—FOUR-IN-HAND SCARF.—(Cut by Pattern No. 1033; 3 sizes; small, medium and large; price 5d. or 10 cents.)



FIGURE No. 2.—RIBBON TIE.

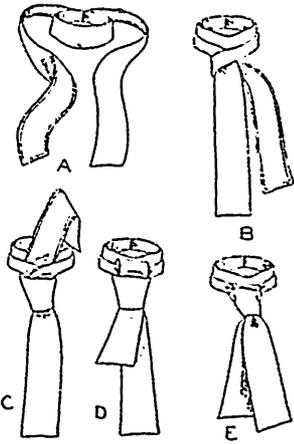


FIGURE No. 3.—METHOD OF ARRANGING A FOUR-IN-HAND SCARF.

The method, so unlike that employed in tying the regulation bow, seems complicated at first, but in reality it is very simple. These ties are made with and without stocks, but the method of arranging them is practically the same. The fluffy, lace-bordered bows of mull are adapted to very dressy wear and are greatly admired by young ladies, to whom they are especially becoming. When such bows are immaculately fresh their daintiness and good style are undeniable. Throat knots of cream-tinted or pure white lace are fashionable and jabots of lace combined with shaded or striped ribbon are highly favored with tailor-made dresses or with costumes less severe than the tailor modes. The deep shadings in costumes for Winter wear require to be offset by some bright color at the neck and a color relief will work a wonderful change in the appearance of the wearer. The effects secured in fashionable attire are sought with a practical disregard of the amount of work they entail. Accordion-plaited bows, spangled lace and mull and chiffon embroidered daintily with buds, leaves and full-blown roses are seen in neck decorations and skilful fingers work willingly to achieve these and other novel effects. *Point d'esprit*, Chantilly and fine imitations of Venetian and point lace are utilized for ties that are con-

spicuously rich and elegant. Sometimes the tie matches the soft front of the bodice, the yoke or the small accessories, such as fluffy epaulettes or frill-caps that give a broadening effect across the shoulders and unite with the tie in producing a charming ensemble.

A tendency to make all dress more ornate is shown: even the tailor gowns must be accompanied by either a stock tie or a flowing barb of lace. The concessions made to moderate-sized sleeves are shown in the triple or double frill caps that, like the neck dressing, mitigate the ultra-severity of the outline.

FIGURE No. 1.—FOUR-IN-HAND SCARF.—Black satin is represented in this tie, which is shaped by pattern No. 1033, price 5d. or 10 cents. It is worn with a linen collar having narrow turn-down portions and is tied as illustrated and described as figure No. 3. A band of black satin is worn about the collar under the tie.

FIGURE No. 2.—RIBBON TIE.—Soft blue-and-white striped ribbon is chosen for this tie. The ends of the ribbon, which is quite wide, are cut slanting and edged with fine Valenciennes lace frills. The tie is passed twice about a high linen collar in stock fashion and adjusted in a sailor knot in front, the ends falling just below the bust. The same design could be carried out in mousook or silk mull.

FIGURE No. 3.—METHOD OF ARRANGING A FOUR-IN-HAND SCARF.—In tying a four-in-hand knot the ends are drawn forward as shown at A, the left end being slipped through an opening between the stock and right end, thus bringing the right end at the left side. The right end is passed over the left and brought out again under it (B) and once more folded over the left end, this time being drawn up next to the stock as shown at C. It is then passed down through the loop just formed, as at D, and the knot thus made when drawn tight gives the result depicted at E.



FIGURE No. 4.—SILK STOCK TIE.



FIGURE No. 5.—CLUB TIE.

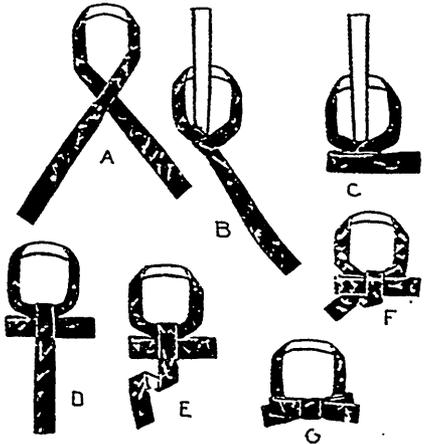


FIGURE No. 6.—METHOD OF ARRANGING A CLUB TIE.

FIGURE No. 4.—SILK STOCK TIE.—Red taffeta was used in this tie. About a linen collar with reversed upper portions the tie is passed twice and adjusted in front in a spread bow of two loops and two pointed ends. Scotch plaid, silk or ribbon and the gay shades of violet, purple and bluet velvet or ribbon may be used for the stock with becoming effect.

FIGURE No. 5.—CLUB TIE.—The linen collar with which this tie is worn is in the popular turn-over shape and about it is adjusted a band of black satin to match the tie, thus producing the effect of a stock. The method of bowing this tie is illustrated

Figure No. 6. Although black satin is popular for the tie and can be used with any color of bodice, bright shades of satin may also be chosen to wear with black or dark-toned dresses.

FIGURE No. 6.—METHOD OF BOWING A SATIN TIE.—At this

figure is shown the correct method of bowing a satin tie. Its ends are first crossed, the left being brought over the right as at *a*. The next step is to slip the end now at the right side up under the other end (*b*), which is then folded to form a loop, as pictured at *c*. The end first drawn upward is now brought down, doubled to form a loop and slipped under as shown in *d*, *e* and *f*, and the bow is drawn tight without wrinkling the knot, to secure the effect portrayed at *g*.



FIGURE No. 10.—ASCOT PUFF.—(Cut by Pattern No. 1093; 3 sizes: small, medium and large; price 5d. or 10 cents.)

FIGURE No. 7.—COLLAR AND CRAVATE.—The collar is of linen with two turn-over portions having rounded ends. A band or stock of white mull is adjusted smoothly about it and in front is a bow of knife-plaited mull with a tight knot at the center.

FIGURE No. 8.—STOCK AND TIE.—To the edge of a standing collar of *mousseline de soie* is frilled lace put on very full. In front is disposed a bow of *mousseline* composed of ends tied at the center with a cross-piece.

FIGURE No. 9.—LACE-AND-MULL CRAVATE.—This dainty adjunct is simply secured to the neck of a bodice directly below the collar or ribbon stock. Ends of soft cream point Venise lace are joined



FIGURE No. 7.—COLLAR AND COLLARETTZ.



FIGURE No. 8.—STOCK AND TIE.

FIGURE No. 9.—LACE AND MULL CRAVATE.



by a cross-piece of silk mull in suggestion of a spread-bow, the ends of which are of mull edged with frills of lace to reach the bow and fall to the bust. Organdy of fine quality may be associated with lace in making the cravate or chiffon cravate.

FIGURE No. 10.—ASCOT PUFF.—Navy-blue and white plaid silk is used for making the scarf, which, like the four-in-hand scarf, is included in pattern No. 1093, price 5d. or 10 cents. It is worn with a linen collar with the rolled-over upper portions. It is tied according to the method pictured at figure No. 11. A band of the plaid silk is worn about the collar under the puff.

FIGURE No. 11.—METHOD OF ARRANGING THE ASCOT PUFF.—

In making the Ascot puff the tie-ends are brought forward as shown at A, the left end being slipped through an opening between the stock and right end. The left end, which is then at the right side, is thrown over the right end and passed up next to the stock, as pictured at B. It is then brought down and turned under so that it crosses the right end, as shown at C. The right end is now slipped through the loop thus formed and carried over the end, crossing it as shown at D. When both ends are drawn out a knot is formed as pictured at E. The ends are then brought down, that at the right being crossed over its fellow and secured by a scarf-pin. The effect when completed is shown at F.

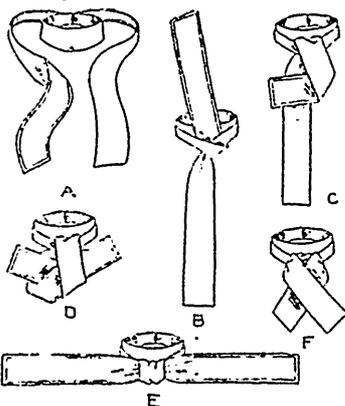


FIGURE No. 11.—METHOD OF ARRANGING AN ASCOT PUFF.

FIGURE No. 13.—SOFT BOW OF MULL.—A bow of soft, puffy loops of mull is arranged in this adjunct and the short ends are edged with a plaited frill of the material. A bow of this kind is simply adjusted at the neck.

FIGURE No. 14.—CRÈPE TIE.—This tie is worn with a high collar, which may be of linen or of white crêpe de Chine to match the tie. The tie is edged at the ends with deep lierre lace put on rather full. It is laid in folds about the collar, simply knotted at the front and each end is again knotted some distance below the collar, as illustrated. English nainsook may

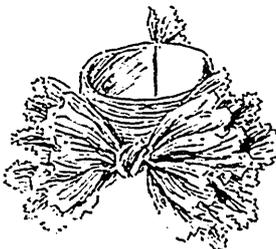


FIGURE No. 12.—STOCK TIE.



FIGURE No. 13.—SOFT BOW OF MULL.



FIGURE No. 14.—CRÈPE TIE.

be used for a tie like this and fine Val lace should be used for the edge with several rows of insertion above it. Organdy is another texture that may be chosen for the tie and it may be softly knotted at the throat instead of the arrangement illustrated.

BREAD CAST UPON THE WATERS.

A CHRISTMAS STORY OF THE SOUTH.—BY LUCIA M. ROBBINS.



THE very air breathed of Christmas. Everybody was stewing, baking and otherwise concocting good things, and all sorts of savory smells floated upon the mild December breeze to mingle with the pungent smoke of fire-crackers. Certainly a holiday humor prevailed. Throngs of happy-hearted negroes poured into the little Southern town, some in rags, some in tags, it is true, but many in garb gay enough to satisfy any craving for variety in color. From the dilapidated palings of an old cabin in the

outskirts four small darkies peeped at the wayfarers and longed to also wend their way storeward.

"Lawd-ee, yoner go U-aker One-Eye Pete wid a string er squ'ls: he gwine trade: us kin foller long attar him!" cried Viney, the youngest, who was so little and so black and had such a bushy head that she made one think of the ace of clubs.

"Um-hum, en yoner come Aunt Sa'h Ann's Mahy Liza totin her basket on her head, en heah come a whole passel er tur folks a ridin in a cawn wagon, yit dat aint no sign Big Sis aint gwine rare ef she fine out us done gone off to town attar she pintedly tole us not to," answered Viney's brother Bijah.

"Oo-ee, chillen, lemme tell you whut us kin do, dough. Big Sis done low as how us could go down to Ringbone Swamp attar trash, en whilst us dar us kin load up wid eller-greens to desecrate de house fer Christmas," suggested ten-year-old Lindy Ann, joyously dancing the "short dog" at the thought.

"Mine out dar, nigger!" cried Emiline, the eldest of the quartette, moving out of the dust Lindy Ann raised. "You gittin mighty brash wid dem ar slew foots er yo'n. Better drap em sorter todes de groun en come long hep me git out us cart fer to haul up dat trash en dem eller-greens you talkin bout."

Under her guidance the little party presently started for the swamp where they packed the cart with scraps of fallen branches, and then plunged in deeper for the evergreens.

Suddenly Emiline halted. "Hush!" said she in a hoarse whisper. "Seem lak I heared sunin nuther sorter groain lak."

"O, Lawdy mussy, Emiline," ventured Lindy Ann, in rising terror. "hit mout be a hant: dis-swamp bleldged to be full er hants count er all dem daid hosses en muels folks hauls down here!"

"You de mos scandickerhouses' nigger I ever hearn tell on, Lindy Ann," answered Emiline with an assumption of boldness she was far from feeling. "Don't you know hosses en muels don't never bees sperits lak folks?"

Lindy Ann began a denial, when instantly four pairs of hands flung up in affright and four pairs of thick lips voiced a single, wild "Whuh da?" as a deep groan quivered up from the ground almost under foot.

Mustering courage to look about, the children beheld an old negro lying beneath an oak, his face gaugled and ashen as the ancient tree trunk and his locks crinkled and gray as the funeral moss which swayed above him.

"Tek meh home, chillen," he quavered weakly.

"Don't you lo hit, Emiline!" whispered craven-hearted Lindy Ann. "Ef he aint no hant he mout be one er dese heah cumjer

mens, en sides, you know Big Sis don't never low us to ax no compny to we-all's house."

Emiline hesitated under the weight of indecision and fear, but Bijah, a coming philanthropist, spoke up manfully: "Y'all musn't shet yo' heart so tight: don't you member de preacher no mo'n las Sunday up 'n said outen de pull pit how twuz ef you eas yo bread pun de water hit ud return to you attar many days biggern when you thowed hit in? En you know, Emiline, a swamp is most de same as water anyhow."

Emiline glanced toward the still pools of green water darkening under the gloom of the trees, then yielding to the quick compassion that springs in the bosom of a child, she lifted the old man to his feet and the four little Samaritans escorted him to their home.

Soon a cheery fire of the trash crackled on the yawning chimney, and Emiline, with unaccustomed extravagance, brewed the guest a cup of black coffee, while a hoe-cake of corn-bread browned in the three-legged skillet down in the ashes. Big Sis and the probable scolding remained as yet an uncertain quantity while the old man, thawed into affability, grew complimentary.

"You ail chillen has been fotch up right," remarked he, taking out his corn-cob pipe and filling it with crumbs of tobacco. The little negroes chuckled delightedly and Emiline felt fully repaid for the extra spoonful of brown sugar she had dared to put into his coffee.

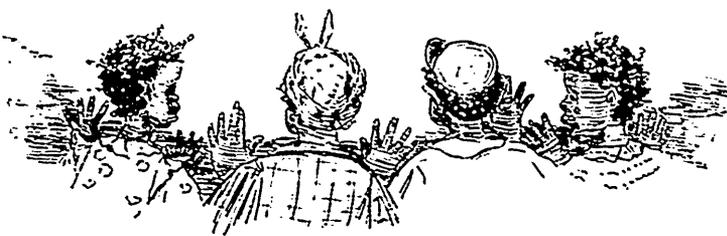
"Yasser," went on the old man, picking up a live coal in his horny fingers and carefully setting it in the bowl of his pipe. "Y'all puts me in mine er Brer Rabbit's chillen, en dey wuz mos nices chillen, fust en las, I ever hearn tell on. Ole Mr. Rabbit, she mighty hand raisin chillen: lak dat come machel to her hollern does de bull frog. Te one gang de grewed up et de way, she tunc en raise anthe En dem chillen fotch up jes Dey want ra ain gwinter, en dunno how m

lay-out, en yit moover all on em wuz bejint from de woro

For a few moments the old man gazed into the haze of smoke floating up from his pipe: he seemed drifting away into a past peopled with quaint characters and weird memories. The four little negroes, drilled from infancy to hold respectful behavior toward their elders, awaited in anxious silence a further elucidation of the subject, but in vain. Lindy Ann be-



AUNT SA'H ANN'S MAHY LIZA



"WHUH DA?"

"Taint nothin cept Mis' Simon's ole billy goat," growled Bijah.

"Shet y'all mouth, fo you bodaciously skeers Sandy Claws off!" said Emiline authoritatively. Quiet reigned for a few moments; then suddenly it seemed as if the reward had come to their waiting. Beyond doubt a clatter of hoofs sounded without.

"Whut I done tole you!" exclaimed Lindy Ann.

Then came a mighty rattling.

"Taint nothin but trace chains," declared Bijah.

Then followed a shuffling as of fat feet.

"Sandy Claws fer sho!" cried Emiline, jubilantly.

The hinges creaked: a gust of wind waved the empty stockings at the chimney; the door swung open and there stood a short, jolly figure, while the pleasantest voice in the world trolled out: "Mawnin, chillen! How you-all come on?"

The children tumbled out of cover and beheld, with vast disappointment, not the Christmas saint, but a cheery-faced black woman beaming upon them.

"Look lak I wan't niver gwine git heah," said she unrolling her scarf, while Bijah hastened to start a fire and Emiline offered her the best split-bottomed chair.

The young-ster's code of manners forbade prying into her reasons for coming, but she prevented any such breach of etiquette by announcing: "I come atter de ole man. En I mighty proud to fine him safe en sound," she added, turning to the children's guest who crept out from his hiding when he recognized the kindly voice. "Whar, de name er gracious, is you-all run up on him?" questioned she of the little group.

"Us tucken fotch him outen Ringbone Swamp come dis evenin wuz two days ago," explained Emiline. "Peared lak he mos perished to deff."

"Now praise Gawd!" exclaimed the old woman, rolling up her eyes and throwing her hands together with a resounding smack of thankfulness. "Des lak de good Lawd let de words er wisdom come outen de mouths er babes en sucklins, es de good book say; des dat way He done let dey little hands perform his good works, fer, sho's you bawn, chillen, you done save de ole man's life."

When the old woman ceased she observed that Big Sis had put a pone of bread to bake in the ashes, and that Emiline was concocting the morning coffee from carefully preserved ground. Then she stared about in surprise and asked, "Whar you-all maw?"

"Us aint got none," answered Big Sis sorrowfully. The children, mindful of the empty stockings, began whimpering; when the stranger, straightening up as though with sudden resolve, said, "Wull, now, bless Gawd, dish heah fits all round. You-all aint got no parens, en us aint got no chillen, en es y'all done vide up yo little snidgin to feed Jeems, I reckon kin vide up wid yo fum now on. Us got a little farm whut er Marster gin us, en I speeks me en Jeems gittin sorter long yehs en needs some young hands to hep wid de crap en shak."

It was as Bijah had prophesied: they had cast their bread upon the water and it had returned to them, only bettered: thousandfold!

From the town came the joyous clangor of Christmas chiming—the noise of crackers and horns and the shouts of happy children as the little party drove away to their new home.

What a contrast! There were cows in the pen, fat pig comfortably rooting up the earth under the pump trough, ducks, turkeys, chickens and geese filling the yard with cheery noise while over all brooded an air of plenty. A dinner of unrivalled excellence came in due season, and under its beneficent influence the children slept soundly that night. When morning broke, rapturous sight greeted their eyes, for there at the yawning fire-place hung five bulging stockings, so full that the good things had run over and lay in delightful piles outside. Candles, fire-works, nuts, raisins, toys, a jew's-harp, an accordion, besides warm clothes in abundance and with no holes in them, had been left by the belated Santa Claus.

"Look lak ole Sandy Claws mekin up fer los time," giggled Lindy Ann between mouthfuls of candy.

"Yas sah!" replied Bijah heartily. "Des lak I tole you: you cas yo bread pun de water, hit sho gwine come back— you look lak us cawn pone done turn to cake en candy en everthin good on de way, don't hit?"

LUCIA M. ROBBINS.

TALKS ON HEALTH AND BEAUTY.—(CONCLUDED.)

BY GRACE PECKHAM MURRAY, M. D.—CARE OF THE MIND.

The crowning superiority of man over all the other works of creation is soul. The mind, with its endowment of self-consciousness, emotions and passions, its powers of imagination, of memory, insight and will, constituting the distinction between human beings and the lower animals, engraves its peculiarities upon the face and person of every individual. So powerful is the effect of the mind upon the physical appearance, that one skilful in reading men can tell the education, the pursuits and professions of people from their looks. The responsibility of heredity and pre-natal influences for tendencies and peculiarities in the development of the mind is very great, but I am persuaded there are influences, such as education, surroundings and the power of the will (when the incentive is strong enough) which can neutralize the effects of heredity. Modern science justifies the belief of ancient Greeks in the power of the mother to influence not only the mental but the physical traits of the child before birth. All mothers should remember and feel this responsibility and give to their offspring the benefits of an inheritance greater than wealth. A sunny disposition and a mind open to the love of beautiful things and to high and lofty thoughts can be transmitted simply by allowing only such thoughts to influence the mother's own soul and crushing out all clashing and discordant moods, tempers and fancies. From a physical point of view the mother should look upon that which is beautiful, such as lovely pictures, graceful forms, pleasing faces, dwelling upon them and thinking about them; in some mysterious way these impressions are transmitted to the unborn child. Early training and education have also their after effects upon the mind of the individual. But the consideration of these subjects does not belong to this paper, which deals with self-education.

POSSIBILITIES OF MIND CULTURE.

Only a careful study of the structure of the brain can enable

one to realize the enormous provision which has been made for its development and use. In Springtime the apple tree is white with bloom, the promise of fruitage in the Autumn, and yet it is known that only one of many fragrant blossoms will develop into an apple. So it is with the brain, which is composed of uncountable myriads of gray cells, each capable of storing up an idea, a word or an action. There are more than enough for every possible emergency. If all the words, thoughts, fancies and ideas known to the human race since the world began could be represented each by a gray nerve cell, there are many more than enough in your brain alone or in my brain alone to answer the demand. The millions upon millions of thought embryos are all there, but how paltry the number that come to the fruition of ideas! All of these cells are linked one to another by nerve fibres which transmit the cell ideas from one to another and bring them into relation with one another. When the thought or the action which represents it travels from one cell to another it does so at first with difficulty, but let it go again and again from one to the other and there results a habit and the idea goes without having to be sent by the will. Hence one can see how necessary it is that only right ideas should be harbored by the brain. These cells, which form the gray matter of the brain represent the emotions, the passions, the imagination, the memory, the reason and the will. The inherited, transmitted and acquired tendencies are all there, and upon the individual depends the expression which they shall take. The possibilities of education bear but slight relation to the result seen or realized by the individual. A horse harnessed and driven by a man has little idea of its strength and of what results it could accomplish if it were to break its fetters. Custom, tradition, training, have harnessed the mind and driven it until it goes tamely an accustomed round, when, did it but realize its own power, did it but wake and shake off the shackles that bind it, it could develop and expand until the cultured and intellectual of to-day would

seem but as children in attainments, as savages compared with the civilized nations of the earth. Then would there be developed higher forms of beauty. Figure and feature would change to express the advance of the mind. The face would shine with blinding beauty, like that of an angel.

SELF-CONSCIOUSNESS AND THE EMOTIONS.

But let us take the world as we find it to-day and talk about those conditions of the mind which demand care. Foremost of all is self-consciousness. The difference between animals and men, between children and adults, is this consciousness of self in relation to others. A reasonable amount of self-consciousness is necessary to enable one to take his proper place in the world, to dress and to act as becomes the station he fills or aspires to, but this manifestation is the first to take on morbid action, and carried too far develops into disease, and merges from a comfortable regard to self into a sickly consciousness of little else, which in turn may become melancholia and end in positive insanity. One should have a proper regard for what others may think or feel in relation to him, but when this becomes an abiding thought, when every movement, every act, is painful to the individual because of the idea that others are thinking and talking about it, then it is time the matter be taken in hand. Forgetfulness of self renders one more charming and pleasing than anything else, because it is the most healthful and natural state of the mind.

Connected with self-consciousness is self-analysis and self-torture because of something said or done. If you are continually examining yourself, thinking about what you have said and done, weighing its effect on others and have a haunting fear that you have not said or done the right thing—have a care, for you are paving the way to a great deal of discomfort for yourself if not to something worse, that morbid state of melancholia in which the victim broods over and thinks only about his own condition and its hopelessness.

Closely related to self-consciousness are the emotions—joy, love, anger, hatred, fear—the passions that move and toss the human soul, without which humanity would not be humanity. But which, nevertheless, may wreck and destroy the life. The effect of the emotions on health and looks—how can it be computed? The hair may "turn white in a single night" from fear. Too great joy may unbalance the reason. Worry, care, rage and anger wither the skin and wrinkle the face. Love and joy beautify and expand the human blossom, but sometimes even these are too much for physical endurance. Should we then be emotionless? By no means. A righteous wrath and a sinless anger are justifiable. We must be emotional—it is as natural for us as to breathe. It, however, requires training to hold emotion in the proper way—that is, without a prodigal waste of nerve force. It is the intemperate, unbalanced indulgence of emotion that destroys, just as the delicate machinery of an engine would be wrecked by the use of too much steam, though a proper amount is necessary to make it go.

WASTE OF NERVE ENERGY.

There is no material waste in the universe that can be compared with the waste of human nerve energy. It is not the expenditure of the actual nerve force needed for the action and thought of the world that causes exhaustion and break-down: it is the squandering of the vital energies that makes the bankrupt, nervous wreck. The secret of the right and proper use of nerve energy is to employ just so much as is necessary and no more. The machine that accomplishes its purpose with accuracy, being just that which the inventor intended without any extra revolutions of the wheels, is the perfect machine: so the mind is the ablest and best balanced that thinks, feels and acts to the purpose without loss of nerve power. Such a person is neither excited nor cast down: he does not sap his energies by useless worries; he does not waste his forces in regrets and constant fretting over that which is past and beyond remedy; his mind is not frittered away by diverting its energies in countless directions, but is held carefully and steadfastly to the purpose, be that what it may. Nerve force may be represented as a stream, which undivided can readily turn the wheels of a mill, but dissipated and broken up into small rivulets can accomplish little if anything. Concentration of purpose and energy is necessary to the proper functioning of the mind. The whole tendency of the life of to-day is against this. All the details of modern life are elaborated, all knowledge is multiplied and enlarged. The time for quiet and reflection is past, and there is a mad and

exhausting rush to keep up with the current of events. The crying need of the time is simplicity—simplicity of living, simplicity in decoration, simplicity in dress and entertaining, simplicity in every department of life, in order to save the enormous waste to nerve force, the most precious of all energy.

What has been said has had reference to the preservation of the mind and brain of the individual, but it is of paramount importance to preserve the nerve force for the health of the rest of the system as well. Life itself depends upon nerve force; the muscles are moved, the blood circulates through its vast system of vessels, the heart keeps up its pumping, the lungs take in and expel the air, the stomach digests its food, all the intricate and delicate machinery of the human economy is carried on by nerve energy, and if the supply is at all stinted the loss is felt to the remotest corner of the person's being. The tissues wither, the organs cannot do their work and deformity and disease result.

A large amount of nerve force is lost by the lack of a due sense of proportion. For instance, some people in talking exhaust their vitality by the energy with which they say the simplest thing. I know a woman who makes her remarks about the weather with almost the vehemence and explosive energy a tragedy queen would use to express her stage woes. Another will lament more over a spot on her dress, a faded carpet or scratched mahogany than would a general over a lost battle.

The energies of the mind may be wasted as the strength of the muscle is wasted, by over-use in one direction. Change of thought and diversity of mental action are necessary to preserve the integrity of the mind. It may be kept in health by giving it all-round gymnastic training, just as one does the muscular system.

THE MIND AND HEALTH.

So much has been said during the last ten years of the relation of the mind to disease that it may not be amiss to review the subject and dwell upon the lessons taught. "The mind cure," "the faith cure" and "Christian science" have passed from the phase of mere experiment and belief and become to many a religion. The influence of the mind upon the body is incredible. Men have died from the shock of thinking they had certain diseases when in reality they were in perfect health. Instances of death from shock alone are frequent. A despondent frame of mind lowers the nerve force, which, as has been shown, is necessary to keep up the vital functions, and thus disease more quickly and readily finds entrance into the system. Every physician has seen again and again the relapse into a worse condition of a patient who has been made anxious and troubled in regard to things entirely foreign to the sickness which afflicts him. The opposite is also true; a patient is made better by that which cheers and enlivens his mind. Business cares and worries are responsible for very many of the illnesses which occur. The importance of keeping the mind free from worries and cares, from fears and anxieties, cannot be too much dwelt upon. The "mind cure" and the "faith cure" have helped many people who needed such an impetus to lift themselves out of conditions which may have prevailed for years. The mind is so constituted that it is able to exert at one time only a certain amount of nerve force, be that in pleasure, pain or mental effort. A dominant idea will supersede or minimize all other thought. The exaltation of the martyrs at the stake, their religious enthusiasm, I have no doubt, deadened for them the pain of burning fagots. It is a pity that the advocates of the "faith" and "mind" cures are not contented to rest their theories and practices here. In cases of contagious diseases, in surgical troubles and physical defects and deformities it is impossible not to do harm and cause irreparable injury by neglect of the knowledge and appliances of those who have spent their lives in the study of disease. Fanaticism on the part of certain adherents of these "cures" have entailed long months of suffering on its victims, and I feel that I should warn those unduly influenced by these teachings. One cannot exalt too highly the power of the mind over the body, but the limitations of the possibility of this sort of cure should be recognized, and the community should be protected from teachings that endanger lives and sometimes deform and dwarf the body.

IMAGINATION AND WILL.

Imagination is the fairy's wand that gilds life and gives it half its pleasure. It creates a new world in which one surrounded by privation and discomfort can live in happiness and plenty. As a means of health we do not depend half as much as we

might on that power within us which can cheer, enliven and give us the change we need but are deprived of by circumstances. Children instinctively recognize this. They are not pinned down to the cold facts of life, but surround themselves with imaginary events to their own liking. Their dolls are made to live the lives their little owners fancy. For this reason novels are a great remedy, relaxation and help when one is in a state of depression. They create a world in which one can move without responsibility. They pass the time when there is anxiety and stress and give the mind the relaxation it needs. The novel of the day, however, is unfortunate in not doing what it should and might for humanity. What if real life is full of sorrow and has its heavy burdens? The duty of the novelist is to make the imaginative world better and brighter and to reward suffering virtue, even if this is not "true to art." When depression and mind-fatigue attack you, at any cost divert your mind, find forgetfulness in some way, give your thoughts a rest, call in play your imagination, and do not

prostitute it to that which is dark and gloomy, but let it reproduce for you that which is delightful to remember, that which is pleasing and diverting to the eye of the mind.

The governing power of the mind is the will. It is the mainspring: if it is tempered aright, the whole mind will be healthy. The judgment and reason may be of the best, but the will may be firm and true to execute the thoughts and eventuate them in act. It has been shown that the brain, even of an ordinary person, contains the nervous mechanism for a far greater development than one would believe possible. The reason of the difference of attainment is largely due to the difference in individual will powers. Industry, application, persistence, are qualities of the mind which produce results, and they depend on the power of the will to keep the mind in action that nothing wished for, be it health or beauty, wealth or wisdom, may be obtained.

GRACE PECKHAM MURRAY.

THE DELINEATOR.

THE PRESENT NUMBER COMPLETES ITS TWENTY-FIFTH YEAR AND FIFTIETH VOLUME—THE SILVER JUBILEE OF THE MAGAZINE.

The bettering of anything which is about as good as it can possibly be made at the given period would seem to present rather a serious problem. It has but one solution: Magazines, like men.

"may rise on stepping stones
Of their dead selves to nobler things."

and such has been the secret of the constant growth of this publication. In general excellence and mechanical perfection it has kept step with the years, while in its own peculiar field as the HERALD OF THE COMING MODES it has been the PACE-MAKER OF THE EVER-CHANGING SEASONS.

Of the high standard of excellence maintained in the general and literary pages of THE DELINEATOR there is needed no better evidence than a partial record of the list of contributors thereto during the present year. Among the authors represented by articles of general interest are:

Isabel Hapgood,
Anne H. Wharton,
Octave Thanet,
Alice Morse Earle,
Lillian Whiting,
Emma Wolf,

Edith M. Thomas,
Mrs. Reginald de Koven,
Charlotte E. Hopkins,
Nora Archibald Smith,
Mrs. Alec Tweedie,
Carolyn Halsted.

Among serial contributions the papers on HEALTH AND BEAUTY, by DR. GRACE PECKHAM MURRAY, have proven so helpful in their scientific treatment of questions deeply interesting every woman, that in answer to repeated requests they are now being prepared for republication in book form.

The sparkling delineations of NEW YORK TYPES, by JEANIE DRAKE, author of that clever novel, *The Metropolitans*, will be long remembered by every one familiar with the life of the Metropolis.

It would be difficult, indeed, to assemble a galaxy of writers better able to depict their respective localities than were those whose contributions made up the series on SOCIAL LIFE IN AMERICAN CITIES.

Judged by the general and enthusiastic response elicited from people availing themselves of its privileges, THE DELINEATOR has never done a more popular thing than the establishment of the department of SOCIAL OBSERVANCES, in charge of Mrs. CADWALADER JONES. It will, of course, be continued during 1898.

The briefest mention will recall to our readers the value and interest of Mr. Vick's "Flower Garden," Mrs. Witherspoon's "Tea-Table" Chat, The Cookery Articles, "The Newest Books," "For the Children," Mrs. Haywood's "Fancy Stitches and Embroiderie," Frances Leeds' articles on Art Needlework, and the photographically illustrated monthly pages devoted to Knitting, Crocheting, Lace-Making, Netting and Tatting. All of these departments will run through the coming year.

Though it has but recently made a feature of fiction, the BRILLIANT ARRAY OF SHORT STORIES in THE DELINEATOR for 1897 challenges comparison with publications ex-

clusively literary. The list of contributors in this field include the names of

Molly Elliot Seawell,
T. C. de Leon,
Mary Hartwell Catherwood,
Ellen Olney Kirk,
Cornelia Atwood Pratt,

Anna Eichberg King,
Harriet Riddle Davis,
Frances Courtney Baylor,
Francis Lynde,
John J. a'Becket,
Sarah Cleghorn.

THE DELINEATOR FOR 1898.

There are obvious reasons why it would not be advisable to make complete and comprehensive announcement of all the attractions in preparation for THE DELINEATOR during 1898. Its readers may, however, confidently rely upon its previous performances as earnest that nothing will be left undone to keep the magazine in the commanding position it has held so many years. But the curtain may be lifted a trifle to afford a glimpse of a few of the SPECIAL FEATURES IMMEDIATELY FORTHCOMING.

The January number will be a particularly brilliant one. It will begin a series of seven articles on THE COMMON LIFE, by DR. GRACE PECKHAM MURRAY, author of the popular "Health and Beauty" papers.

Since the death of Jean Ingelow the position of leading woman of letters in England has been unanimously accorded to Mrs. ALICE MEYNELL, who will begin in the January issue a series of six articles on THE WAYS OF CHILDREN.

The "Social Life" papers are to be supplemented in a brief series of three on ENGLISH SOCIETY, by some of its brilliant exponents, LADY JERNE contributing the article on London.

There will also appear the first of three papers on DOMESTIC SUBJECTS, by that well-known household authority, EMMA CHURCHMAN HEWITT.

SARLOT M. HALL has written four papers fully covering PHOTOGRAPHY FOR AMATEURS, and what it offers as a means of making money. The first of them will appear next month.

The story will be by HELEN CHOATE PRINCE, author of *Transatlantic Châtelaine* and *The Story of Christine Rochey*. Clive Rayner will continue his stirring adventures.

There will be a variety of articles on diverse subjects of interest, including the Holiday Books of the year, and the usual departments.

With the revival of general business prosperity the Publishers of THE DELINEATOR confidently expect a large gain in circulation for 1898, and they propose to increase its attractiveness on that basis. Subscriptions to begin with the January number should be sent in at once.

ONE DOLLAR A YEAR.

THE BUTTERICK PUBLISHING COMPANY, [LIMITED]

THE PENITENT OF CROSS VILLAGE.

BY MARY HARTWELL CATHERWOOD, AUTHOR OF "THE ROMANCE OF DOLLARD," "THE STORY OF TONTY,"
"THE DAYS OF JEANNE D'ARC," ETC.

The cross cast its shadow around its feet, so high noon stood over Cross Village. It was behind the church, rising above the gable, of silver-colored wood stained by weather to an almost phosphorescent glint. Seen from the lake the cross towered the most conspicuous thing on the bluff. A whitewashed fence stretched between it and the edge of the cliff, and on this fence sat Moses Nazagebic, looking across Lake Michigan.

He heard a soft tap on the ground near him and knew that his wife's grandmother had come out to walk there. She was the only villager, except his wife, whose approach he could endure. His wife stood some distance apart, protecting him, as Miriam protected the first Moses. Other women, gathered in the grove along the bluff to spread the festival mid-day meal, said to one another:

"Moses has now mourned a week for Frank Chibam and his ship-wrecked boat and the white men. We shall miss Lucy's fish pie this year."

"It was at last year's festival that Frank began to notice Catherine. They were like one family, those four and the grandmother, especially after Moses and Frank bought the sail-boat together. No wonder the poor fellow sits on the fence and says nothing while the tribes are racing horses."

"But it is worst for poor Catharine, who was to have been a bride. See her sit like a stone in the sun! It is little any one can say to comfort Catharine."

The women, who knew no English, used soft Chippewa or Ottawa gutturals. The men who ventured on the conquerors' language used it shorn and contracted, as white children do.

The annual festivities of the Cross Village were at their height. Yells and the tumultuous patter of racing hoofs fell on Moses' ear. A trial of horse speed was now in progress; and later in the day would come a trial of agility and endurance in the Ottawa and Chippewa dances.

The race course was the mile-long street, beginning at the old chapel and ending at the monastery. Young Indians, vividly clad in red calico shirts and fringed leggins, leaned over their horses' necks, whipping and shouting. Dust rose behind the racing cavalcade, and spectators were obliged to keep close to the small houses or risk being run down. Young braves denied the war-path were obliged to give themselves unbridled range of some sort.

The monastery brethren had closed their whitewashed gates, not because they objected to the yearly fête, nor because custom made the monastery the goal in horse-racing, but because there

was in the festivities an abandoned spirit to be dealt with only by the parish priest. On ordinary days the brethren were glad to show those beneficial death's heads with which their departed prior had ornamented the inner walls of his tomb before he came to use it. The village knew it had been that good prior's habit to sit in a coffin meditating, while he painted skulls and cross-bones in that roofed inclosure which was to be his body's last resting-place. Young squaws and braves often peeped at the completed grave and its surrounding symbols of mortality.

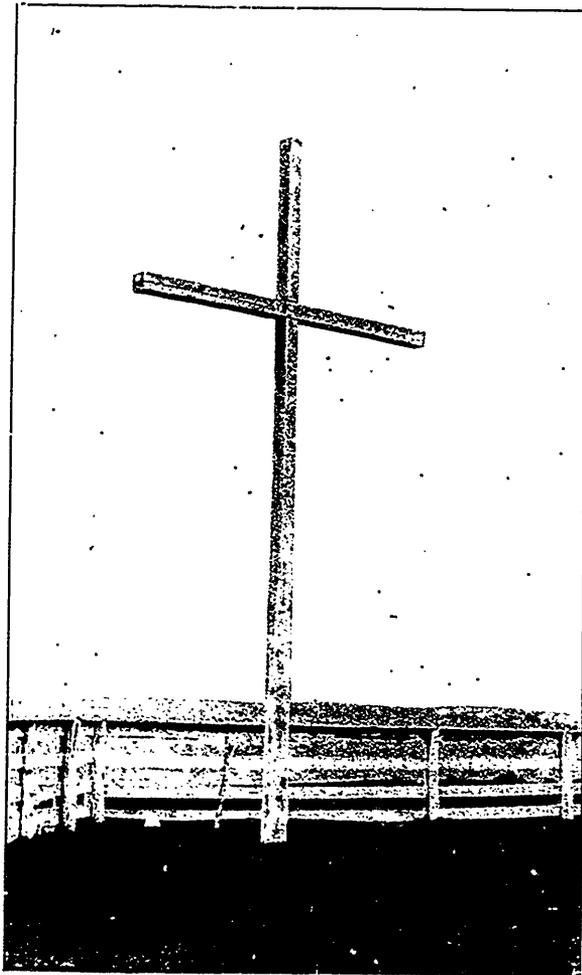
It was as good as a Chippewa ghost story.

The priest let himself be seen all the morning. Without speaking a word, he was a check upon the riotous. Ottawa and Chippewa had a right to commemorate some observances of their forefathers. He always winked at their dances. And this day the one silent Indian on the fence troubled him more than all the barbaric horsemen.

Moses' wife had been to him. Lucy was very indignant at her cousin Catherine. Moses neither ate nor slept, and he groaned in the night as if he had toothache. He would not talk to her. The good father might not believe it, but Catherine was putting a spell on Moses, in revenge for Frank Chibam. Catherine blamed Moses for everything—the shipwreck, the drowning, perhaps even for the storm. She hounded him out of the house and then she hounded him in again, by standing and looking at him with fixed gaze. It was more than flesh could bear. The father must see that Moses and Lucy would have to leave Cross Village and go to the Cheneaux or Mackinac, taking the grandmother with them. It would be hard for Moses to live without a boat. But then, Lucy demanded triumphantly, what would Catherine do without a man or any relation left in the house?

The priest looked from Catherine, motionless as a rock in the sun by the church gable, to Moses on the fence with his back towards her. The grandmother, oblivious to both, felt her way along the ground with a stick, and Lucy watched, nearer the grove. These four had occupied one of the small unpainted wooden houses as a united family. It was a sorrow to the priest that they might now be divided, one of them bearing an unconfessed trouble on his mind. For if Moses Nazagebic was as innocent as his wife Lucy believed him to be of the catastrophe which he said had happened on Lake Superior, he would not fly from poor Catherine as from an avenger.

There were fences of silver flattened out on the water; farther



from shore flitted changeable bars of green and rose and pale blue, converging until they swept the surface like some colossal peacock's tail. The grandmother stumping with her stick came quite near the cliff edge and stopped there. She was not blind or deaf, but her mind had long been turned inward and backward. She saw daily happenings as symbols of what had been. She knew more tribal lore than any other Indian of Cross Village; and repeated, as she had repeated a hundred times before when scanning the log dock with its fleet of curtsying boats, the steep road and the strip of sand below:

"Down there was the first cross set up, many years ago, by a man who came here in a large boat moved by wings like the wings of a gull. The man had a white face and long hair the color of the sun. When he first landed he fell on his knees and then began to count a string of beads. Then he sang a song and called the other men, some of whom were Indians, from the boat. They cut down trees, and he made them set up a large cross at the foot of the bluff. Since then that strip of sand has been sacred, though the cross is gone and a new one is set here by our priest."

The old squaw indicated with her stick the silver-colored relic behind Moses Nazagebic. Her guttural chant affected none of her hearers, except that Catherine frowned at a sight which could divert Moses. The Ottawas and Chippewas are a hard-featured people. Catherine was, perhaps, the handsomest product of an ill-favored village. Haggard pallor now encroached on the vermilion of her cheek. She wore an old hat of plaited bark pulled down to her eyes, and her strong black hair hung in two neglected braids. The patience of aboriginal womanhood was not stamped on her as it was on Luey. A panther could look no fiercer than this lithe young Indian girl, whose bridal finery was hid in the house and whose banns had been published in the mission church.

Trying to grapple with the trouble of Moses Nazagebic and Catherine, the priest also stood gazing at the dock, where children usually played, tumbling in to swim or be drawn out, only more resolute for the bath. The children were now gathered in the grove or along the race course. Nothing moved below except lapping water. It was seldom that these lake-going people left their landing place so deserted. Gliding down from the north where the cliff had screened it from view, came a small schooner. The priest, shaded by his broad hat, watched the passing craft with barely conscious recognition of it as an object until handkerchiefs fluttered from the deck and startled him.

The tall silver-white cross was so conspicuous that any one standing near it must be observed. The priest shook his handkerchief in reply. He had many friends along the coast and among the islands. But his long sight caught some familiar guise which made him directly signal and entreat with wide peremptory sweeps of the arm.

"Moses," commanded the priest, "you must unfasten a boat and go with me. There are people on board yonder that I want to see."

No other man being at hand, the request was a natural one, and Moses had been used to responding to such needs of the priest. But he cast a quick look at the black robe and sat sullenly until a stern repetition compelled him.

The priest had continued his signals and the schooner came about and waited. It was not a long pull. Moses, rowing with his back toward the schooner, watched the face of his spiritual father.

"That will do," said the priest, and almost instantly some one on the schooner deck hailed them:

"Good-day, your reverence! What can we do for you?"

And another voice that Moses knew well shouted:

"Hello, Moses, is that you? Where's Frank? Did you get back safely with the sailboat?"

The Indian cowered over his oars without answering or turning his head.

"I have come out," answered the priest, "to satisfy myself that I really see you here alive. We heard you were shipwrecked and drowned in Lake Superior."

"Shipwrecked, your reverence! What nonsense! We had a fine voyage and dismissed the men at the Sault. But since then we decided to make another cruise to the head of Lake Michigan, and hired another skipper. There is Moses in the boat with you and Frank came home with him. They knew we were not shipwrecked."

"Will you land at Cross Village?"

"No, your reverence. We only tacked in to salute the cross in passing."

"But where shall I find you if I have urgent business with you?"

"At Little Traverse Bay. We cannot stop here."

The schooner was drifting away broadside and the voice of the speaker came across a widening swell of water. Then she came up into her course, cutting a breastwork of foam in front of her as she passed on southward. With pantomime salutations the priest and the two men who had hired Moses Nazagebic and Frank Chibam took leave of each other.

It had been a brief conference, but Moses rowed back a convicted criminal. He did not look at his conscience-keeper in the end of the boat. His high-cheeked face seemed to have had all individuality blotted out of it. Dazed and bear-eyed, he shipped his oars and tied the boat to its stake. A great noise of drumming and shouting came from the grove above, for the dances were soon to begin.

The steep road was a Calvary height to Moses. He dragged his feet as he climbed, and stumbled in the deep sand: he was so light of limb and nimble in any action. He had felt Catherine's eyes on his back like burning glasses as he sat on the fence. They reflected on him now in one glare all the knowledge that the priest had gained of his crime. It was easier to follow to instant confession than to stay outside longer where Catherine could watch him. His wife's grandmother passed him, tapping along the fence and repeating again the legend of the first cross in Cross Village. Even in that day men who had slain their brothers were expected to give satisfaction to the tribe. It was either a life for a life or the labor of long hunting to solace a bereaved family.

He knelt down in the place where he had often confessed such little sins as lying or convivial drunkenness. How slight and innocent these offenses seemed as the hopeless weight of this burden crushed him. The stern yet compassionate face over him exacted every word.

The priest remembered that this had not been a bad Chippewa. He had lived a steady, honest life in his humble station, keeping the three women well provided with such comforts as they needed: he had fished, he had labored at wood chopping, and in the season helped Luey fill her birch-bark mococks with maple sugar for sale at the larger settlements. The anguish of Can was in the man's eyes. Natural life and he had already parted company. The teeth showed between his relaxed lips.

"Moses Nazagebic," said the priest, disregarding formula and dealing with the primitive sinner, "what have you done with Frank Chibam?"

"Father, I kill him."

The brief English which the Indian men mastered and used in their trading at the settlements was Moses' refuge in confession. To profane his native language with his crime seemed the last enormity of all.

"It was a lie that there was a wreck in Lake Superior?"

"Yes, father."

"It was a lie that you lost your sail-boat?"

"Yes, father."

"Did you intend to kill Frank?"

Moses swallowed as if his throat were closing.

"No—no! We both drunk. We quarrel: Frank sitting on edge of boat. I come up behind and hit him with car. I knock him into the water."

"This was after the white men left you?"

"Yes, father. We have our money. We get drunk at Sault."

"Where is his body?"

"In St. Mary's River. Not far above Drummond Island."

"Are you sure he was drowned?"

"O, sure!" Moses' jaw dropped. "Frank he go down like a stone; and his spirit follow me ever since. His spirit tell Catherine. His spirit drive these men back so Cross Village know the truth. Good name, Chibam—that mean spirit. It follow me all the time. I get no rest till that spirit satisfied."

"My unhappy son, you must confess and give yourself up to justice."

"Justice no good. Justice hang. Frank Chibam want me go down like stone. Frank Chibam drive me back where he went down. But I not have my boat. Next thing Frank Chibam send me boat."

"What did you do with Frank's and yours?"

"I leave it at Drummond Island, with Chippewa there; and tell him to give it to nobody but Frank Chibam. I never set foot on that boat again—Frank's spirit angrier there than anywhere else."

"But how did you come home?"

"I get other Chippewa at Drummond to bring me to Mackinac. Then I get Chippewa at Mackinac to bring me to Cross Village. I tell last Chippewa I had a shipwreck. After Frank drowned I not know what to do. I had to come home. I thought if I said the boat was wrecked my people might believe me. I have to see Lucy." His bloodshot eyes piteously sought the compassion of his confessor. One moment's lapse into a brutal frenzy which now seemed some other man's had changed all things for him.

Never before had penitent come to that closet in such despair. Moses had repented through what seemed to him a long nightmare of succeeding days. There was no hope for him. He was called a Christian Indian, but the white man's consolations and ideas of retribution were not the red man's.

He heard the priest arrange a journey for him to give himself up to the law. The priest was a wise man, but this was uselessly clogging the wheels of fate. He did not want to sit in a jail with Frank Chibam's spirit. Such company was bad enough in the open sunlight. It was plain that neither Frank nor Catherine would be appeased by any offering short of their full measure of vengeance.

Having settled it that Moses' penance for his crime must be to give himself up to the law, the priest left him in the chapel and went out to press some sail-boat into service. It would be almost impossible to take any Indian from the festivities. The death of the most agile dancer and the withdrawal of the most ardent horse-racer had very mildly checked the usual joy.

Moses in his broken state was, perhaps, capable of sailing a boat, but it would be wiser to have another skipper aboard in crossing the straits to Mackinac.

It was fortunate, on the other hand, that the fête had prevented fishermen from hailing the passing schooner. The men were known by all the villagers, having stayed at the Cross Village inn, a place scarcely larger than a Chippewa cabin, kept by the only white family. These tribe remnants were gentle in their semi-civilization, yet the priest dreaded to think what might become of Moses if they discovered his lie and denied him the indulgence accorded to accidental man-killer.

To borrow a sail-boat would be easy enough if the sympathy lasted for his penitent. He remembered that Lucy could help sail it, and it would be best to take her to Mackinac for the parting with her husband.

The cross was stretching its afternoon shadow and wind sweet with the moisture of many tossing blue miles flowed across the bluff. There never had been a fairer day for the yearly dances. Under his trouble the priest was conscious of trivial self-reproach that he had not told the passers it was fête day. But he reflected that few could love this remote little aboriginal world as he loved it, in joy or tragedy. The glamour of the North was over it through every season. At bleak January-end, in wastes of snow, the small houses were sealed and glowing with fires and sledges creaked on the crust, while the shout of Indian children could be heard. Then the ice-boat shot out on the closed straits above and veered like a spirit from point to point, almost silent and terribly swift. On mornings after there had been a dry mist from the lake, this whole world was bridal-white, every twig loaded with frost blooms, until the far-reaching glory gave it a tropical beauty and lavishness and the frost fell like showers of flower petals.

His people stood respectfully out of his way as he entered the grove. The "throb, throb" and "pat, pat" of drum and feet were farther off, where young men were dancing in a ring. He could see their lithe bodies sway betwixt tree boles. Old squaws sat with knees up to their chins, and old men smoked, pressing close to the spectacle. The priest was sensitive enough to feel a stir of uneasiness at his invasion of the aboriginal temple, and he was not long in having a boat put at his disposal.

The next thing was to induce Moses and Lucy to quietly accompany him down to the dock. He spoke to Lucy at her door. She sat in dull dejection, her basket-work and supply of sweet grass on the floor beside her.

"Come, Lucy! I have business in Mackinac and Moses and you must take me there."

"Did that schooner bring you news, father?"

"Yes."

"But it is late."

"We may remain there to-night. Take such things with you as your husband might need for a week."

Lucy obediently put her basket-work away and prepared for the journey. She was conscious of triumph over Catherine, from whom the priest was about to rescue Moses. She put on her best sweet-grass hat and made up her bundle.

The priest brought Moses out of the chapel with a pity and tenderness that touched Lucy, and the three went down the steep road. Her grandmother was sitting in the sun by the gable and did not notice them. The old woman was telling herself the story of Nanabojou. The sail boat which they were to take was anchored off the end of the dock. Moses rowed out after it and brought it alongside. He was busy raising the sails and the priest and Lucy had already taken their seats when the little craft answered to a light bound over the stern, and Catherine sat resolutely down, looking at Moses Nazagebic.

Moses let the sails fall and leaped out. He tied the rope to the dock.

"Get into the boat again, Moses!" commanded the priest. "And Catherine, you go back!"

Moses shook his head. His spirit was broken, but it was a physical impossibility for him to sail a boat to Mackinac with Catherine aboard.

The priest knew he might as well attempt to control gulls. French clamor or Anglo-Saxon brutality would be easy to persuade or compel, in comparison with this dense aboriginal silence. He took patience and sat still, reading his breviary. The boat ground softly against logs and Lucy hugged her bundle, determined on the journey. Moses remained with his back to them, dangling his legs over the end of the dock. Catherine kept her place, grasping the edges of the craft. It was plain if Moses Nazagebic went to Mackinac it would be in the hands of officers sent to bring him at a later period. So the day dropped down in splendor, lake and sky becoming one dazzle of gold so bright the eye might not dwell on it. The party of four returned and Catherine walked last up the hill. Religion and penance were nothing to a Chippewa girl who had distinct intentions of vengeance.

She kept an eye on her victim while she milked the cows as they came from the woods to keep their nightly appointment. The priest owned some lack in himself that he could not better handle the destinies around him. They hurt him, as rock would bruise tender flesh.

Barbaric instrumentation and shouting did not keep him awake after darkness closed in. He would have lain awake if a dog had not stirred in Cross Village. He heard the wind change and strike the east side of his house with gusts of rain. Fires must die down to wet ashes in the grove. And he knew the cross stood white and tall in scudding mist. He foresaw the kind of day which would open before his poor penitent and be a symbol of the life that was to follow.

It was the priest himself who introduced Moses to this day, opening the door and standing unheeding under the overflow of the eaves. The hiss of rain could be heard and daylight penetrated reluctantly abroad. Moses sat drooped forward with his elbows on his knees by the open fire. Lucy hurried to answer the summons, believing that the priest had found some new haven for Moses while her cousin was out of the house.

But there stood Catherine behind the priest, the spell of her fierceness broken, and at her side was Frank Chibam, undrowned and amiably grinning, his dark red skin stung by the weather, indeed, but otherwise little changed by water.

"Tell Moses I want him!" said the priest. "And Catherine, you go into the house!"

This time Catherine nimbly obeyed. As for Lucy, she made no outcry. She merely satisfied herself it was Frank Chibam before hurrying her husband to the spectacle.

Moses stepped out bareheaded into the rain and his jaw dropped. The priest closed the door behind him.

Frank took his hand. Moses felt the young man's firm sinew and muscle. He looked piteously at the priest, his head sagging to one side, his face working in a spasm.

"I should have prepared him, Frank. This comes too suddenly on him."

They took Moses between them and walked with him along the fence at the foot of the cross. The raindrops moved down his face like tears. He did not speak, but listened with a child's intentness, first to one and then to the other, leaning his arm on his partner's shoulder.

"I don't understand why he was so certain he had killed you, Frank. He told me he struck you with an oar and saw you go down in the water like a stone."

"Whiskey, father," explained Frank in trader's brief English. "Plenty very bad whiskey. It make me sick for a week. The boom knocked us both down and I fell into the water. The fisherman from one of the little islands who pull me out say that. Moses, he drunker than me; he too drunk to bring the boat home."

"The poor fellow told lies to cover the crime he thought he had committed. He has suffered, Frank. And I have suffered. We will say nothing about Catherine. Why didn't you come sooner?"

"I take the boat and go fishing. I say, 'Moses, that lazy Chippewa, leave the boat for me to bring home; I make him wait for it.'"

"Did you quarrel at all?"

"Maybe so," said Frank. "Whiskey not let you remember much. But I could kill Moses easier than he could kill me."

"He has suffered enough. But you, my son, ought to do heavy penance."

"Not put off wedding?" suggested Frank uneasily.

"I had not thought of unusual methods; it might be good discipline for Catherine, too. But we have lost enough cheer on your account."

"I never spend my money for whiskey anymore, father. If some man ask me to take a drink, I drink with him, but not get drunk—no."

Moses laughed, his face shortening in horizontal lines.

"That Frank Chibam. Frank make me pay for all the whiskey. He not drowned. I not kill him. His spirit only an evil dream."

"The evil dream is now past, Moses," said the priest.

"Wake up, my brother!" said Frank in Chippewa. "I have a boatful of fish. You must come and help me with them. The good father will go back to his books when he sees you are yourself once more."

Under the rain cloud the lake had turned to blue-black velvet water pricked with thousands of tossing white-caps. Near

shore it seemed full of submerged smoke. And the rack tore itself, dragging low across the west. Moses, remembering the last sunset and its sickening splendors, felt that he had never seen so fine a day. He worked bareheaded and with his sleeves above his elbows among the fish. Gulls were flying, each making a burnished white glare against that background of weather. Looking up, the Chippewa could see the cross at the top of the bluff, standing over him in holy benediction. He felt lighter bodied than a gull. And the anguish of that wretch who had sat on the fence believing himself a murderer was forgotten.

In the house his wife was exacting what in elder times would have been typified by an intricate piece of wampum, from her repentant cousin. Catherine brought in wood and carried water. Catherine was not permitted to make the great fish pie but could only look on. She served humbly. She had wronged her kinspeople by evil suspicion and must make atonement. No words were lost betwixt her and Lucy. She must lay her hand upon her mouth and be tasked until the elder woman was appeased. It was not the way of civilized women, but it was the aboriginal scheme, which the priest found good.

Lucy was not yet ready to demand the truth about the two white men and the shipwrecked boat. Her entire mind was given to humbling Catherine and impressing upon that forward young squaw that her husband was in no way accountable for the disappearance and vagrancy of Frank Chibam.

The grandmother basked at the hearth corner while this silent retribution went on unseen. She was repeating again the story of the first cross in Cross Village. She did not know that anything had happened in the house.

MARY HARTWELL CATHERWOOD.

SOCIAL LIFE IN AMERICA.—No. 10.

By BLANCHE LOUISE CLAY.—THE VILLAGES.

All community life is complex and interesting. The influence of life upon life; the many forces acting and counteracting; the constant expression, through many individualities, of deep underlying truths and principles, make the existence of any collection of people a fascinating study. Whether that collection be a college made up of young people of varied training, belief and environment, gathered for the search after truth; or whether it be a settlement composed of persons of all aims, ages, circumstances and conditions, as are our cities, towns and villages, matters relatively little. The one form of life is as expressive as the other.

The latter form manifests itself most clearly in the village, which is the simplest kind of community, and may there be studied to best advantage. All the elements of city life are to be found in villages. City types, or their beginnings, exist in the lesser community. People imitate one another less maybe and individuality is therefore more pronounced. One phase only, however, even of village life, will be treated in the present paper. This is the social phase.

We shall here consider the New England village, as being fairly representative. Several agencies have contributed to make this life what it is. The rigorous climate and the rugged, sterile soil have been influential in producing in the people a vigorous character which shows itself even in their social life. The home, the school and the church have always been prominent factors in New England development, and the society growing out of these naturally took their tone. It has also been much affected by the ease or difficulty with which communication, railroad or otherwise, was made with other points. A desire not to be outdone by the large cities any more than possible, and a wholesome emulation of them, have had much influence upon the life and movement of the more easily accessible places. In no instance, however, in spite of difficulty of communication, have the various suggestions of the "settlement idea" been found necessary in village economy.

The secular life of the church, if such a paradoxical phrase may be allowed, is an important feature in New England village social life. The church is often the social center. Its Christmas and May festivals, its sewing circles and its picnics, its suppers and social fairs, as well as its numerous philanthropic entertainments, are a favorite source of enjoyment.

Then there is the social school life of a village. There are

the academies with their boarding and day students, with their rules and their bell for evening study hours, a signal at whose dread sound students are supposed to forsake the streets and hasten each to his own room. Sometimes the Friday declamations are thrown open to the public, who are also invited at stated intervals to inspect specimens of needlework, drawing and other evidences of pupil skill. The exhibition, or graduation, which usually takes place in May or June, is the culminating event of the school year. The church or the town hall is secured for the occasion and decorated by enthusiastic underclassmen. How familiar it all is—the white dresses, the essays, the stiff bouquets, the music, the granting of diplomas, the assemblage of proud parents and the imposing platform array of trustees, clergymen, teachers and school committee!

Sometimes a college is located in the village, and the quiet streets are made periodically classic with caps and gowns, gay with glee-club songs, or hideous with yells and horns. A favorite professor is serenaded; a victorious ball game or the completion of a hated course of study is celebrated with fearful orgies. The bell is stolen from the church, wagons placed upon the roofs expelled students borne about in carriages by sympathizing classmates, and kindred pranks are of frequent occurrence.

Clubs flourish in villages as in cities. The debating clubs, in which questions of the day are enthusiastically discussed by youthful orators—singing schools, banjo clubs, the local orchestra and musical organizations of every sort, are common. Sometimes groups of three or more congenial persons meet for the informal reading of favorite authors. Sometimes another group unitedly subscribes for several magazines, which are passed from one member of the club to another and retained for a few days by each. The woman's club is doing valuable work in many villages, and literary clubs which meet to read Shakspeare, Browning, Dickens or some of the poets and perhaps write papers upon the work taken up, are often great educational helps. Political clubs draw together those who hold similar opinions, and Village Improvement Associations accomplish much for the public good. Sometimes a French or a German teacher spends a Winter among the people, and classes of various grades are formed for the study of those languages. *Matinée* and evening whist clubs, as may be imagined, are most popular, while the grange and orders of lodges of various kinds are great social aids. Tennis and athletic clubs

of different kinds are frequent, and dramatic clubs, often with gifted members who write plays for their fellow members to present, are much enjoyed.

The post office and railroad station, and in the case of smaller villages the store, form social centres. Citizens drop in for the mail, to make purchases, or to witness the excitement of an arriving train, and linger for a smoke and a chat with proprietor or station agent. The village hotel and its life are often most fascinating to the student of character. Travelling lecturers, tourists, concert artists and salesmen constitute a pleasant variety, while the "regular" boarders and *habitués* of the place enliven the daily routine.

The great days of the year and the great events of life come to villages as elsewhere. The celebration of Christmas is not confined to the churches. It brings added conviviality to the hotel, added profits to the tradesman and quickens all forms of life. The patriotic holidays, with their ringing of bells and their display of bunting and flags, their orations and their processions, are celebrated with eagerness in the villages.

Perhaps because the human heart is what it is, because there is so little that is novel and exciting and disturbing to win it away from its grief, the funeral plays an important part in village social life. The tragedy of death, coming as it does into a daily routine that is open and commonplace and uneventful, gains an awed interest which extends to the most minute details of the pageant of woe. The very sense of loss produces a sort of outraged curiosity as to the how, if not the why, of it all. For this reason children gather round the livery stable where the only hearse in town is kept, and follow the sombre vehicle on its sad journey. The same feeling moves their elders to study every detail of funeral decoration, notice how the bereaved family "appeared," and discuss a supper of festal proportions with apparent relish. The very mystery of grief makes more interesting that which may be seen.

A wedding is, like a funeral, a subject of vast interest in a small community, and for much the same reason. In one case, as in the other, people wish to observe rather than to question. Every detail arouses the intensest interest. As the trousseau, the wedding feast and the house decorations are usually of home or local preparation, they entail an amount of labor which is cheerfully furnished by relatives and friends. The guests have, therefore, not only the pleasure of attending this social function, but also, in many cases, of preparing for it as well. An atmosphere of bustle pervades house and town. The former is full of guests. Final dressmaking, packing and unpacking litter rooms as fast as they can be made neat. Presents and callers are constantly coming. Thanksgiving odors arise from the lower regions. For days nothing is done or planned except what is demanded by this event.

There are in a village various influences, educational and otherwise, which contribute to its social life. Chief among these is the public library, usually open once or twice a week. Here on delivery days may be seen the village school-teachers, who are usually allowed the privilege of drawing more books than other people, selecting their volumes, and young persons from out of town in search of amusing or "improving" literature, while the reading-room is filled with groups of interesting periodical readers.

Another influence of this sort is contributed by the distinguished men and women who often select the small villages as homes because of the quiet and leisure thus afforded for pursuing their work.

The village newspaper is also an important factor in social life. Like the tombstones, it records the births and marriages and deaths, together with church and school happenings, and every event of general, human interest. During political campaigns, when local enthusiasm grows hot, local pens wax eloquent, and the local paper prints the result, which is read with friendly criticism over scores of breakfast tables.

Another educational feature of village life lies in the influence of its leading citizens. These citizens may be of various sorts. The teacher and the clergyman are, perhaps, more distinctly educational in their influence than those who "lead" in other ways; but the manufacturer whose generosity secures for his village a course of university extension lectures or a half dozen scholarships in a local college, the retired business people who adorn their villages with parks, monuments and public buildings, thus educating the beauty sense of the inhabitants—all these are among the strongest moulding influences of a community. The gift is often particularly hallowed because it comes from a dead hand.

The social conditions of rural life usually give rise to strongly

individualized types. Circumstances tend to develop people along one line, or to strengthen certain natural tendencies whose influence is not counteracted by sufficient variety of event and influence to restore the mental and moral balance. Among village types are the maiden lady (infinitely more awe-inspiring than her city prototype), the staid matron, the eccentric bachelor, the excessively timid and the excessively bold, the excessively quiet and the incessantly chattering, and the boy or girl who is notoriously good or notoriously bad. These are known in scores of places and form material for discussion at scores of the more simple village social functions. Many types of this sort have been ably treated by Miss Wilkins.

Outside influences also contribute to village social enjoyment. The Summer or Winter boarder usually brings culture and pleasure to the place of his sojourn. With the former come straw rides, hay-rack parties, base-ball, picnics and excursions of all sorts. The visit of the circus is an event of immense importance. The schools are closed for the day, people flock from far and near and the small boy is in his glory. Sometimes a group of attractions, including a hand-organ and performing birds and mice, will spend a day in town, or a company of travelling comedians gives a dramatic performance in the town hall. These are important events in the lives of the people. The former class of entertainment appeals with peculiar force to the children, who love to follow the organ, watch the antics of the monkey, or criticise the quaint costume of the woman who accompanies the birds, much as city children follow and watch the more startling street sounds and sights of the metropolis.

The travelling play attracts the elders. Cheap it may be and wanting in dramatic art, but every one goes, even the most dignified people, if there is no social event of importance to take them anywhere else. The players usually put up at and with the country hotel, and the amusement which they there get and furnish is great. They ridicule the smallness of stores, railroad station and hotel furnishings and accommodations; they appropriate the dining-room privileges of the regular boarders; they speak in loud, stoney voices of loud, stoney things; but there is with it all such an air of good will, such a happy-go-lucky irresponsibility of manner, that one is tempted to laugh with and not at them. They talk in a fascinating way of the places they have seen and the experiences they have had, and the unwonted point of view of these travellers, who, after all, bear great privation with remarkable cheerfulness, gives a strangeness even to familiar sights and facts.

A religious or educational convention, often of several days' duration, occasionally breaks into the village routine. Houses are thrown open to visiting delegates, and each entertaining matron surpasses herself in the art of hospitality. The convention is zealously attended by the entire community, and the atmosphere of the place is overwhelmingly religious or educational, as the case may be.

Athletics, as may be supposed, play an important part in village social life, and walking, boating, swimming, archery, croquet, golf, cricket, lacrosse, basket-ball and races of various kinds find there admirable opportunities for their exercise.

The effect of village social life upon its devotees is along the lines of strong character development. The small number of citizens increases the importance and responsibility of each. Men are obliged to do things which they had thought they never could do, fill offices and positions which they had thought they never could fill. The perplexity of such situations brings with it an earnest desire to acquit one's-self well, to be worthy of the honor imposed.

Individual talent is also greatly developed. One man poses as the village artist, another as the village poet, a third as the village musician. Nor is it wholly a pose. When city talent is unavailable, home talent must suffice, and the man or woman who is by Nature gifted in any of these directions is summoned to fill the breach. Those who are gifted in less marked degree are broadened on every side, and receive, perhaps, a truer education in character than do the others. Every village is, in its way, a university.

In a recent novel, Mr. Howells makes one of his characters say that the smaller communities are trying to get rid of the country, while the cities are trying to get some of it back. Towns and villages are attempting to become metropolitan, while the cities are turning eagerly back to nature. The statement is true. Nature and art must go hand in hand. If the city is the exponent of the latter, the village is, to a degree, a type of the former. There can be no true expression of the one without a corresponding development and representation of the other.

BLANCHE LOUISE CLAY.

THE ART OF NETTING.—No. 65.

FANCY DOILIES WITH NETTED SCOLLOPED BORDERS.

FIGURES Nos. 1, 2 AND 3.—The netted scollops for these doilies are all made in the following manner, using No. 50 crochet

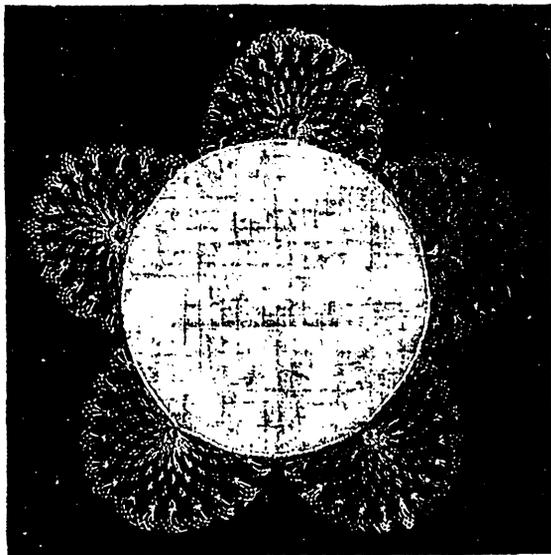


FIGURE No. 1.

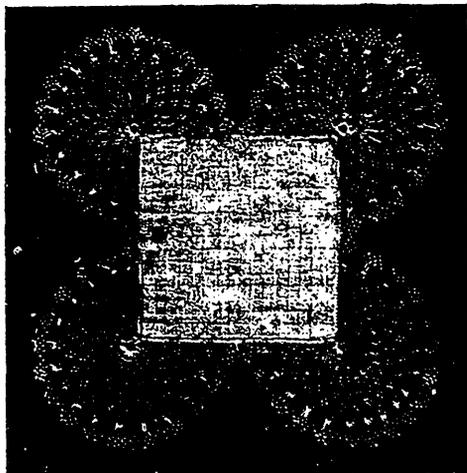


FIGURE No. 2.

cotton and three meshes—one $\frac{1}{4}$ inch bone mesh, one $\frac{1}{2}$ inch bone mesh, and a No. 14 knitting needle for the smallest mesh.

For the doily with a square center, net 33 stitches over the $\frac{1}{4}$ inch mesh.

Second and Third rows.—Turn, net plainly over knitting needle.

Fourth and Twelfth rows.—Net 1, thread around mesh, net 1; repeat to end.

Fifth row.—Plain. Repeat the last two rows three times.

Thirteenth row.—Four stitches over $\frac{1}{4}$ inch mesh in every other stitch of twelfth row.

Fourteenth and Fifteenth rows.—Plain, over knitting needle.

Sixteenth row.—Net 3, skip 1, net 3, skip 1, etc.

Seventeenth row.—Net 2, skip to next group, net 2 and repeat this across row. Hem a $\frac{1}{4}$ inch square of linen and sew one of these pieces around each corner as seen in the picture.

For the trefoil doily use 31 stitches instead of 33 in begin-

ning each scollop. Make 3 of these and sew around a circular piece of linen 4 inches in diameter.

For the doily with 5 scollops use 25 stitches in beginning each scollop. Sew around a piece of linen $6\frac{1}{2}$ inches in diameter.

TUMBLER DOILY

FIGURE No. 4.—Cut a circular piece of linen $3\frac{1}{2}$ inches in diameter, hem and feather-stitch as seen in the picture. Use No. 50 crochet cotton for netting, and No. 50 linen for darning.

For the larger mesh a $\frac{1}{2}$ inch bone mesh-stick and for the smaller mesh a No. 13 knitting needle may be used.

First round.—Net 81 stitches around the linen over small

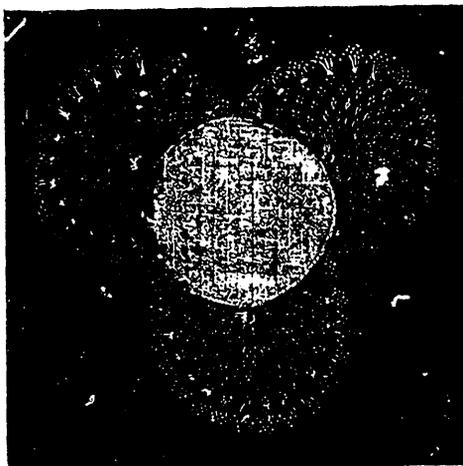


FIGURE No. 3.

FIGURES Nos. 1, 2 AND 3.—FANCY DOILIES WITH NETTED SCOLLOPED BORDERS.

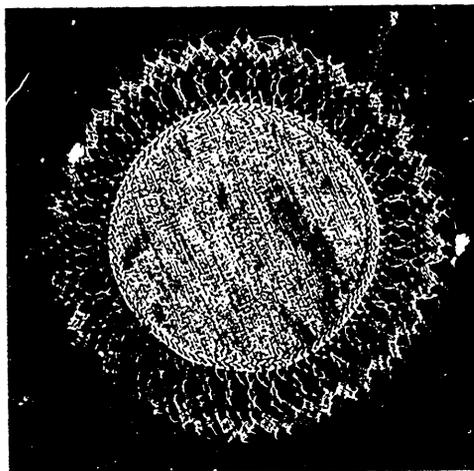


FIGURE No. 4.—TUMBLER DOILY.

mesh using an ordinary sewing needle for drawing through.

Second round.—Tie on the netting needle, and net once around using large mesh.

Third round.—Draw second loop through first loop, net, draw first loop through second, net.

Fourth, Fifth and Sixth rounds.—Plain, over small mesh.

Seventh round.—Net two, skip one, net two, skip one, etc. Now darn as shown in the illustration.



CONDUCTED BY MRS. CADWALADER JONES.

It is often asked whether a man should request a woman's permission to call upon her or wait until she invites him. Now, in all social matters it may be laid down as a general rule that men should make the first advances, which women are free to accept or reject, as they choose, and theirs is the right of invitation, because that means opening the doors of their homes. If a young man meets a girl in society and wants to be introduced to her, he ought to request his hostess, or some other lady whom he knows well, to do it, and where there is a definite mode of manners this lady asks the girl if she may introduce Mr. So-and-So, at his request. This is a mere form, but it recognizes the woman's right to protect herself by a refusal, should there be any valid reason for it. If the young lady is with her mother, she should introduce the young man to her as soon as it is convenient, and then it is the mother's place to ask him to call; but if, as often happens, the mother is not there, it is quite correct for the girl to say after a little while that she is sure her mother or her father will be glad if Mr. So-and-So will come and see them, and that she should like to introduce him to them. This protects her from seeming to make advances and also shows that she wishes her acquaintances to meet her people as well as herself. A girl cannot make a greater mistake than that of having men friends whom her family do not know, and yet this is often allowed to happen through carelessness or ignorance. Two young people meet at some picnic or party, and they may do so frequently, and walk or drive together, or the man may even come to the girl's house without ever seeing her parents, all of which is undignified and exposes her to the suspicion that she is ashamed of those nearest to her and is willing to choose her associates without reference to their approval. If a girl forgets to ask a man to call, there is no reason why he should not ask if he may be allowed to do so, and it is only respectful on his part to be introduced to her parents as soon as he possibly can.

Miss B.—When a girl goes to drive with a young man and thinks it is time to go back she should say so, and when he calls to take her to an entertainment it is her place to propose starting. If he asks her to have some ice cream, there is no harm in her accepting, and she should certainly thank him for it afterwards, just as she should say that she has had a pleasant time at the end of their drive. There is no reason why she should not remark politely that she hopes to see him again when he is going away and it is usual to say that one is glad to see people when they come in, but any more particular expression of pleasure is better left for the man to make. If a man walks home from evening church with a girl without any previous agreement to do so, she is not obliged to ask him to come into her house, but it will be polite if she does, and if her family are here it will show him that she is accustomed to be frank about her acquaintances, which is always commendable.

Ignorance.—Your first question is answered at the beginning of this article. 2. It is a great mistake for a very young girl to allow any one man to be with her so much that people are forced to notice it, because it prevents other men from paying her attention as they might be likely to do, and she may either make the mistake of an early marriage before she has any standard of comparison or else get the reputation of being forward and a flirt, which never does a girl any good. 3. With regard to presents, there is a very definite rule that a woman may not accept anything of lasting value, such as a personal ornament, from a man unless she is engaged to him. She may always receive flowers and sugar-plums, however, because, although they cost money, they are perishable, and there is nothing wrong in taking any ordinary book, for books are impersonal. The underlying reason

for this rule is that no woman who thoroughly respects her own dignity is supposed to accept a gift which might possibly be converted into money. It is better taste for a girl not to make presents to men outside of her own family, nor is it expected that she should, but if she wishes to acknowledge some special service or kindness, she may choose a book or something about which there can be no personal association. 4. Amateur photography is so common now that it is not improper for a woman to allow her likeness to be taken by a friend, but there should be nothing under-hand about it, and she should have copies to give to her family; she should not, however, go alone to his studio, if he has one. If he offer her a photograph of himself, it would seem

stiff to refuse to accept it, but she should not ask for it. 5. If your mother cannot go to the theatre with you, would it not be possible to choose some woman friend to take her place? A girl of seventeen cannot be too careful of the way in which she goes about with young men, but if you must ask a man to accompany you, try to find some one who is an old friend of your family, and say that you invite him because your mother cannot go.

Daughter of a Subscriber.—1. The custom of walking arm-in-arm on ordinary occasions is entirely out of fashion. At a wedding reception an usher offers his arm to conduct any especially honored or elderly guest to the bride, and, of course it is the only way in which men and women can walk well together in any sort of procession, but at a party a wife no longer comes into the room on her husband's arm, and even after dark a woman's escort simply walks beside her to show that she is not alone. 2. If you want to speak to some one who has not been formally introduced to you, but whom you meet so often that it seems rude not to recognize him, there is nothing improper in such a course if you are sure he will not misunderstand you. You had better begin by bowing to him in the house of some friend, but you need not do more, and do not speak first in the street, if you can help it. 3. There is no set form for accepting an invitation to a place of amusement, and the simplest words are always the best. If it is all right that you should go, and it will give you pleasure, just say so in whatever sentence comes to you first. If you have to write, it might be something like this:

"Dear Mr. Blank:

It is very kind of you to think of taking me to the concert on Thursday next, and I will go with pleasure.

Sincerely yours,"

and then your signature.

A. G. S.—Your two first questions have been already answered. It is not considered improper to receive occasional gifts of books from men, provided they are not expensive.

Phyllis.—The marriage service is not in the Bible, but it is in the prayer books of churches like the Catholic and the Protestant Episcopal, which have a ritual. A bride's gloves should always be loose, so that the left one may be taken off easily before the ring is put on. In quiet house weddings they are sometimes not worn.

F. E.—Your question opens up a subject which can scarcely be treated in this necessarily brief way, but it may be said most decidedly that you had better not write to a married man if you do not know his wife, and especially if she has been angry about one of your letters. You are in a false position from which harm may come to you, and the sooner you get out of it the better, even if it is painful to do so. You can tell your friend that you have decided not to write to him again, since you understand that his wife does not approve of it, as you do not choose either to come between them in any way or to run the risk of being misunderstood, and if you have to write this, ask him to show it to his wife. The beginning and ending of your letter, "Dear Mr. Brown" and "Very truly yours," are quite correctly formal, and no one would be justified in being offended at them, but that is not the point. The wife objects, as many wives do, to her husband having a woman friend whom she does not know, and whether she is right or wrong, the only dignified thing for you to do is to withdraw at once and give your reason for doing so.

THE ART OF KNITTING.—No. 77.

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.
p.—Purl, or as it is often called, seam.
pl.—Plain knitting.
n.—Narrow.
k 2 to.—Knit 2 together. Same as n.
th o or o.—Throw the thread over the needle.
Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.
To Knit (crossed).—Insert needle in the back of the stitch and knit as usual.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next star. As an example: * K 2, p 1, th o, and repeat twice more from * (or last *), means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o, 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.

INFANTS' BIB.

FIGURE No. 1.—Use linen thread No. 30, or knitting silk, in making this bib. Cast on 55 stitches and knit across and back five times.

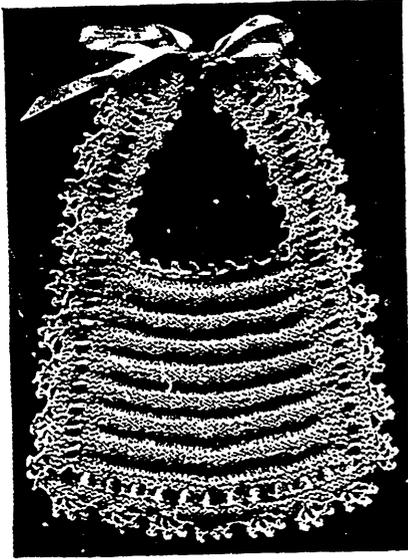


FIGURE No. 1.—INFANTS' BIB.

first, Twenty-seventh, Twenty-ninth, Thirty-first and Thirty-second rows.—Plain.

Tenth row.—K 3, o twice, n, knit to within 4 stitches, o twice, n, k 2.

Twelfth row.—Knit plain, n once at center; turn.

Thirteenth row.—K 7, purl all but 7, which k plain.

Fourteenth row.—K 3, o twice, n, k all plain but 4, then, o twice, n, k 2.

Fifteenth row.—K 7, purl all but 7, which k plain.

Sixteenth row.—Knit plain.

Eighteenth row.—K 3, o twice, n, k 2, purl all but 7, k 3, o twice, n, k 2.

Twentieth row.—K 7, purl all but 7, which k plain.

Twenty-second row.—K 3, o twice, n, k plain all but 4, then o twice, n, k 2.

Twenty-third row.—K 7, purl all but 7, which k plain.

Twenty-fourth row.—Knit plain, narrowing at center.

Twenty-fifth row.—K 7, purl all but 7, which k plain.

Twenty-sixth row.—K 3, o twice, n, k plain all but 4, then o twice, n, k 2.

Twenty-eighth row.—K 7, purl all but 7, which k plain.

Thirtieth row.—K 3, o twice, n, k 2, purl all but 7, k 3, o twice, n, k 2.

Thirty-third row.—K 7, purl all but 7, which k plain.

Thirty-fourth row.—K 3, o twice, n, k plain all but 4; narrow at center, o twice, n, k 2.

Repeat twice more from 14th row and then once from 14th to 26th row. K 3, o twice, n, k 2, slip and bind off all but 5, of which, k 2, o twice, n, k 2. Knit this way back and forth on

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 around 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 many times as directed.

both sides till long enough to go around the neck. Make the holes the same as on the sides of bib every 4th row. When long enough bind off.

Finish the edges with crochet scallops made as follows:

For the Neck.—1 s. c., in each of 3 stitches of edge, a picot of ch., caught back into 1st chain, skip 1 stitch of edge, 1 s. c., each of the next 3 and repeat.

For the Outside.—In one stitch of bib make 4 tr. c. with picot thus: 1 tr. c., ch. 3, catch with s. c. in top of tr. c. repeat 3 times more. ch. 1, skip 2 stitches of bib, sl. stitch, in next stitch, ch. 1, repeat around. Run baby ribbon through the holes and tuck the back.

KNITTED RATTLE FOR BABIES.

FIGURES Nos. 2 AND 3.—Germantown yarn in six contrasting tints, a rubber ring, 1 1/4 yard of satin ribbon No. 2, six bells and two knitting needles No. 14 are required for making this rattle.

To make a Tassel.—Cast on 15 stitches and knit across plain.

Second row.—In this row the loops are made. Always knit the first stitch plain, * slip next stitch from left to right-hand needle then lay right-hand needle on left forefinger and wind yarn over this finger the middle finger and, the right-hand needle six times (winding the yarn from you) thus forming 6 loops; keep the wind-overs on the fingers and needle, then draw the slipped stitch over the wind-overs *, repeat between stars to end of needle.

Third row.—Knit back plain, knitting each group of loops one stitch.

Fourth row.—Like second row.

Fifth row.—Knit one group of stitches; knit two groups together to narrow; knit across to within 3 groups, knit 2 together, knit last group.

Sixth row.—Knit across plain.

Seventh row.—K 1, k 2 together, knit to within 3 stitches, k to., k 1.

Repeat last two rows till all the stitches are narrowed off. Take 3 pieces of ribbon each about 8 inches long; slip the ribbon through the ring so that the ends will hang in uneven



FIGURE No. 2.



FIGURE No. 3.

FIGURES Nos 2 AND 3.—
KNITTED RATTLE FOR
BABIES.

lengths; then tack the ribbon to the ring; also fasten a bow of similar ribbon over the tacking. Fasten a bell to each end of the ribbon, then arrange the knitted part over the bell, with the point at the joining of the bell, and sew the edges neatly together with over-and-over stitches.

CHRISTMAS STORIES.

BY AGNES REPLIER, AUTHOR OF "BOOKS AND MEN," "POINTS OF VIEW," "IN THE DOZY HOURS," ETC.

The Christmas story has become perfunctory. It appears with morose assurance in the December number of every well-edited magazine; it narrates the regulation incidents, and expresses the regulation sentiments, but after a fashion which suggests editorial exigencies rather than any particular emotion on the author's part. We have the same returned wanderer—brother or father—whom we have known all our lives; the same poor but cheerful children, surprised with Christmas and Christmas dinners; the same rich and golden-haired children giving away costly dolls; the same unreasonable ghosts roaming perversely through ancient halls; the same estrangements, reconciliations, overflowing nurseries, plum pudding and mince pie which for so many years have supplied abundant material for the narratives that everybody is prepared to read.

It was Dickens who gave to the Christmas tale the tremendous impetus which has kept it rolling through periodical literature ever since. Before he came to make a dull world merry, our grandmothers had, indeed, their Christmas annuals: *The Forget-me-not*, *The Ivy Wreath*, *The Keepsake* and a dozen more of these volumes all of them, illustrated with steel engravings of "Lady Caroline D." and "The Beautiful Duchess of F." and filled to the brim with maudlin sentiment, feeble verse, Great Patriots, Swiss Mountaineers, and Favorites of the Home. They had no possible connection with the Christmas story, save that they were published, like so many of their successors to-day, to meet the Christmas sales. They were gifts whose destiny had been satisfactorily fulfilled when they were presented to their unfortunate recipients, and placed with care upon the drawing-room table.

It was on the day when into this arid waste stepped Thackeray and Dickens; and the Christmas story leaped with one giant bound from nothingness to literature—permanent literature of the English speaking world! Thackeray made no attempt to fit his tales to the festive season which gave them birth. *The Kickleburgs on the Rhine*, *Mrs. Perkin's Ball*, *Our Aunt Dr. Birch and his Young Friends*, *Rebecca and Roseena*, were all published as Christmas books, and their recognized aim was to increase the conscious gaiety of life. How well this mission was accomplished never need be told. We still laugh when we turn a page and see the familiar picture. Here is Lady Bacon and her seven plump smirking daughters, all dressed exactly alike and all waiting in prim expectancy for a suitor. Here are Boxall Major and Boxall Minor engaged in a combat and viciously punching each other's heads, while outside the door Dr. Birch may be observed remarking blandly to his valet: "Your nephews, my dear Sir, are a credit to their establishment. Everybody in the school loves them. They are orderly, well-conducted, gentlemen-like boys. Let us enter and find them at their studies." Above all that charming parody, full of fun and feeling, in which our beloved Rebecca, whose exile can never be forgiven, is restored at last to her faithful lord, the heroic and estimable Ivanhoe. Blessed forever be the *Christmas Book* which gave us such a tale, with the *Ballad of King Canute*, and the adorable verses about the pleasures of Pope and Sultan, and that scene in camp where Richard and de Lion sings his "original and heroic melody."

"Rule Britannia! Britannia rules the waves."

And Ivanhoe solemnly remarks that he thinks he has heard nothing like the air and words before. How true and tender is the touch which dismisses the long-separated couple with these prophetic words: "Married, I am sure they were, and adopted the Catholic; but I don't think they had any other children, or were subsequently very boisterously happy. Of some sort of pensive melancholy is a characteristic, and I think these were their pair, and died rather early."

It was Dickens, however, and not Thackeray who gave us the Christmas story, the jovial narrative full of roast goose, plum-pudding, steaming punch, and the virtuous poor. Good as they were, written for the most part in splendid high spirits, and with that incomparable humor which never flagged or altered. Wholesome stories, too, after a plain earthy fashion preaching their simple doctrine of gladness and kindness to the world. "Eat, drink, and be merry," they said; "but do not to help your brother to eat, drink, and be merry by

your side." The *Christmas Carol*, most popular of all, was admirably contrived to fulfil its mission in life. Never before nor since has there been such a grand apotheosis of good cheer. What fine descriptions of the Christmas shops—the grocers, the poulterers, the fruiterers, with their wealth of heaped-up stores! What art in the details of the Cratchits' Christmas dinner, an immortal dinner for which our appetites can never fail! What a master-stroke of genius in the choice of the name "Scrooge!" Above all, what knowledge of sentimental England, sure to be pleased and touched by the purely conventional figure of Tiny Tim! No one was better aware than Dickens that the great reading public loves with its whole heart a thoroughly unchildlike child over whom it can shed tears. He gave us several such, and they have been vastly admired and faithfully copied ever since.

When "Boz" was not writing Christmas stories on his own account, he was busy editing other people's Christmas stories in the holiday numbers of *All the Year Round*. Scattered among these tales from various hands are some of his own most charming sketches. There may be found *The Ghost in Master B's Room*, that delightful narrative which tells how two little boys—real little boys this time, with vivid imaginations and depradatory habits—establish a scraggio in the very heart of Miss Griffen's respectable boarding-school, and persuade eight little girls of tender age to be its innocent occupants. Other spectres less beguiling than Master B. roam through these half-forgotten pages, for it cannot be denied that Dickens was largely responsible for the Christmas ghost, that indefatigable spirit which has never been laid to rest. Every December he reappears with monotonous regularity in English periodicals, especially in the *Graphic* and the *Illustrated London News*. The machinery which winds him up is of the simplest and most antiquated order. There is the usual Christmas house-party in the noble old Tudor mansion: the usual haunted chamber with its sombre drapery, hidden door and the portrait of some particularly vicious ancestor on the wall; the usual calm young Englishman or fair young English girl who sees the apparition at midnight: the usual lack of purpose on the part of the spectre, who has nothing to say for himself when he does appear, and who returns in this uncalled-for manner from the other world merely to show his resemblance to the portrait: the usual imbecility in the behavior of the occupants of the Tudor mansion who know the erratic habits of their family ghost and yet deliberately expose their friends to this very serious annoyance. In fact, as far as we can judge, the same incident happens every Christmas: and it really seems almost time they took the frowning picture down from the wall, and ceased using the apartment for a guest-room.

Occasionally there are several of these interesting narratives in a single magazine or newspaper. Last year the holiday number of the *Illustrated London News* presented its readers—presumably adults of sound mind—with two tales of the supernatural. In the first, a ghostly doll—this has at least the merit of originality—crying pitifully "papa, papa," leads a frantic and heart-broken father to the hospital where his little girl lies injured. The father, a German artisan, has mended the toy upon a previous occasion; but whether it be gratitude for this benefit, or affection for the child, or concern for itself that makes the doll-ghost so active and benevolent, does not very clearly appear. In the second story, *Waterden Towers*, by Grant Allen, the ghost of a Seventeenth Century maiden—early Britain—and the ghost of a Twelfth Century maiden—early Norman—endeavor to persuade a Nineteenth Century maiden to jump from the parapet of an ancient tower, so as to become its guardian spirit and save it from destruction. To accomplish this purpose the enterprising spectres mingle freely with the guests at the inevitable Christmas house-party, and make themselves pleasant and agreeable. The live young lady selected for the heroic feat is, we are assured, a Jewellon, who has in her veins "the blood of Arthur, of Ambrosius and of Voltigern." Being thus admirably equipped, she naturally does not hesitate. Like the excellent Captain of the Mantelpiece,

"It was her duty, and she did."

The parapet is climbed at midnight, and Maisie jumps into the

air, only to be caught by the strong arm of an Oxford undergraduate, who, "with quiet mastery," frustrates her noble purpose. I may add that in consequence of the undergraduate's interference, Wolverden Tower is struck by lightning, and lies a crumbling heap of ruins before the morning dawns.

Now the alliance between Christmas and the Christmas ghost is purely one of habit. There is no reason why apparitions should be so intrusively active at this joyous time, and every reason why they should reserve their forces until we are in a more gloomy and spectre-loving frame of mind. The other *dramatis persona* of the Christmas story, though worn threadbare by long handling, are not without some faint excuse for their persistent reappearance, some shadowy association with the season. The miser who suddenly becomes a philanthropist and gives away turkeys by the score; the cold-hearted man of the world whose little son is lost on Christmas eve and found on Christmas morning; the washerwoman whose large and interesting family is regaled with roast beef and plum-pudding by wealthy neighbors; the Italian boy who iddles in the snowy streets, faints, hunger-stricken, at some lordly doorway, is rescued by a fair-haired little girl and becomes a great musician; the rich uncle—long unknown—who recognizes an heirloom hanging in a pawnbroker's window, discovers with its help his widowed sister who has married a poor artist many years before, forgives her the misalliance and provides joyfully for her seven promising children—all these characters, whom we meet so frequently and know so well, may claim a reasonable connection with the Christmas tale. They are its natural and common ingredients, and it can always be manufactured out of them alone, if they are mixed according to some good, old-fashioned and approved recipe.

As a matter of fact, the generality of readers dislike nothing so much as innovation. They prefer the familiar ground over which they can walk with their eyes shut. They enjoy a story in which the appointed end stands clear like a goal before their eyes, and which does not puzzle nor annoy them with any unexpected deviations. When Mr. Anstey, whose irrepressible originality stands sorely in his way, wrote two little Christmas tales, *The Sugar Prince* and *A Tiny Tragedy*—mere trilles, both of them, yet curiously unlike other trilles published in the holiday papers—no especial interest was manifested by the public. The touch of pathos—that carefully subdued pathos to which the author never wholly yields himself—the undertone of irony, the grace and felicity of the style counted for little with people accustomed to have their lights and shadows strongly defined; plenty of tears on one page, plenty of laughter on the next; above all, tears first and laughter afterwards, according to orthodox rules.

"I love these merry festive times,
And all the joys they bring,
The good old tales which now we tell,
The good old songs we sing;
The good old social meeting
Round the good old people's board,
The good old fare and rich old wine
The good old stores afford."

There is the true Christmas spirit which extends itself even to Christmas literature, and to please which writers assiduously repeat to us the "good old tales" with every succeeding year.

Perhaps the most popular holiday book which has appeared since Dickens died is *The Bird's Christmas Carol*, by Kate Douglas Wiggin Riggs. So many editions have been exhausted, so many thousand copies have been sold, that other competitors in the field may well grow pale with envy when they speculate upon this unexampled success. Moreover, it is still selling in its most lively fashion; and if elderly aunts or loving grandmothers can find this year a little girl who does not yet possess it, they will hasten to purchase the *Carol* for her Christmas gift. It is only to be regretted that the publishers could not have foreseen this extraordinary career, and have started the book with a better equipment in the way of illustrations. But who can prophesy the future of story, poem or play? Whittier, who was keen enough to recognize the maudlin sentimentality of *Maud Muller*, was wont to say with sadness that if he had dreamed it was going to be so popular, he would assuredly have written it better.

Now, the author of *The Bird's Christmas Carol* being well aware of the prejudice in favor of all that is familiar and imitable, has adroitly avoided the use of new material, and has contented herself with clever handling of the old. She has given us the same angelic little girl we knew and loved in childhood; a little girl who, being much too good for earth at earthly ways, is afflicted with one of those vague, crippling, wasting diseases so common in old-fashioned stories, before writers felt themselves bound by the narrow limits of a scientific diagnosis. This small heroine is appropriately placed in the centre of a gentle, loving family group to whom she talks in a pathetically cheerful way. Then, lest the atmosphere should be too oppressively gloomy and virtuous, it is dextrously lightened by the introduction of a broadly comic element, the Ruggleses, who come in and save the situation, just as Topsy always enters with a caper when little Eva's relentless perfections have strained our endurance to the utmost. The Ruggleses are poor, they are Irish, they are as merry as grigs; and to them the angelic little girl proposes to give a Christmas dinner, and a Christmas treat, laden with the usual story-book abundance of Christmas gifts. The dinner is a good one; less voracious, indeed, than the Cratchits' simpler meal—it is no shame to be eclipsed by Dickens in his own peculiar province—but, nevertheless, a hearty feast, devoured with reckless zeal, and the part of Tiny Tim is played by Carol to the entire satisfaction of thousands and thousands of readers. Then, when all is over, and the laughter has faded away, the angelic child dies—literally to slow music, for the Christmas choirs are heard chanting their joyous strains as she wings her flight to Heaven.

Now only a brutal realism could suggest that the long, noisy dinner probably killed Carol, or that death—the grimace of humorists—seldom waits for a poetically appropriate moment. It is the privilege of people in books and upon the stage to do when they like, and to have an unbroken command of language to the end. We say a great deal about fidelity to truth and Nature, but, as a matter of fact, truth and Nature are awkward unmanageable things which the adroit writer leaves disengaged alone, and which the anadroit public—for all its favorite cat-words—is glad at heart to be spared. We praise the verities we love the impossible. We praise the novelty; we love the familiar. We praise the sombre; we love the sentimental. Therefore, a Christmas story, like a Christmas pie, is best made out of the good old materials mixed in the good old way.

AGNES REPLIEN.

DESCRIPTION OF FIGURE SHOWN ON OPPOSITE PAGE.

FIGURE D87.—This consists of a Ladies' shirt-waist and skirt. The shirt-waist pattern, which is No. 9496 and costs 1s. or 2s cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen again on page 655. The skirt pattern, which is No. 9427 and costs 1s. 3d. or 3s cents, is in seven sizes from twenty to thirty-two inches, waist measure.

This charming toilette includes a shirt-waist and a new flare-skirt. The shirt-waist is here pictured made of plaid silk and the skirt of brocaded silk. The skirt is known as the panel flare-skirt and is in five gores; it has the fashionable fan back, and underfolded fulness in the lower part of the side seams produces the panel effect; it overhangs a seven-gored foundation-skirt.

The shirt-waist has pretty fulness in the fronts, which are

closed at the center through a box-pleat; and the upper part of the back is a yoke that extends over the shoulders and curved upward at the center along gathered fulness in the back. The linen collar is encircled by a smooth stock that closed at the back and a club tie is bowed in front. The sleeves have the fashionable amount of fulness and are completed with turn-up link cuffs.

Shirt-waists for the present season are made of corduroy, velvet, plain and polka-dotted velveteen, satin, silk or flannel, the last material in pretty stripes, dashes, polka-dots, plaids, etc., being much in use for general wear. Roman-rip taffetas and natté silks are favored for dressy uses, and these waists the fancy is for a club tie to match. A skirt, smooth cloth camel's hair, novelty goods or silk may accompany a shirt-waist of any of these materials.



D 87.

The Delinquent.

A. House Toilette.

December, 1897.

CROCHETING.—No. 77.

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.—Trebble 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.

NEEDLE-BOOK.

FIGURE No. 1.—White and yellow were used as the color combination for this pretty needle-book. The crocheted cover and button-hole stitches are of yellow crochet silk, and the discs or foundations are of white



FIGURE NO. 1.—NEEDLE-BOOK.

foundations are of white satin lined with white China silk, while white flannel forms the leaves. The bow is also yellow.

To make the wheel: Make a ch. of 10 stitches.

First round.—Work 35 tr. c. in this ring and join.

Second round.—Work a tr. c. under each tr. c. of last round and join.

Third round.—Work 1 d. c. under each tr. c. of last round and join.

Fourth round.—Ch. 3, skip 1 d. c., fasten with s. c. in next d. c. of last round and repeat around.

Fifth round.—Ch. 3, fasten with s. c. under

each center of 3-ch. in last round; repeat around.

Sixth round.—Like 5th round.

Seventh round.—Work 2 d. c., 2 ch., 2 d. c. under each 3-ch. of last round and repeat around.

Eighth round.—Work 2 d. c., 2 tr. c., 2 d. c. under the 2 ch. of each shell in last round; repeat around.

Work a wheel for the other side the same way.

Then cut a piece of cardboard the size of wheel. Cover the outside with white satin and the inside with China silk, turning in the edges and button-hole stitching them together over the cardboard. The crocheted wheel is arranged smoothly over the satin and the points are caught in with the button-hole stitching. Cut two or three circles of graduating sizes from fine white flannel for the leaves, and button-hole stitch the edges, as shown in the picture. Arrange the flannel sections between the two sides of the needle-book with the edges together at the top, where all the parts are sewed firmly together, a full bow of baby ribbon being tacked over the joining.

INFANTS' CROCHETED SLIPPERS.

FIGURE No. 2.—These dainty little slippers were made of pink and white Spanish yarn, the white being only used for the tufted border at the top. They are suitable for an infant from six months to one year old. Make a ch. of 11 stitches.

First row.—S. c. in the third stitch from hook, then work 8 more s. c.; turn with 1 ch.

Second row.—Work 4 s. c. (always work in back loop of stitch to produce the rib effect), 3 s. c. in the 5th s. c. to widen, then 4 more s. c.; turn with 1 ch.

Third row.—S. c. under each s. c.

Work for 9 rows more same as last two rows. The widening is only done at the center of the even rows.

8

Now for the side edges: Work 6 s. c.; then turn with 1 ch. Work 6 s. c. back and forth till long enough to go around the sole and join.

To make the Heading.—1 d. c. under each row with 1 ch. between.

Next row.—3 s. c. under each 1 ch.; repeat around, then break thread.

Next make a ch. long enough to go around the slipper and tie a bow in front; run it through the openings and finish the ends with tassels. Tie in front.

To make the Tufted Border.—If preferred any other finish suitable for slippers of this kind may be made. For this one two knitting needles and a half-inch mesh stick are required.

With the white cast on 4 stitches.

Next row.—Slip next stitch from left to right-hand needle; then, holding the mesh in left hand, close to the slipped stitch on wrong side of work, wind twice over needle and mesh (winding the yarn from you), thus forming two loops; keep the wind-overs still on needle and mesh, then draw the slipped stitch over the wind-overs. Work the other 2 stitches the same way.

Next row.—K back plain, knitting each group of loops as 1 st.

Repeat the last two rows till the border is long enough to go around the top of slipper; when finished arrange it on the upper part of slipper, with the upper edges even, and sew it to position. Also sew the slipper neatly but firmly to the sole.

KNITTING-NEEDLE OR SCISSORS SHIELD OR PROTECTOR.

FIGURE No. 3.—Make of any colored crochet silk preferred. Work s. c. as closely as possible over an ordinary sized brass ring—one suitable to the size of the cork selected.

First row.—1 s. c. under each s. c. of last row.

Second row.—1 d. c. under each s. c. of last row.



FIGURE NO. 2.—INFANTS' CROCHETED SLIPPER.

Third row.—1 d. c. between each space of 2-d. c. of the last row, except on 4 places where 2 d. c. are skipped and a d. c. is worked in the next space.

Fourth row.—Tr. c. in space between 2 d. c., *ch. 1, skip 2 d. c. and work tr. c. in next space. 1 ch., tr. c. in next space between 2 d. c. of last row. Repeat from * around.

Sixth row.—1 d. c. under each 1-ch. of last row, with 1 ch. between.

Seventh row.—D. c. under each 1-ch.

Now insert a cork in the top opening of crochet work having the larger end next to the ring. Draw the top closely together with sewing silk and fasten a bow of baby ribbon to it, as seen in the illustration.



FIGURE NO. 3.—KNITTING-NEEDLE OR SCISSORS SHIELD OR PROTECTOR.

TATTING.—No. 57.

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

HANDKERCHIEF WITH TATTED BORDER.

FIGURE No. 1.—To be made with two threads, using single thread for the rings and double thread for the scollops.

With thread No. 1 make the first ring as follows: 8 d. s., 1 p., 4 d. s., 1 p., 4 d. s., 1 p., 8 d. s.; close.

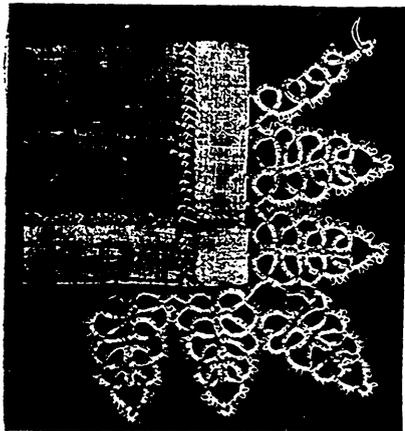


FIGURE No. 1.—HANDKERCHIEF WITH TATTED BORDER.

last picot of preceding ring (this junction we will call "A"), 4 d. s., 1 p., 8 d. s.; close.

Second scollop.—Same as 1st.

Third ring.—8 d. s., join to last picot of preceding ring (junction "B"), 4 d. s., 1 p., 6 d. s.; close.

Third scollop.—2 d. s., 1 p., 1 d. s., 1 p., 1 d. s., 1 p., 2 d. s.

Fourth ring.—6 d. s., join to last picot of preceding ring (junction "C"), 4 d. s., 1 p., 4 d. s.; close.

Fourth scollop.—Same as 3rd.

Fifth or Small Ring at Point of Leaf.—2 d. s., 1 p., 2 d. s., 1 p., 2 d. s., 1 p., 2 d. s.; close.

This completes one half of leaf. Work back by making scollop same as 3rd.

Sixth ring.—4 d. s., join to last picot of 4th ring, 4 d. s., join to junction "C," 6 d. s.; close.

Sixth scollop.—Same as 3rd.

Seventh ring.—6 d. s., join to junction "C," 4 d. s., join to junction "B," 8 d. s.; close.

Seventh scollop.—Same as 1st.

Eighth ring.—8 d. s., join to junction "B," 4 d. s., join to junction "A," 10 d. s.; close.

Eighth scollop.—Same as 1st.

Ninth ring.—8 d. s., join to junction "A," 4 d. s., join to second picot of 1st ring, 4 d. s., 1 p., 8 d. s.; close.

Ninth scollop.—3 d. s., 1 p., 3 d. s.

Proceed with second leaf same as 1st, joining middle picot of 1st scollop to middle picot of last scollop of the preceding leaf.

To Turn a Corner.—Leave two leaves unjoined; attach the corner leaf by joining the 1st picot of 1st ring and middle picot of 1st scollop to the middle picot of last two scollops of right-hand leaf, and the last picot of last ring, and middle picot of last scollop to the middle picots of 1st two scollops of left-hand leaf. When the border is completed sew to a fine handkerchief, as seen in the engraving.

TATTED STAR.

FIGURE No. 2.—Make a center ring of 2 d. s. followed by 12

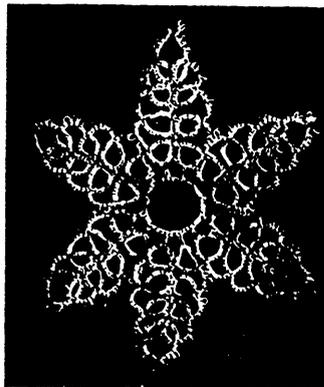


FIGURE No. 2.—TATTED STAR.

picots separated by 4 d. s., 2 d. s.; close, tie securely and cut the thread. Make the 1st leaf, joining the 1st and last picots of the leaf to the first two picots of center ring. Omit scollop No. 9. Draw the first stitch of each leaf close to the last stitch of the preceding leaf. When six leaves have been made tie the last leaf securely to the first. A center star surrounded by six others joined at the corresponding points makes a lovely tidy.

TATTED TIE-END.

FIGURE No. 3.—Begin by making the point which is composed of 6 wheels.

Make the wheels as follows: Begin with center of wheel, make 11 d. s. and 10 p.; draw up, leave $\frac{1}{4}$ inch thread and make 1st round of small rings; the 1st ring has 5 d. s. and 4 p.; draw up and join to 1st p. of center. Make 2nd ring like first except that you join 1st p. to last p. of 1st ring. Make 3 more rings around center and join each ring to p. of center; join last ring to 1st ring, fasten thread under wheel; leave $\frac{1}{4}$ -inch thread and begin 2nd round; make 1st ring with 6 d. s. and 5 p.; draw up, join to 2nd p. of last ring in 1st round.

Make 2nd ring like 1st; join 1st p. to last p. of 1st ring; finish ring draw up, join to 2nd ring of last round; continue all round, join last ring to 1st ring, fasten thread under wheel and break thread, which finishes the wheel. Make 5 more wheels like one finished, joining 3 wheels at the sides to make a row, then join 2 between the 3 wheels, and join one between the two, which forms the point of the tie.

Now take the shuttle, make a

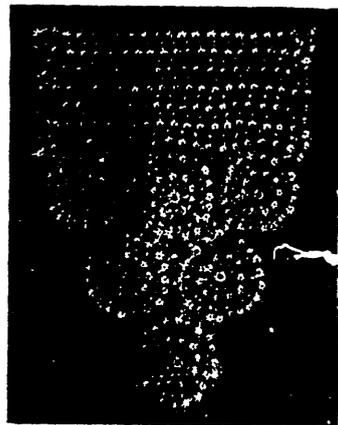


FIGURE No. 3.—TATTED TIE-END.

small ring of 5 d. s. and 4 p., leave $\frac{1}{4}$ inch thread, join to middle p. of 7th ring in side of 1st wheel of row of 3 wheels. Make 2nd ring like 1st, join 1st p. to last p. of 1st ring, finish ring, join to 6th ring of wheel. Continue making rings across

the row of wheels, joining a ring to middle p. of each ring on side of row of wheels; turn, work back, make rings the same as last row, join each ring to the 2nd p. of each ring in last row. Continue making rows of rings back and forth until the tie is as long as required, then make another point of 6 wheels, join to end; then take shuttle fasten thread under 1st wheel of row of three, make a small ring of 6 d. s. and 5 p., draw up, join to 1st p. at side of tie, make 2nd ring like 1st, join 1st p. to last p. of 1st ring, finish ring, join to 2nd p. on side of tie. Continue making rings along the whole side of tie, fasten thread, break and make the other side the same.

FOR THE CHILDREN.

TWO CLEVER PUZZLES.

A little science is involved in the puzzle shown at figure No. 1. The problem is to see how many coins can be dropped into a wine glass filled quite to the brim with water without making the water overflow. Were I to tell you that the glass will hold as many as twenty quarters or shillings after it is quite full of water you would all shout "Impossible!" however, a trial will prove to you the truth of this surprising statement. Wipe the glass dry so that not a vestige of moisture clings to it either inside or out; then, with a vessel having a spout, fill it slowly and carefully with water to the exact brim. Now, with a steady hand and very gently drop in the coins, holding them edgewise, as shown in the picture. As soon as the coin touches the water let it fall, so that as little disturbance as possible will be made. As each coin goes in, the water rises a trifle above the brim until its elevation is readily perceptible to the eye. Of course, there comes a time when just one more coin will make it overflow, but you can stop just before this occurs. The scientific explanation of this interesting experiment is that the "attraction of gravity" is not so great as the "cohesive attraction" of the water—that is to say, up to a certain point. Some day this will be made clearer to you, but just now you can amuse yourself with the fact.



FIGURE NO. 1.

If you would sharpen your wits and obtain no end of satisfaction, try to work out a puzzle, then, after you have thought it out you will be surprised at its simplicity. I wonder how many minutes it will take you to unravel the mystery illustrated at figure No. 2? There are, you will observe, twelve discs arranged to form a square, four discs in each row. Now the problem is to so place the discs—still preserving the square outline—that there shall be five in each row. It seems impossible, doesn't it? Try it without looking at figure No. 3, which illustrates how it is done. It is really a trick. Place one of the middle discs on each corner disc and you have solved the problem, as you then have five instead of four in each row, though looking down upon them there appear to be but three.

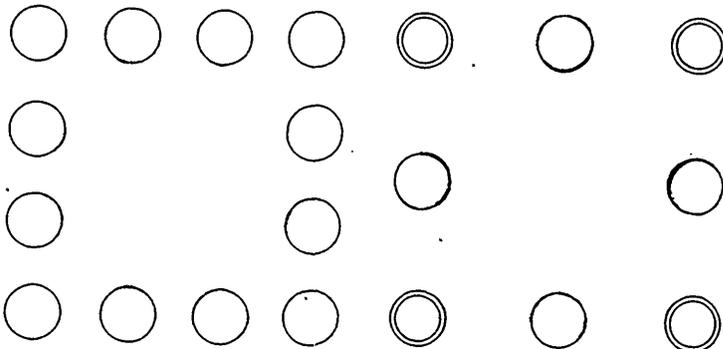


FIGURE NO. 2.

FIGURE NO. 3.

THE SHOPPING GAME.

"I know a lovely game to play!" said Elsie, as she sat resting after a noisy game of romps. "Too tired," murmured her cousin Ralph drowsily, "one game like the last is enough for any one." "Well, you needn't play it," answered Elsie cheerfully. "but the rest of us are going to. It is called the Shopping Game. I'll explain it to you by giving an example. Suppose, for instance, I should say I went into the grocer's and bought a battle in the Revolution. Now you must guess.

"Brandywine, of course," answered Henry, promptly. "Did you invent the game yourself, Elsie?" I think that it will be great fun if we can only think of enough things. Are you going to play, Ralph?" No response came from under his broad-brimmed hat, so the children went on without him. "I wanted a drink, so I went to the ancient Northmen and bought a general in the Civil War." "North or South?" asked Elsie. "North." "Let me see,—the Northmen. Oh, Meade; I had forgotten him. I went to the stationers and bought a great Quaker." "Penn," answered Henry. Have I got to give one now? Well, let me see. I went to the florists and bought an American writer." "Hawthorne!" cried Thomas. "Now, it is my turn, and I'll give you one you can't guess and then I'll have another chance. I went into a bookstore and bought an insect's secret. Now what's that?" The children puzzled for a long time, but at last they had to give it up. "What Katy Did?" shouted the boy, while the others laughed. "Now, one more. I ate a peach and found an English statesman." "Pitt," answered Henry. "That is silly, but here is a good one; I went into a cutlery store and bought a battle in the Civil War." "Oh, dear," sighed Elsie at last; "I give up." "Well, it's the——"

"Here, here," cried Thomas, "not so fast! I'll have it in a minute. A cutlery store—a cutlery store. What in the world do they sell there? Knives don't they? Oh, I have it—forks!—the battle of Five Forks! Now, it is my turn again. I went to the Bank of England and they gave me a country." "A guinea," answered Helen. "That is the first one I've guessed, and I'm afraid I'm too stupid to think of one myself, so won't you give us one, Miss Haines?" The governess looked up from her work with a pleasant smile. "Let me see; how will this do? I went into a fancy store and bought an old English writer of the eighth century."

"Bede," answered Thomas, picking up the box of beads which had fallen from her lap, spilling half the contents. "You shouldn't leave your answers all over the ground in that way, Miss Haines; and then we were reading about the Venerable Bede yesterday." For some time longer the children sat absorbed in their game, when suddenly a voice in the rear startled them. They turned, and there stood Ralph, rough headed and sleepy-eyed. "I was downtown shopping all the morning and I got a country in Europe," he began solemnly, with a yawn. "Hungary!" shouted the children with one voice, as the loud notes of the lunch bell were heard, and away they all raced, helter skelter, toward the house, with sleepy Ralph well in the lead.

FLORENCE RANDOLPH SANDERS.

COLONIAL SWEETHEARTS AND WIVES.

BY ALICE MORSE EARLE.



FROM the earliest colonial days a wedding was ever an occasion of interest, and in the monotonous round of sombre Puritan social life it was the sole event that bore any semblance of gaiety. It was, however, made a legal and not a religious function by the Puritans, for since it had been, as Governor Bradford wrote in his recently-famous *Log-Book*, "ye laudable custom of ye Low Coun-

tries" (Holland) to be married by a magistrate, so in New England a magistrate, captain, squire—in fact, any man of dignity in the community, save the parson, could officiate at a marriage. Not until the beginning of the Eighteenth Century did the minister solemnize marriage. The sole share of the church in the ceremony was the formal publishing of the banns, which in New England until this century had to be read three times in meeting by the minister or clerk, while a written notice was also set on the church door.

Still a Puritan marriage did not lack religious features. Judge Samuel Sewall wrote in his famous *Diary* that the company present at a wedding in 1690 prayed, drank sack-possot, sang a psalm and delivered religious instruction to the bride and groom. The marriage never took place in the meeting-house, but often, unless the bride's parents had a large house, was celebrated at a tavern. A tavern instinctively suggested good cheer and revelry, and as early as 1651 the Massachusetts magistrates found it necessary to forbid all "mixt and unmixt dancing" at tavern weddings, because "disorders had arisen." The question of dancing was ever a disputed one among the Puritans. Sewall and other rigid thinkers deemed a wedding "no time for New Englanders to dance," but communities that would tolerate dancing at an ordination did not long sit still at the wedding, and soon this form of diversion was a part of every nuptial celebration.

In certain communities, as, for instance, among the Scotch-Irish settlers in New Hampshire, Pennsylvania and Virginia, the wedding customs of the old country were retained. A wedding in Londonderry, N. H., was conducted according to rigid rules of etiquette. The banns were published, and guests were invited with much punctiliousness many days in advance. The wedding day was opened with the firing of guns at the bridegroom's house by young men who came to escort him to the bride's home. At every house they passed a salute of guns and pistols was exchanged. Half-way on the journey they were met by the male friends of the bride, and each party named a champion to "run for the bottle." This was a direct survival of the ancient Scotch wedding sport known as "riding for the broose" or "riding for the bride's door." The two New Hampshire champions ran or rode to the bride's house; the race winner seized the beribboned bottle of New England rum, returned to the advancing group, drank the bride's health and passed the bottle. At the end of the bridal ceremony still noisier salutes of guns closed the day and accompanied the pair on their journey home.

The sport of "stealing Mistress Bride," derived from the old savage bridal of many peoples, occurring first in actual fact, then as a symbolic custom, obtained in Connecticut until a century ago. The bride being left for a moment unguarded, a party of young men seized her, carried her to a saddled and pillioned horse and bore her off to the nearest tavern, when she was redeemed by the groom furnishing a gay supper to the revellers. Madam Knights, in her famous *Diary* of 1704, relates that sometime the groom deserting the wedding party—a most ungalant proceeding—was pursued and brought back to the bride.

Until this century the grotesque belief obtained both in England and in the colonies that if a widow in debt should marry a second husband while clothed only in her innermost garment, her new mate would never have to pay any such pre-contracted debts nor those of her first husband. Such marri-

ages, common in England, also took place in New England and Pennsylvania. From their being formally recorded by the magistrates, they were evidently regarded as legally binding *in re* the debts of the widow-bride. Many such prudent marriages took place in Vermont. Widow Lovejoy, of Westminster, Vt., wedded Asa Averill while thus lightly attired and hidden behind a curtain in a chimney recess. At Newfane, Vt., in 1789, Major Moses Joy married Widow Hannah Ward. The bride, quite without clothing, thrust her hand out through a lozenge-shaped hole cut in the door of the closet where she was hidden and made her responses to the interrogatories of the ceremony from this secure retreat. The gallant bridegroom had previously deposited in the closet a costume of bridal finery, and after the ceremony the bride donned this new attire and appeared to receive the congratulations of every one—except, possibly, her first husband's creditors. In Rhode Island and Maine the bride, attired as above indicated, was married at the cross-roads. I have many records of such marriages; one in December let us hope the weather was more propitious than the date would suggest—and one, of a Massachusetts bride, as late as 1836.

If a Puritan marriage were such as would to-day be termed "in society" and, therefore, of note in the community, a sermon applicable to the event was often preached. The bride was usually permitted to choose the text. The wife of Asa Green chose from *II. Chronicles xiv*: "And Asa did that which was good and right in the eyes of the Lord." Another bride selected from *Proverbs*: "Her husband is known in the gates when he sitteth among the elders of the land." A New England minister, in honor of his own wedding and his brunette bride, preached from the text, "I am black but comely, etc."

There was no mock modesty about attracting attention in other ways than through a sermon. From the earliest colonial days, in New England and New York, the fashion obtained of the bride "coming out" on Sunday; that is, the public appearance of bride and groom, and sometimes the entire bridal party, in wedding array at church the Sunday after the marriage. This was a common custom until after Revolutionary times. In those days of scant newspaper publication, no wedding cards and slow and infrequent communication and transportation of news such a publication of the marriage was certainly a simple and judicious one. Cotton Mather realized this, and he wrote in 1713 that he deemed it wise to have the newly-married couple appear publicly with some dignity. Judge Sewall's daughter and her husband walked with six other couples through Boston streets to meeting the Sunday after her marriage.

In Brooklyn, Conn., it was the custom for the bride and groom to sit in the front seat in the gallery, and at a certain point in the service they rose and turned around several times slowly to show their bridal finery to the whole admiring congregation. One groom wore a suit of fawn-colored watered silk made of the material of the bride's gown and Spencer, and the silken trousers rustled audibly against the petticoat as, each with a rose in hand and both wearing low green morocco slippers, the pair walked softly side by side up the aisle; and again the silks rustled together as the bride and groom stood up in the middle of the sermon to display the splendor of their well-matched attire.

On Long Island the parading of bride and groom was not confined to Sundays. A series of "bride-visiting," sometimes lasting for weeks, was made from house to house of friends and relatives anywhere within convenient riding distance. The groom, with the bride mounted on a pillion behind him, followed by the bridal party similarly mounted, all in wedding attire, must have made a gay and pretty sight riding through the green lanes in June or under the rich autumnal foliage. At each house they were lavishly entertained.

In Connecticut the "first-day wedding" was the bona-fide marriage ceremony—naturally and usually at the home of the bride's parents. The "second-day wedding" was a splendid receipt on the day following, often at the home of the bridegroom's parents. Third-day weddings and so on followed *ad infinitum*, or at end of friends or friends' generosity. In New York there were similar customs. An old letter says of New York wedding in Revolutionary times:

"The Gentleman's Parents keep Open House in just the same man-

her as the Bride's Parents. The Gentlemen go from the Bridegroom's house to drink Punch with and give Joy to his Father. The Bride's visitors go in the same manner from the Bride's to her Mother's to pay their compliments to her."

In Quaker society public courtship and marriage were regulated by the rigid *Book of Discipline*, though falling in love was unfettered and unaccountable as elsewhere. A man and woman Friend intending marriage had to declare the fact publicly in Monthly Meeting. In the intense stillness of that formal gathering the lover arose on the men's side of the meeting-house and said: "I intend to take Martha Macy (or whatever her name might be) to be my wife, if the Lord permit." He then sat down, and Martha arose in the women's seats and said likewise, "I intend to take William Coffin to be my husband, if the Lord permit." A committee of dignified Friends was then appointed "to learn the conversation and clearness of the parties." This committee inquired of the character of the lovers, whether either of them had ever been previously engaged to be married or had any other love affairs, as to their trustworthiness, morality, etc. If the report of this inspecting committee proved favorable, "the continuance of the intention of marriage" was sanctioned and the lovers were said to have "passed meeting." If the committee discovered any derogatory facts about either party, such as a previous engagement, a flirtation with one of the world's people or dissipated conduct, there still was redress; he or she could reinstate himself in favor by a public self-condemnation—rising in meeting at the next First-Day, expressing sorrow for the transgression and asking forgiveness of God and God's people.

The marriage ceremony was a very plain and sober affair. Instead of young bridesmaids and groomsmen, "two judicious, grave and weighty men" were placed by the side of the groom and "two such women" by the bride. At a signal from these sober people, the happy pair stood up and, holding each other by the hand, the man said in an audible and solemn manner, "I take this woman to be my wife, promising through Divine assistance to be unto her a loving and faithful husband until it shall please the Lord by death to separate us." The woman made the like vow respecting the man. All present then signed their names to a certificate as witnesses of the marriage. This was in accordance with the teaching of George Fox, the Quaker apostle, who said, "We marry none but are witnesses of it." This form of marriage was, and, indeed, still is, imperative among rigid Quakers. Many Friends have been cast out of Meeting or disowned for not having married in the meeting-house, for being married by a minister, for marrying one who was not a Friend, for being present at the marriage by a minister of a member of a Friend's family, etc. After the marriage the wedding party went to the bride's home or to some other appointed place, where they were "decently merry." In some Quaker communities the wedding feast was hemmed around by solemn injunctions and watched by pious guardians, but in large towns, especially in Pennsylvania, sober gaiety was permitted. Much feasting and drinking took place, and the bride seems to have had to pass through the trying ordeal of promiscuous and unlimited kissing by every male Quaker for miles around.

Among the Dutch settlers in the earliest days a few marriages took place in church; usually, however, the ceremony was at the home of the bride. In the Eighteenth Century no marriages were celebrated within church doors. A curious feature of these Dutch weddings was the fact that collections were taken up from the assembled company, usually for the benefit of the church poor. When Stephanus Van Cortland and Gertrude Schuyler were married in Albany in 1671 a collection was taken at the wedding and another at the reception the following day. When the daughter of the first minister of New Amsterdam (now New York) was married, the crafty Director-General of the colony thought it would be a favorable time to take up a collection towards building a church, for there was then no church in the settlement. When the guests were all filled with good cheer, "after the fourth or fifth round of drinking," the chronicle says they subscribed "richly." A few days later, when their pious liberality and their heads had cooled, many "well-repent-ed it" and wished to cut down the sum, but the old Director sternly told them that "nothing availed to excuse" and that that kind of a wedding gift could not be returned.

Even in Virginia, where the Church of England held full sway, marriage ceremonies were seldom performed in church. Hugh Jones, a chronicler of early Virginia life, after telling of baptisms and funerals in the planters' houses, adds: "In houses

also they most commonly marry without regard to the time of the day or season of the year."

At a later date Southern weddings became, as elsewhere in the colonies, a serious expense. In Baltimore the house of the parents of the bride and groom would be filled with company to dinner and supper. For two or three days punch was dealt out in profusion. Gentlemen saw the groom and drank punch on the first floor of the house, then ascended to the second floor, where the bride received, and kissed her.

Wedding gloves were in many cases sent by the bridal couple as gifts to relatives and friends, as were mourning gloves at funerals. Judge Sewall records many gifts of gloves from newly-married friends. I have seen old wedding-gloves, gold-laced and fringed, with rich gauntlets—far from inexpensive gifts. I do not learn that it was as universally customary for friends to give presents to the bride as to-day, though Judge Sewall tells of his presentation of a psalm-book at a wedding, and, of course, the bride's parents gave an outfit of clothes and furniture when they could afford to do so. A fire shovel and tongs formed a frequent wedding gift and seem to have had some luck-bearing significance. Bride-cake was served with cheese at the wedding. A rich wedding feast was frequently given, and everybody kissed the bride, though in some parts of New England bride-kissing was sternly discountenanced.

Visiting the bride was a favorite fashion in New England. We read of one Boston bride, Mrs. Jarvis, who received her guests, in 1774, "dressed in a white sattan night gown." The "night-gown" of those days was what we call to-day a tea-gown. The garment to sleep in was called a "night-rail."

Other old-time English wedding customs are reported to have been in vogue in New England, such as throwing the stocking of the bride to be scrambled for as a luck-bearing trophy. Along the coast from Marblehead to Castine the bridesmaids and unmarried girls strove to steal the bride's garter by dexterity or craft. At a Pennsylvania Dutch wedding the bride's shoe was sought, and the groomsmen protected her from the theft; if ineffectual in their protection, they were obliged to redeem the shoe with a bottle of wine. I find no record of our modern fashion of throwing slippers and rice after the bride.

Nor do I find evidence of any distinctive article of bridal dress, such as our bridal veil, except among Pennsylvania Quakers, where a large black hood with long lappets made of fine paduasoy silk was the conventional head-covering for a bride, being often lent from family to family at the time of a marriage. This was a great and gloomy contrast to our airy white wedding veil. Nor was there always a wedding ring, for many Puritans deemed this a "relicue of Popery," and hated it as they hated all the forms and ceremonies of the Churches of Rome and England. But their descendants soon reverted to the customs of their remoter ancestors.

As many of the early ships bearing passengers from Europe to the new world brought but a meagre supply of women, it was not easy always for men to find wives. The colonial governments recognized this want and made appeals to the mother country to supply the deficiency. The French Canadian settlers of Louisiana had a good matrimonial agent in their governor. "With wives," he wrote, "I will anchor my roving wood-rangers into sturdy colonists." And again, "Send me wives for my Canadians!" The priests wrote, "Let us sanction with religion marriage with the Indian girls or send wives of their own kind to the young men." In answer ships were freighted with women and sent over to Louisiana. When they were landed, a contemporary tells us, they were all lodged in one house, with a sentinel at the door. Wife-seekers were permitted to visit and choose each day. All were soon married. The last one left after all the others had been chosen was as ugly as a grenadier, but two suitors wished to fight a duel over her. The commandant made the rivals draw lots. In 1796 his Majesty, Louis XIV., sent a company of twenty young girls to Governor Bienville, of Louisiana, "in order to consolidate the colony." They were to be given good homes and to be well married, and it was thought they would soon teach the Indian squaws many useful domestic employments. These young girls were of unspotted reputation and upright lives, but they did not love their new homes. A despatch of the Governor says:

"The men in the colony begin through habit to use corn as an article of food, but the women, who are mostly Parisians, have for this kind of food a dogged aversion which has not been subdued. Hence they inveigh bitterly against his Grace, the Bishop of Quebec, who, they say, has enticed them away from home under pretext of sending them to enjoy the milk and honey of the land of promise."

The young women rebelled and threatened to run away—whither I cannot guess—and stirred up such dissatisfaction that the imbroglio was known as the Petticoat Rebellion, the governor being much jeered at for his unsuccessful wardship. In 1721 eighty young girls taken from houses of correction, especially in Paris, were landed in Louisiana as wives. In 1728 came a final consignment of sixty, known as *filles à la cassette*, or casket girls, each being given by the French government a little trunk or casket of clothing to carry to her new home. They stayed in the Ursuline convent until young men of good character and means married them. In later years it became a matter of much pride to Louisianians that their descent was from the casket girls, rather than from the correction girls.

Wives were few at the settlement of Virginia, save squaw-wives; therefore, the colony did not thrive. Sir Edwin Sandys, at a meeting of the Emigration Society in London in 1619, said that "though the colonists are seated there in their persons some four years, they are not settled in their minds to make it their place of rest and continuance." They all longed to gather the sought-for gold and to return to England as speedily as possible. Sandys and that delightful gentleman, the friend and patron of Shakspere, the Earl of Southampton, planned, as an anchor to the new land, to send out a cargo of wives for these planters. In 1620 the "Jonathan" and "London Merchant" brought ninety maids to Virginia on a venture—and a most successful venture it proved. The girls appear to have been given a perfectly fair showing. They were allowed to marry no irresponsible men, to go nowhere as servants, and, indeed, were not pressed to marry at all, if against their wills. They were to be

"housed, lodged, and provided for of diet." Nearly all did marry, and from such unions sprang many respected Virginian families. Other shiploads of maids followed, and with the establishment of these Virginia homes was dealt—as is everywhere that the family exists—a fatal blow to the community, but the colony flourished. When men had wives and homes and children they "sett down satisfied," and no longer sighed for England.

Marriage was not only fostered, but it was enjoined and almost forced by the severe restrictions placed on bachelors. For instance, the court of Connecticut passed these laws in 1637:

"No young man that is not married, nor hath any servant, and no public officer, shall keep house by himself without consent of the town where he lives; first had, under pain of 20 shillings per week.

"No master of a family shall give habitation or entertainment to any young man to sojourn in his family, but by the allowance of the inhabitants of the said town where he dwells under like penalty of 20 shillings per week.

The first of these laws remained in force till the year 1822. Many records show that in early years both these laws were rigidly enforced. Young men were given permission to "sojourn" with others, who were to see that the bachelors "carried well, and kept good order, as honest men;" the elders endeavored by good and constant counsel to these youths to preserve the peace of the commonwealth. In Eastham, Mass., every unmarried man had to kill annually six blackbirds or three crows as his contribution to the welfare of the town.

Alice Morse Earle.

A WOMAN'S JOURNEY TO THE KLONDYKE.

AN ACTUAL EXPERIENCE.—TRANSCRIBED BY GORDON POYNTER.

March 1, 1896.—Well, it's all over! Ned and I are married. We have left the little California town behind us, and are on the ship *Mexico*, bound for the Alaska mines. They say there is plenty of gold up there, but we are going in the hope of finding other work at high wages, as Ned knows nothing about mining. He is strong and I have always had good health. We are ready to do anything to make a living, and hear that in the new country a man can get fifteen dollars a day for shovelling gravel, and a woman can earn what she likes to ask for cooking, washing and sewing for the miners. Such, at least, is the story brought to our town by some men who spent five years in Alaska. Each had saved enough to come home and celebrate and now they are all going back on this steamer to try it again. Farming and fruit-raising in California, where the small profits are eaten up by the railroad freights, do not hold out a very alluring prospect to a newly-married couple, so we have made up our minds to try Alaska for five years, and expect to gain experience if nothing else. We have spent all the money Ned made as a fruit-packer on a ranch and all I saved from teaching school in buying our outfit—a pretty good one. It includes some fine dogs, a tent, a stove, mining tools, cooking utensils, of course, and heavy clothes for us both, though nothing for show. I have four heavy woollen gowns, made plain and short, four pairs of waterproof cloth bloomers, a lot of heavy stockings and underwear, warm mittens and hoods, a big bearskin robe, and a pair each of high rubber boots, snow-shoes and snow glasses. In addition to his other clothing, Ned has an oil-skin coat lined with wool with a hood to draw over his head and face. Four pairs of the heaviest wool blankets constitute our only bedding.

The days are tedious as this old boat steams slowly to the North, and I am starting this diary to pass the time. Ned spends talking mines with the other men. They are all very kind to me, the only woman on the ship. But some nights when I wake up and think of being shut out from the rest of the world for nine months of the year in a freezing wilderness, with blizzards blowing straight from the North Pole, it requires plenty of fortitude to abstain from crying out with homesickness. The other men evidently think Ned a fool to take his bride into such a life. We may never reach the gold fields, or we may get through the awful trip over the divide, and then fail to make a living. Perhaps, we shall starve. But there—we have as good a chance as others and we may even "strike it rich."

Anyhow, I'll justify Ned's trust in me and be a helper and not a hindrance.

March 31, 1896.—We anchored off Dyea this afternoon. The tide was low, so the steamer unloaded by means of small boats. I was put into a barrel and swung over the side with the other packages. The *Mexico* was in a hurry to get away. Boxes, sleds and cooking utensils were piled up on the rocks. We hired Indians with canoes to get them off and had to pay them four dollars for this work. Then we carried our goods about a mile and a half through slushy snow to solid ground, where we could make a camp. Work? We certainly did. When night came we put up the tent; the men cut some boughs for my bed; the little stove roared merrily, and, tired out, we all slept in our first camp out from Dyea.

April 9, 1896.—After a week of desperately hard work I find time to add a line to my diary. Every day we have been dragging our freight on sleds to the mouth of the cañon, where a great camp is assembled. Our dogs are not used to the climate, the snow is soft in spots and at first we fared badly. But I found I could cook for the half dozen men who came with us on the *Mexico*, and in return they help with our freight. It is bitterly cold. The men made a hole in the snow and into this put a square iron box full of wood. This, when lighted, makes a bed of fire into which I set my Dutch oven and we have pretty good biscuit, pork, mush and rice. Beans we have scarcely had time for, though I have tried them. The best dinner I can get up for my boarders is fried ham, canned corn and coffee. Within this city of tents dwells a happy family—everybody willing to help everybody else. I am still the only woman. All the freight is here now, and to-day we are keeping the fire going and getting a rest before the terrible pull through the cañon up to Chilkoot Pass.

April 26, 1896.—If there are any people back at home who think it would be a pleasure trip to go through Alaska cañons depending upon themselves for transportation, lodging and meals—well, just let them try it!

The first few days out from Dyea we had the benefit of a well-packed trail and excellent sledding. Upon each sled was carried about one hundred pounds of supplies. The men and dogs dragged on an average three loads a day to the foot of the summit. The first trip Ned made the tent into a cushion and I sat on a sled with my arms full of bundles till we got to a sheltered place below the last grade. There I stayed alone, got

my cook oven going and by the time the men came with the last loads for the night I had a good supper for them. Tired out, they ate without talking, and then rolled themselves in their blankets and slept like logs. There were three days of this kind of work and then we made the struggle to the summit—a terrible experience. The snow had melted off the sharp slope in places. We had to scramble up the trail among fallen timber or jump from one boulder to another, often becoming so exhausted that we would miss and sink to our knees in half the road, rotten moss. Higher up the ledges were so steep that the men had to cut steps into them with their knives. Ned tied a rope around my waist and went ahead, and another man kept close behind to catch me if my foot slipped. Just as we reached the top of Chilkoot Pass a severe storm of wind and snow struck us and we lost the trail more than once. The men arranged a sort of shelter of old timber broken down by storms. We could not cook anything, but ate some canned beef and some crackers and washed it down with cold coffee I had kept in a jug. Then we wrapped our blankets about us and covered behind such shelter as there was, sleeping little and half buried by drifting snow. I wanted to go home to California! This continued for two days while the freight was being dragged up to the Summit. When I was not trying to cook food for the poor, weary men I pulled the bearskin robe over my head and cried and called myself a fool for ever venturing into such an abomination of desolation. But in all my misery I don't believe one of the company ever caught me looking downhearted.

Finally the start was made down the mountain to Lake Lindemann. It was useless for the men to try to control the heavily-loaded sleds, so they started them off down the incline, trusting to luck to find them at the bottom. It was a sight to watch them. Some flew straight as an arrow, while others tipped and tumbled and turned somersaults. When all the freight had thus rushed away, the men started after it, rolling down the mountain, catching at rough stones, sliding and stumbling. No woman could hope to get down that way with her limbs unbroken. Ned came to me with an empty sled. "Now, Annie," he said, "don't get scared! I shall strap you tight on this sled; I'll get on and guide it and we'll coast to the bottom; we'll get to Lake Lindemann together, whether dead or alive." I looked at Ned and at first thought he had become demented with the hardships he had undergone, but he looked back, grave and quiet, and I saw tears in his eyes, for it was a matter of life or death and he was taking the chance for my sake. I sat down on the sled without a word. Ned strapped me firmly to it and fastened a slack rope from my waist to his own. He then gave the light-running vehicle a shove and down we went along the rough trail with a terrible, breathless rush that hardly gave us time to think of our peril before we went shooting out upon the ice of Lake Lindemann. There we found those who had preceded us collecting the freight sleds, which lay tumbled about in every direction.

May 1, 1896 (one month from Dyea).—We have rigged the sleds with masts for sailing, not in the water, but over it on this good level ice trail. It is a capital plan, for a brisk wind astern sends us along at a good speed and the men sit comfortably on their sleds. The poor, tired dogs ride also and keep up a jubilant barking as we all go skimming along.

May 26, 1896.—We have been three weeks at the head of Lake Bennett waiting for the ice to break up and move out. Meantime I have done considerable washing and mending for our company. The men have built three scows—not exactly beautiful boats, but they will carry us safely. They could not find any trees which would give them more than sixty feet of timber, but they did the best they could. They chopped down trees, rigged up a saw-pit, whip-sawed and hammered, calked and pitched until they had three pretty fair boats, sharp at both ends.

June 1, 1896 (two months out from Dyea).—I am half dead to-night, but will make a note of this day in my diary, for it has

been the most exciting of the trip. When we started on Lake Bennett the weather was fair and we flew down to and along Lake Tagish. We put into shore for our meals. There was plenty of fish and game, our first fresh food since leaving the steamer. When we camped on shore for the night we could at any hour easily read the fine print of an old newspaper. This morning we started for the Grand Cañon of the Yukon. Above the cañon the river is about three hundred yards wide, but at the mouth of the chasm it contracts to less than one hundred feet. The walls of the cañon, crowned with spruce forests, shut out the sun and the torrent rushes through this dark gully, forming whirlpools around the many sunken rocks. The water foams until it looks like milk and roars so we could not hear ourselves shout. We actually came through those raging waters alive and with all of our goods in safety. Ned steered like the hero he is, manfully keeping us from being either upset, drowned or dashed against the rocky walls. After we got through (it did not take long in time but it was equal to years of suspense and terror to me) we went ashore, dried our clothes and had something to eat. Then we set out for White Horse Rapids, two miles below. En route I was strapped to the boat. A tremendous current was running out of the cañon and we headed right into it. Bump! We are on a sunken rock, but swing off without damage. Bang! The boat strikes the top of a big boulder and almost tips over. Ned nearly falls overboard in pushing the boat free of the rock. I am struggling to get free of my furs and straps when the raging current sweeps her clear and Ned luckily falls backward into the boat—saved!

We landed safely just above the Rapids and here the men roped the boats down the portage. Some of them walked along shore holding and guiding the boats with ropes, while others kept them off the banks with long poles. Finally they were dragged over the mound of icy snow and portaged about three hundred feet—no easy job packed as heavily as they were.

In this camp we found a man and his wife whose boat had got away while they were cooking a meal on the bank. They had lost everything—and that after being in Alaska for ten years! The woman was the first I had met in the country. When we found her she was lying face down on the ground moaning in utter despair. The man was sitting near by with closed eyes, cursing between his teeth. They were both desperate.

June 12, 1896.—We have just arrived at Dawson City and I have seen my house. It has no floor and no windows. Ned is cutting a hole in the wall to get the stove in. Mosquitoes have become the terror of our lives and make even eating miserable. It looks as if we shall have to earn every dollar we get in this country. But Ned can make good wages helping put up log houses and I can make ten dollars a day cooking. When the house is ready I shall start a restaurant and sell meals at a dollar a plate for all sorts of food.

December 6, 1896.—This has been a happy day. Ned struck gold in a little claim he has taken up. He works like a slave building fires on the frozen ground, keeping them going for twenty-four hours and then digging out the softened gravel, building new fires and again heaping up the "pay dirt." Every minute I can spare I turn over the chunks of frozen earth and have already several nuggets. I pry into the lumps with a sharp stick until I see the gold color.

March 1, 1897.—(Up Bonanza Creek.)—A last word in the diary. I have had no time to write until to-day—one year since we set out from Dyea. Ned has "struck it rich" and we start for California to-morrow, but not over the old Chilkoot trail. We have the best cabin on the river boat. I just now heard Ned tell a man that he didn't think he would have done so well if his wife had not been such a nery little woman and helped him right along, and that when he got back home he meant she should have every bit of the credit due her and everything nice money could buy. It was better to hear Ned say this than it is to look at the canvas bags of nuggets and the bottles of yellow dust packed into our two big valises.



COSTUMES FOR CYCLISTS:—We have just issued a new edition of our handsome "BICYCLE FASHIONS." It illustrates attire to be worn a-wheel, and while principally devoted to styles for ladies, also provides for the costume needs of men, misses and boys.

It contains as well a detailed explanation of the various parts of a bicycle by an expert machinist, with valuable advice on the care, repair and choice of a wheel; a specially prepared paper on learning to ride; a discussion by a high medical authority of the question of exercise for women; the etiquette of the wheel; and a great variety of other matter especially interesting to the devotees of this exhilarating and health-giving sport. No cyclist of either sex can afford to do without this pamphlet, which will be sent postpaid to any address on receipt of 2d. or 5 cents.

MODERN LACE-MAKING.

FANCY MAT IN MODERN LACE.

FIGURE No. 1.—This illustration shows a very pretty fancy mat or doily made of a transparent lace braid and picoted con-

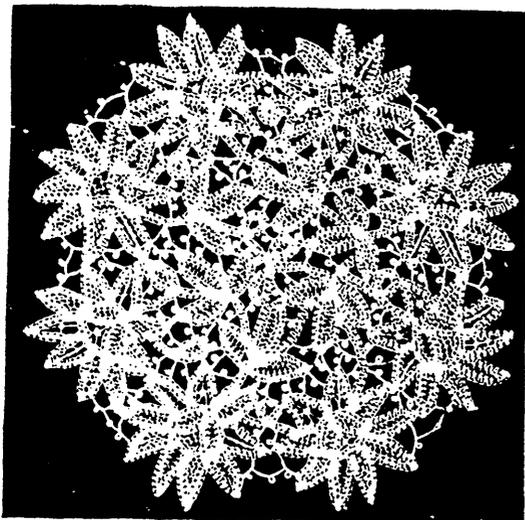


FIGURE NO. 1.—FANCY MAT IN MODERN LACE.

MODERN LACE HANDKERCHIEF.

FIGURE No. 4.—Instructions have been so frequently given for the making of lace handkerchiefs that details seem almost superfluous. The design given should be easy to copy if the worker is at all accustomed to enlarging her own patterns, and the filling-in stitches are fully shown. If, however, she cannot draft the pattern for herself, she can easily obtain it by sending to the designer, whose name appears at the end of this article.

The center is of fine India linen, and at lace-making establishments just enough for a center may be purchased. Usually, at shops, enough material for three or four centers must

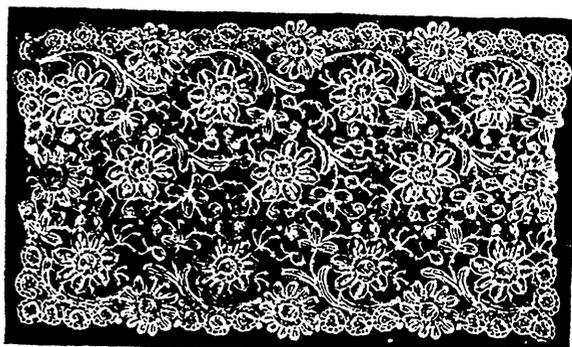


FIGURE NO. 3.—TIDY FOR BACK OF CHAIR.

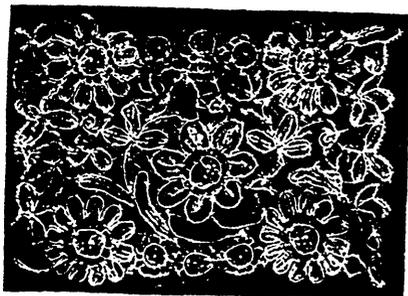


FIGURE NO. 2.—TIDY FOR ARM OF CHAIR.

necting bars of lace thread. The result is as feathery and dainty as Winter frost-work, which it resembles. The mat, in full size, will be four or five inches in diameter and may be used on the dressing or dining table with equal appropriateness. A set of such mats could be made to serve as finger-bowl doilies and would prove very decorative in that capacity. Only two or three would be required on a dressing-table.

TIDIES FOR BACK AND ARM OF CHAIR.

FIGURES Nos. 2 AND 3.—A handsome chair sometimes needs protection and of necessity the latter must be of a quality corresponding with the furniture. The tidies here shown are exquisite in detail and fineness, and of a variety of lace, Duchess or Princess, that should only be undertaken by a professional lace-maker. The idea, however, may be developed in the simpler Battenburg or Renaissance varieties, and with fine braid and careful work will prove sufficiently handsome for most furniture.

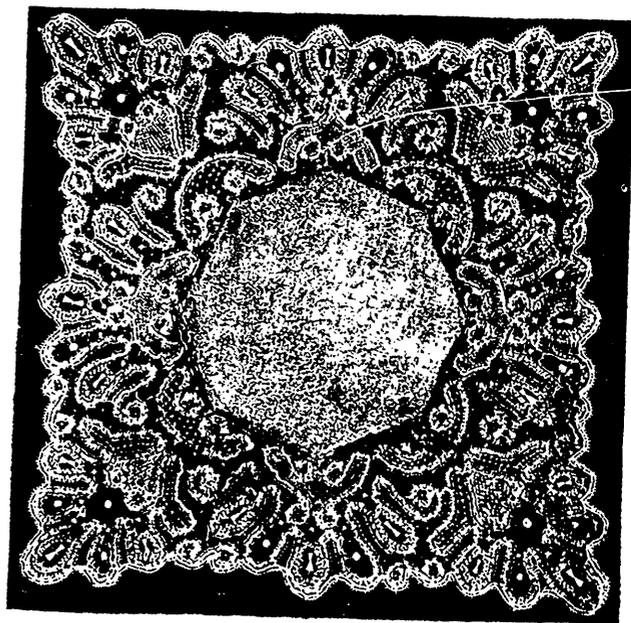


FIGURE NO. 4.—HANDKERCHIEF IN MODERN LACE.

be purchased in order to obtain one for a single handkerchief. The designs accompanying this article, and also the information, were obtained at the lace-making establishment of Sara Hadley, No. 923 Broadway, New York.

DRAWN-WORK.

COLLAR AND CUFFS DECORATED WITH DRAWN-WORK.

FIGURE No. 1.—This engraving shows a very pretty design for a collar and cuffs of grass linen decorated with drawn-work. Each is composed of a straight strip of the linen of the width and length desired, hemmed as seen in the picture. Inside of each hem is a border of fine drawn-work composed of rows of hemstitching. In each corner a block pattern is defined by hemstitching and the center four blocks are worked out in an open lace-like pattern. The collar and cuffs are basted inside the

correspond with the collar and cuffs, would be a dainty addition to such a set, especially if intended as a Christmas gift. Our book, "The Art of Drawn-Work," price 50 cents or 2s., is

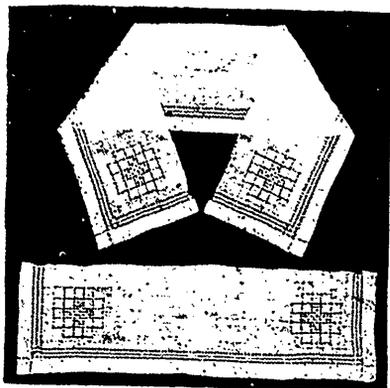


FIGURE No. 1.—COLLAR AND CUFF ORNAMENTED WITH DRAWN-WORK.



FIGURE No. 3.—FINGER-BOWL DOILY.



FIGURE No. 2.—PLATE DOILY.

filled with dainty patterns eminently suitable for such a set of *lingerie*, and it also contains a number of designs for handkerchief corners that are very attractive.

PLATE AND FINGER-BOWL DOILIES.

FIGURES NOS. 2 AND 3.—The two doilies here shown belong to a set of table doilies, all of which will eventually appear in THE DELINEATOR. There are twelve of each size and no two are alike. Details cannot be provided for them, but the average worker will not require more than the designs as given in order to develop them. The plate doilies are about ten and a half inches square, while the finger-bowl doilies are six inches square. The smaller doilies are made of fine linen, while heavier linen is used for the larger ones. They are ornaments to any dinner table on which they appear and are within the reach of any lady who is clever with her needle in the art of drawn-work. Made at home the work is comparatively inexpensive, but purchased at a shop the cost is usually very high.

As suggested in the previous description, our book on drawn-work would prove a great help to the ordinary drawn-work maker by supplying her with popular methods and general instructions in this fascinating employment. Especially will she find the book of assistance in preparing linen for the work, in drawing the threads and also in making hems by several popular methods of hemstitching. Descriptions and illustrations of frames upon which linen may be stretched in order to more smoothly knot and darn its threads are given, and valuable hints for the treatment of linen preparatory to work are also provided.

neck and sleeves and turn back on the outside. Such a set is very well adapted for second mourning or for old ladies' wear. A handkerchief of fine linen lawn, decorated at the corners to

of frames upon which linen may be stretched in order to more smoothly knot and darn its threads are given, and valuable hints for the treatment of linen preparatory to work are also provided.

AN INEXPENSIVE CHRISTMAS DINNER.



The year had not been a prosperous one financially, but Margie was a woman of much resource. In the consultation over ways and means was decided the amount that must suffice for the Christmas dinner. The sum was modest, and, moreover, there were six to feed. A Christmas dinner without

the dishes traditionally dedicated to that feast would be no Christmas dinner at all, hence the cost of the food must be most carefully considered to include these features.

The outcome of it all was a charming dinner of four courses. There was enough money left to purchase holly wherewith to decorate the table and parsley with which to garnish the turkey. Account of the expenditures was carefully kept and is here given with the menu, as well as the method of preparing the dishes.

MENU.

<i>Cream of Celery Soup.</i>	
<i>Roast Turkey.</i>	<i>Giblet Sauce.</i>
<i>Creamed Onions.</i>	<i>Turnips.</i>
<i>Plain Boiled Potatoes.</i>	
<i>Celery.</i>	<i>Cranberry Sauce.</i>
<i>Christmas Pudding.</i>	<i>Brandy Sauce.</i>
	<i>Coffee.</i>

CREAM OF CELERY SOUP.—For the soup the following ingredients were chosen:

2½ pints of celery (cut small).	2½ pints of water.
1 pint of milk.	½ tea-spoonful of salt.
1 bay leaf.	1 leaf of onion.
2 table-spoonfuls of flour.	1 table-spoonful of butter.

But one bunch of celery was purchased. The tender inside leaves and the whitest stalks were reserved as a relish and the remaining stalks were cut into inch pieces, no leaves being used, placed in a granite kettle with the water, the bay leaf and the onion, covered closely and gently simmered for three hours. The whole was then turned into a coarse sieve for straining, the stalks being crushed to extract all the strength of the celery. The quantity had been reduced by the cooking to one pint. When needed for the table, the milk was added and the liquid returned to the fire. The flour and butter were rubbed until smooth, half a cupful of the liquid being added to thin the mixture and the whole stirred until quite free from lumps. This addition was then stirred into the boiling milk, which thickened the soup to a delicious cream. Salt was added for seasoning. The quart of soup thus made was found quite sufficient for the six persons to be served.

ROAST TURKEY.—For this dish a turkey weighing six pounds and a half was purchased. The stuffing was composed of

1 loaf of bread.	1 table-spoonful of butter.
¼ of an onion.	2 tea-spoonfuls of salt.
1 spray of parsley.	¼ tea-spoonful of pepper.
	1 stalk of celery.

The crust and crumb of the bread were grated fine, the vegetables chopped and added to the crumb and the butter, salt and pepper thoroughly stirred in. The body and breast of the bird were filled with the stuffing and the openings sewed up; the turkey was then roasted gently for two hours. When ready to serve the strings used in the sewing were removed and the body was garnished with tiny sprigs of parsley.

GIBLET GRAVY.—The giblets were boiled until tender; the liver and heart were chopped fine together with the tender sides of the gizzard, the tough, muscular section of this part of the turkey not being used. When the bird was taken from the roasting pan, one table-spoonful of flour was added to the juice and oil in the bottom and cooked until brown. Sufficient water was then added to make a creamy gravy; the

chopped meat was returned to the pan for heating in the gravy and the whole was ready to serve.

CREAMED ONIONS.—For these the ingredients were:

1 pint of white onions.	1 pint of milk.
½ table-spoonful of butter.	1 table-spoonful of flour.
¼ tea-spoonful of salt.	A dust of pepper.

The onions were gently boiled until tender, about forty-five minutes being allowed, then drained thoroughly and placed in the serving dish. A white sauce was then made of the flour, milk and butter, heating the milk and adding the butter and the flour rubbed together, as directed for the cream soup. When finished, this sauce was poured over the onions, a dust of pepper added and the dish was ready to serve.

TURNIPS.—Two large yellow turnips were peeled, cut into slices and gently boiled for forty minutes. The vegetable was then well drained, returned to the kettle and mashed. The kettle was left uncovered in a mild heat for ten minutes to dry the turnip. Salt and pepper were used for the seasoning.

PLAIN BOILED POTATOES.—Eight potatoes were allowed for the dinner. These were peeled with no wasting of the vegetable and boiled until tender in slightly salted water.

CRANBERRY SAUCE.—This called for

1 pint of berries.	1 cupful of sugar.
	1 cupful of water.

Berries, sugar and water were placed together in a granite kettle and cooked until the berries were tender. This was determined by their popping during the cooking. When this bursting ceased, the sauce was ready and was set aside to cool without straining.

CHRISTMAS PUDDING.—For this were used

1 cupful of suet.	1 cupful of milk.
1 cupful of raisins.	2½ cupfuls of flour.
1 cupful of molasses.	1 tea-spoonful of soda.
1 tea-spoonful of cinnamon.	1 tea-spoonful of cloves.
1 tea-spoonful of allspice.	½ tea-spoonful of salt.
¼ tea-spoonful of grated nutmeg.	¼ tea-spoonful of mace.

The suet was chopped fine, then placed in a mixing bowl and the spice, salt and fruit added. After stirring well, the molasses and the milk were beaten in, the soda was dissolved in a table-spoonful of cold water and also added and, lastly, the flour was mixed into the whole and beaten until perfectly smooth. The pudding was then turned into a well-oiled basin set in a steamer over a kettle of boiling water, the steamer tightly covered and the pudding steamed for three hours.

BRANDY SAUCE.—This sauce, without which no Christmas pudding would be considered quite complete by many persons, was made of

1 egg.	1 cupful of sugar.
½ cupful of butter.	1 table-spoonful of brandy.
	6 table-spoonfuls of hot water.

In making this sauce, the butter and sugar were creamed together, the yolk of the egg added and well beaten in, then the hot water, mixing in one spoonful before adding another. Lastly, the brandy was added and the sauce placed in the serving dish. The white of the egg was then beaten to a stiff dry froth and laid on top of the sauce. This white was beaten into the sauce as it was served.

COFFEE.—For the coffee one cupful of ground coffee was allowed, and to this one quart of boiling water was added.

Thus was completed the preparation of the menu. The table was daintily set with Margie's very best linen and silver and the Christmas atmosphere was strengthened by the centerpiece of holly with its red berries and lovely green leaves. At each plate was placed a tiny sprig of holly.

What Margie did last year may be done again this year in homes where strict necessity threatens to mar the day so dear to the hearts of all. A merry Christmas to the brave, practical housewives who are obliged to do much with little!

POSSIBILITIES IN ONE FORMULA.

It is an open secret among good cooks that there is but

slight variation in the different recipes for the same general kinds of food. All cakes are made from the same ingredients. Breakfast gems and muffins, pancakes, waffles, etc., vary but little from each other, depending mainly on the thickening and whether it be much or little of wheat flour, graham, rye or corn meal, the kind used giving name to that particular dish. It is, however, not so well known that luncheon, breakfast and dessert dishes may be evolved from a single combination of ingredients, but the following formula illustrates just that phenomenon:

1 cupful of milk.	2 table-spoonfuls of melted butter.
2 table-spoonfuls of sugar.	2 eggs.
3 tea-spoonfuls of baking powder.	

Stir the butter and sugar together, add the beaten eggs and then the milk. For

APPLE PUDDING add to the above wheat flour until a batter of the consistency of that for a cake is formed. This the novice will recognize when the track of the spoon used in stirring is not immediately lost sight of in the batter. Lastly, add the baking powder. Fill the bottom of a baking dish with sliced raw apples, pour the batter over them and bake for half an hour in a quick oven. Serve with the following

PUDDING SAUCE.—

1 pint of boiling water.	1 tea-spoonful of lemon extract.
2 table-spoonful of flour.	$\frac{1}{2}$ tea-spoonful of vanilla.
1 table-spoonful of butter.	$\frac{1}{4}$ tea-spoonful of nutmeg.
1 cupful of sugar.	$\frac{1}{8}$ salt-spoonful of salt.

Rub the flour and butter together and stir it into the boiling water. Then add the sugar and salt and boil until clear. Take from the fire, add the flavoring and spice and serve.

HUCKLEBERRY PUDDING.—Add one pint of huckleberries or other berries to the batter as above made, stir well and bake in a well-oiled dish.

WHEAT MUFFINS.—Use a little less sugar and make the batter somewhat thicker. Bake in muffin rings or in a muffin pan.

CORNMEAL MUFFINS.—Thicken the batter with a mixture of one fourth of cornmeal and three-fourths of wheat flour and bake in muffin rings.

GRAHAM MUFFINS.—Thicken the batter with sifted graham flour and bake in a muffin pan.

LIGHT CAKE FOR TEA OR LUNCHEON.—Add two table-spoonfuls of sugar to the batter and bake in small cakes. By adding half a tea-spoonful each of the different spices a spice cake is evolved.

BLAIR.

THE DECEMBER TEA-TABLE.

THE NEW COIFFURE.

It is a serious matter to change the accustomed dressing of the hair, but it is sometimes more serious not to make this change. When Fashion decrees that the hair shall be worn loose and fluffy about the face, the woman with locks drawn tightly back seems either indifferent to or defiant concerning the customs of her kind. On the other hand, when locks are generally worn smooth and neat, a loose dressing seems untidy. A decided change of hair dressing marks the close of 1897, and it comes in the shape of an elaborate coiffure. It is said that the Victorian revival is responsible for this change. However that may be, the hair now loosely frames the face. It is a charitable style for most women. To the face that appears stern and cold is imparted something of softness and gentleness by this framing, while the size of a full, large face is apparently lessened by this treatment. She upon whom Nature has graciously bestowed a wealth of hair is especially favored by the new coiffure, scant tresses being almost impossible of becoming arrangement by this method. The full effect is obtained in two ways. The woman who studs the Pompadour roll becoming, wears a good-sized cushion reaching from ear to ear. The hair is loosely drawn back over this and secured at the rear by pins and combs. No short hair is worn on the forehead. By another method the hair is waved all over the head, pushed to fullness at the front and held firmly in place by the useful short combs. To effect this naturally curly appearance, either hot irons are used, or the hair is wet with a curling fluid and then rolled over large curlers of lead, cloth or the old-time hard roll made of combings. Still another method calls for the use of tapes. The hair is first thoroughly moistened with a good curling fluid; then a half-inch tape is pinned about the head and pushed forward, carrying the hair in a puffy mass to the front; a second tape is then put on and the hair is pushed out between the two tapes. This raises it at the forehead and waves it about the tapes. Whatever the method of arrangement, the front hair is adjusted quite apart from that at the back. The back hair is first twisted into a soft knot and the front hair, after being adjusted as above described, is twisted about and under the coil so the strands from each side will not show. Combs are more useful than ever with this fluffy way of dressing the hair—quite a necessity, indeed. They are seldom less than three inches in length. The new arrangement makes necessary the most fastidious care in keeping the hair and scalp in perfect condition, as softness and lightness of effect are impossible with hair that shows the effects of frequent washing. Once a week is none too often to shampoo the front hair if this coiffure is to be a success. The arrangement at the back of the head as yet shows little change, the soft figure-eight twist and the Psyche knot still being cor-

rect; but there are signs that the hair may soon be worn low in the neck and that the old-time net is likely to be revived. This is a rather untidy arrangement and its adoption would be cause for regret. Pins are worn in the hair, even in the day time—a matter of questionable taste. They are circles of gold set with pearls or semi-precious stones and hold up the stray locks that would otherwise straggle about the neck.

SM. FITNESS IN VEILS.

With the fluffy dressing of the hair the veil is more loosely adjusted. The aforesaid depth of veiling massed under the chin is no longer seen, the veil of to-day simply defining the chin—not reaching below it—and being loosely tied at the back. There is, however, no suspicion of untidiness in this case of adjustment. The veil that is smart never suggests the possibility of being blown from its wearer's head, but is neatly and firmly yet easily put on.

NECK CHAINS.

The fancy for neck chains continues, the latest seen being strung of pearls. While worn about the neck they are not pulled into view until quite in front of the collar. No pendant of any kind should appear on such chains. However, if one be worn, it is turned to the back and only the chain itself is seen. It is likely that Santa Claus will lay in a good stock of these chains to meet the current demand for them.

GROWTH OF THE WALL-FLOWER.

Why is it that with youth and freshness Mademoiselle sometimes seems to be lacking in her ability to charm the other sex? It is because she thoughtlessly makes many serious mistakes in her attitude towards her men friends. One of these mistakes is in giving too free rein to her youth and freshness. To be vivacious and full of life is, obviously, to be more attractive than to be dull, but an over-vivacious girl is a trial to the nerves of all about her. To be animated when there is no cause for gaiety, to have a forced cheerfulness and a laugh for the most commonplace remarks, is even more tiresome than taciturnity. The girl who seems continually on the verge of hysteria can never be popular. Men like women who seem at least capable of repose. Obvious selfishness is another mistake. The young woman thus afflicted asks favors that involve her men friends in expense, often considerable, and thus defeats her ability to attract them to her side. Men are usually generous to a fault where women are concerned, but they prefer not to be dragged into giving flowers, candy or invitations to theatres or concerts by a boldly-expressed preference for these things.

Then there is the wall-flower who started in her social career foolishly thinking that she was a queen and all men her slaves. She drops her handkerchief or fan purposely to see the submission with which it will be restored to her. The invention of needless tasks for an escort soon results in the escort's flight and an addition to the ranks of the unsought. The girl who is not quite modest and refined, who does not understand the high standard manly men insist upon for their women friends, or who is rough in her manner, need not wonder at eventual neglect. It is the bright, gracious yet dignified woman who is perennially popular. She may not be beautiful, but there is a charm about her far greater than beauty. Her standards of conduct are high; she is thoughtful and unselfish and, above all, she is interested in the lives of those about her, and honestly shows that she has no sympathy with the blasé girl who pretends to be a trifle wicked.

HAVE YOU BEEN TOLD THAT

It is entirely proper for women to know enough of politics to be able to converse intelligently on the subject, instead of pleading babyish ignorance as they once did?

That such knowledge need not make them appear masculine?

That a late acquisition is a cabinet containing more than one secret drawer?

That secret drawers are also cleverly concealed in chairs and tables?

That to sign one's name in full gives a dignity to "Dorothy Hoffman" that "Dolly H." can hardly aspire to?

That to say "thank you" is more elegant than "thanks"?

That "Yes, Mrs. Brown," and "No, Mrs. Smith," will at once show that one of the small elegances of intercourse is understood?

EDNA S. WITHERSPOON.

CHRISTMAS PARTIES AND GAMES.

By G. H. DIERHOLD.

A Christmas party without games is about as orthodox an entertainment as a wedding party without a bride. As a substitute for regular games, dancing is by no means allowable. Of course, dancing should have a place in the Christmas eve programme, but a hostess has no right to her exalted position if she cannot prepare for an evening full of genuinely gay and clever frolicking.

"Prepare" is a word used advisedly in this connection, if the young daughter is to offer Christmas eve hospitalities to a number of friends, for the success of these undertakings calls for plans laid a week or ten days in advance. Unless the company is naturally alert and resourceful, it cannot be depended upon to contrive the fun for its entertainment on the moment's inspiration. Nothing is more lamentable than a cessation of gaieties right in the midst of the evening, when everybody begins forlornly to wonder what ought to be done next. To avoid such a possibility, a complete scheme of games should be worked out sufficient to occupy every moment of the time between arrival and supper. After the feast the frivolities may be crowned with a couple of dances, or the Christmas tree may be served as a finale.

Now, "serving" a Christmas tree implies that in place of laying the supper forth on the table it is hung on the illuminated branches of a noble evergreen and regularly distributed to the guests in the guise of gifts. This was once done with great cleverness by a hostess at her wits' end to find a novel device for her banquet. She cleared the dining-room of everything but a big fir tree, which was placed in the center, with an ample supply of chairs about the walls.

As a preliminary, she wound and wreathed the tree's boughs with long, narrow streamers of gilt, silver and parti-colored paper. Then she affixed the candles and, by the aid of a ladder, tied on the varieties of dainty food she had decided to serve. Bunches of grapes were securely hung along the branches; oranges and apples were done up in white tissue paper and ribbons and hung at convenient points; sandwiches were folded in waxed paper and put up in parcels of various shapes. Some were slipped into big envelopes fastened with great wax seals; others were dropped into tinted muslin bags rolled and tied with baby ribbon. Strings of cookies, threaded on long ribbon, wound like serpents through the boughs; chicken salad filled cornucopias and ice-cream boxes; bonbons were hidden under varied guises. Sometimes one chocolate drop would be wrapped in excelsior and paper, to appear as a big and tempting prize. A gilded tin can with a handle of ribbon held a great store of buttercups. A leading object in the tree's decoration was to deceive the guests as to the nature of every parcel's contents, for each one was allowed to select the exhibits most desired. Then a Santa Claus went about plucking and bestowing the gifts and great was the amusement when the wrappers were taken off. One pretty girl drew nothing but bonbons; another had five times as much salad as she could consume, and a facetious young man, after the tree had been stripped, mounted a chair and auctioned off two dozen sandwiches. Sandwichless individuals bid candy, fruit, nuts, crystallized cherries, salted almonds or whatever they had in

superfluity. Lastly a vast plum pudding was brought into the darkened room and left to flicker awhile in ghostly flames before the moment of partition came.

Before the finale—in fact, when the evening commences, if fancy dress is not worn—every guest ought to be provided with souvenir emblems of the occasion. These may be gilt stars and knots of holly to pin in the girls' hair, and silver stars with holly to fasten in the young men's button-holes. At the very beginning, too, every girl ought to be fairly warned that at some time during the evening mistletoe will be hung up and that she who is found beneath it must submit to the penalty, which must be given in view of everybody standing in a circle about the couple. Naturally, this rule creates a flutter of agreeable apprehension and excitement.

It is sensible at first to begin with a simple game like "quotations." For this the young people sit in a row with a monitor before them, who opens the ball. The monitor recites a bit of verse, as, for example, this from the "Lady of Shalott":

"Thick jewelled shone the saddle-leather,
The helmet and the helmet feather
Burned like one burning flame together,
As he rode down to Camelot."

This must be followed by the recitation of some quotation the initial letter of which is C—Camelot having been the last word of the verse. Now, as like as not, the person at the head of the line can, in the interval of two minutes allowed, think of nothing more euphonious than

"Casey would dance with the strawberry blonde," etc.

which is amusingly incongruous, but any rhyming quotation is allowed and the first letter of the last word must be the clue to another bit of rhyme from number two in the long line. If the two minutes expire and the person called upon can think of nothing, a forfeit must be paid the monitor and the letter passed on. Playing this game until the fun of it is exhausted usually takes about an hour, and forfeits exacted for any prompting, speaking out of turn, or flagrantly misquoting, heap up a goodly pile of treasures.

When time is called a chair is placed under the chandelier and every forfeit is restored—of course, with suitable penalties. In giving out penalties all the girls are called upon to take the chair in turn. Every one is given an equal number to decide. It is during this game, and while some girl sits dealing out judgment, that a sprig of mistletoe is quietly affixed to the chandelier.

"All the World Around" is a novel and diverting game for old and young. Two leaders are chosen as for an old-fashioned "spelling match" and each leader selects in turn from the company those whose aid he desires. The leaders should be bold and brave and not of a nervous temperament. Each side takes counsel with its forces for a few minutes before the game begins until a large number of geographical names have been selected; and then the sport begins. One leader calls out in a clear tone some geographical name beginning with A, perhaps "Albany," "Alleghany" or "Athabasca," and immediately counts aloud.

"one, two, three," and so on up to ten, deliberately and yet not too slowly. Before he reaches "ten" the opposing leader must have named an A, perhaps "Alloway," "Angusta" or "Algers," which naming he follows by counting "one, two, three," and up to ten. This continues, each side prompting its leader with A's, until one leader either fails to receive a word

from his side or else becomes confused before his opponent reaches ten, and so that side loses the A's. The same process is tried with B, C and on through the alphabet. The game becomes very exciting, sometimes almost too much so. The side which holds its own through the greatest number of letters wins.

AMONG THE NEWEST BOOKS.

From D. Appleton and Company, New York:

The Christian, by Hall Caine.

Mifwney, A Welsh Singer, by Allen Raine.

A Soldier of Manhattan, by Joseph A. Altsheler.

The Christian, as its title implies, is a serious novel. It is the story of a conflict between inherited and cultivated forces, and has to do with many mental, moral and spiritual problems. It springs from the sullen religious currents that rose centuries ago in the souls of men and women who were born, bred and died in the secluded, picturesque, rocky Isle of Man—currents that have not been stemmed or turned aside by modern laxity or unbelief. Mr. Caine's story sets in contrast the spirit of an early Christian era and the artificial and selfish ideas of duty and Godlikeness characterizing the present age. Its hero, irregularly reared and educated, and having a perverted strain in his blood, becomes a slave to wild religious impulses, as well as to his love for Glory Quayle. He adored the glad grace of the girl, but believed—or tried to believe—that he cared only for her soul. He worshipped her when he thought he was praying to God. His priestly precepts were austere. His condemnations of luxury and even of comfortable appointments in clerical life emptied the pews, where he hoped to woo and win sinful men to simplicity. But always and everywhere the glow and beauty of life-loving Glory Quayle were before his eyes. It was her soul first and always that he was striving to save. This girl, beautiful, strong, loving whatever and whoever was happy, brilliant and young, craved pleasure and yet she loved John Storm, though she neither sympathized with nor tolerated his asceticisms. Nor did she admire him personally; he was attractive neither in form nor feature. It was partly because of association, and partly because it was her fate as a woman, that she gave her heart to him. Her life and his were entangled from the beginning. She strove to break the bond and so did he. He wanted to serve his God alone, and she longed to live in the open of a luxurious, happy, winsome world of color, music and motion. The Christian life, as John Storm lived it, was keenly offensive to her; they had ancestral endowments too unlike to fuse. Out of these materials the tragedy of *The Christian* is wrought with a skill that is both harrowing and enchanting. The story's fidelity to small details—the properties of the drama, so to speak—is absolute. Certain critics have resented John Storm's sturdy smiting of worldly ecclesiastics who incite unworthy social ambitions, mistaking such blows for attacks upon the church itself, but his object is a wholly reverent one. The author makes it clear that we of to-day have wandered far from the simplicities of religious faith and worship which once animated Christians. He compels us to realize that expediency and time-serving hold us fast. But, on the other hand, he shows that sanity in religious belief is the peculiar wisdom of this era, and that we differ from our ancestors in being tolerant to mental characteristics which we cannot comprehend, and can pardon those with whom we differ.

Mifwney is a pretty, restful story. It wrestles with no problems and does not even speculate upon the future of women. While all its characters are not equally agreeable, most of them are interesting, persons one would like to meet oftener in books and occasionally outside of them. Music and race pride are important factors in the story, as, indeed, they are in Welsh character. Pride adds bitterness to the Welshman's poverty, and it is a tonic that aids him in his struggles for existence. Wales is a rough country, and while self-sacrifice is a necessity to many who live there, it is, also, a conscientious habit with inhabitants upon whom severe frugality and wearying toil are an imperative. Music lightens every shadow and sometimes heals wounded pride by softening it to forgiveness. From a shepherdess on a hilly coast to a star in grand opera is a daring leap, but the author of this story has made his heroine take it

without blinking. Without being excessively brilliant, Mr. Raine has written what Gladstone calls "a comfortable novel."

Mr. Altsheler's *Soldier of Manhattan* is even better than its predecessor, *The Sun of Saratoga*. If it gives its readers a little more of the Hurons and their savagery than is agreeable reading, it may promote thankfulness that the era in which we live is more conducive to the preservation of the scalp intact than was that of our wars with the allied forces of the French and Indians. More than any other writer in memory, Mr. Altsheler makes clear the feeling that led to the rebellion against England, instead of merely dwelling upon the events that resulted from this animus. Although related in the first person, the hero of the story is becomingly modest as to his own exploits.

From Houghton, Mifflin and Co., Boston:

Three Partners, or The Big Strike on Heavy Tree Hill, by Bret Harte.

Years enrich the unique story-telling gift of the most distinctly American of our novelists. Bret Harte's latest tale reintroduces several of the characters already familiar to his readers—the Barker boy, Stacy, Demarest and Mrs. Baker among the rest. English life has not staled the author's love for high horizons fringed with pine-trees, nor for skies unfamiliar to British eyes, nor yet, happily, for men staunch in friendship—as women never are in his eyes. The story relates a thrilling search after a fortune hidden in the bosom of mother earth and its after effect upon those who find it and those who miss it. The moral seems to be: Money beyond need is not worth seeking, as it lowers character and banishes content. The women are, as usual, bad. There is a sordid fibre in the best of them that repels sympathy. If Mr. Harte is capable of portraying a woman who is truthful and noble, it would be highly interesting to see what she would be like beyond these qualities. The story portrays activity of a robust type. Except for what the heroine once was, and what she is compelled to remember, the book has a not unsatisfying termination.

From Doubleday & McClure Company, New York:

How to build a House, by Frances C. Moore.

Humor, Romance and Little Masterpieces.

The attractive little volume, *How to build a House*, has for subtitle, *The House Practical, Being Suggestions as to Safety from Fire, Safety to Health, Comfort, Convenience, Durability and Economy*. Whoever expects or hopes to build a house will find here an immense sum of valuable information. It affords the reader just the sort of helpful advice that an experienced architect would give him. So systematic and definite are its directions that to master the little volume is to become almost an adept in theoretic carpentry, masonry and cabinet finishing. It contains plans and specifications and clearly states the laws relating to the strength, proportion, durability, safety and beauty of building materials. Nothing is overlooked in the construction of a building, from the varying aspects of the several elevations, to contracts with workmen and the cost of materials. But after providing this careful compilation of facts, the person about to build a house is advised to employ an architect whose taste and judgment can be depended upon. The illustrations, though few, are helpful and suggestive.

Humor, Romance and Little Masterpieces are three little volumes for the pocket, the traveller's handbag and for a place by the lamp when sleepless. Each one contains seven carefully selected stories of the class indicated by its title. Two of them are made up of tales reprinted from *McClure's Magazine* and one of selections from the best prose writings of Edgar Allan Poe. The Poe stories, weird and blood-chilling, never become stale. There is the deathless flame of genius in them and they are afire with the vitality of human passions.

From The Macmillan Company, New York:

Lourdes, by Emile Zola (2 vols.).

Wild Neighbors, by Ernest Ingersoll.

Political Primer of New York State and City, by Adele M. Fielde.

Science in fiction becomes unreal. Zola writes from the scientist's point of view rather than from that of the psychologist. Otherwise he would have been more tolerant. He must know that to those who have not the physician's knowledge of cause and effect all cures of desperate ailments seem miracles. He declares that belief in miracles is based upon ignorance. He does not admit that "miracle" is a convenient term for expressing any process that we do not understand—and how little any one really knows! He tries to take away from man all his credulity—only an undignified name for belief. But suffering man is driven to despair without it and belief in restoration makes the process of cure possible. Docility and credulity are not weakness. Few cures would be wrought were not hope and trust remedial. An eventful journey taken to any supposed fountain of health is a stimulant, a remedy, a vitalizing force. Zola admits that fervor in prayer is exalting and invigorating. It carries distresses beyond consciousness; it dulls bodily misery, and Nature uses this mental anesthetic in her process of mending her imperfect children. Physicians use drugs to work the same kindly forgetfulness, so that the sick may rest from moaning. The effect of a drug is a miracle. Any beneficence that cannot be clearly accounted for may properly be called by that name. A pilgrimage to Lourdes as seen by an unbeliever is a tragedy that haunts memory with keen pain. Its scenes of suffering, though illuminated by ecstatic hope, are awesome. The return of the pilgrim train with here and there a triumph of faith and never despair of future healing, is a lofty lesson in patience, in trust and in hope. Zola has not missed opportunity for weaving from obvious pathos an absorbing romance.

Wild Neighbors is a graphic and partially illustrated description of the animals native to America. Students of natural history will find the book an agreeable adjunct to more formal and exacting researches. Not that the author is untrustworthy, but he furnishes us only with the habits of our animal neighbors and describes their methods of living, the color and texture of their furs or feathers, their tempers and affections. Few of them are friendly to man, instinctively realizing that he is their superior, and their socialistic impulses are inimical to superiors.

Miss Fielde's *Political Primer of New York State and City* is a particularly timely work in connection with the Autumn campaign and the first municipal election in Greater New York. The book contains a complete, simple and clear account of the administration of the city as it will be under the new charter, as well as much else of value in the way of statistical tables, political platforms, etc.

From Frederick A. Stokes Company, New York:

Lying Prophets, by Eden Phillpotts.

Sheilah McLeod, by Guy Boothby.

Authors' Readings, compiled and illustrated by Arthur H. Young.

Lying Prophets is a story of the lowly dwellers on the Cornish coast, folk with superstitions that warped and thwarted intelligence and yet lifted them at times up to heroic and poetic heights. The differences in their faiths and creeds wrought fierce feuds between neighbors, with terrible consequences. Says one of the characters: "A body must believe in something, else he is a rudderless vessel seemingly. With such a flood of opinions about the earth, how is a sailor to know what is safe anchorage and what is not?" It is a love story as well as a study of the vital social forces underlying a strange and peculiar

people. To one desolate woman, the heroine, a belief in the Man of Sorrows came slowly but vividly, and she was saved from herself, strengthened to bear the aching turmoil in her soul and then—but readers of this uncommon novel will like to learn its sequel at first hand. Its author knows the human heart, learned and unlearned, and what is beautiful and ennobling in Nature, animate and inanimate.

Sheilah McLeod is a tale with its scenes located in the Samoan Islands, where the sky is bluer and the flowers sweeter and more beautiful than anywhere else—if Guy Boothby is to be believed. The story is as wild and weird as have been others from this author's pen. But, improbable as are its adventures when remembered in cold blood, they seem natural enough as one is carried along in the current of the story.

Authors' Readings are groups of selected writings illustrated with portraits of the authors and marginal pictures of their poses and expressions as they appeared while reading the selections on the platform. There are nine authors, men and women, represented in the volume, which also contains brief biographies of them all.

From G. W. Dillingham Co., New York:

Near a Whole City Full, by Edward W. Townsend.

The Drones Must Die, by Max Nordau.

Artistic, vivid and tear-stirring are Mr. Townsend's pictures of New York life. Some of them are silhouettes, sharp, cruel and despairing in tone, and some are melodramatic. Some are sentimental and others heroic, but all are realistic and brilliant. Students of sociology will find much of value in this volume, because most of the tales have a texture of realism that demands consideration from warm-hearted people who want to be truly philanthropic. *Near a Whole City Full* is, however, too inclusive and sweeping a title if the author means by it that the population of New York is almost exclusively made up of the sinners and sufferers he describes.

Max Nordau has hitherto done not a little good by warning away from marriage such as have inherited evil tendencies of body and mind which they would transmit to posterity. He has done an equal amount of harm to young persons who are aware of bad currents in their blood and have hitherto striven to purify them, but become hopeless when assured that such effort is hopeless. *The Drones Must Die* is a novel, and it has a touch of justice in its title, a hint of the stern decree that those who will not work shall not eat. It holds up encouraging examples of material and moral success, of struggle to maintain self respect, to attain to artistic possessions, to love and be loved in noble ways. For everyone he holds up bread-earning occupation as necessary to reach contentment and a proper relationship to the body politic. He points a finger of warning at ignoble financial processes. On the whole, however, his novel is pessimistic. He makes life a dreary grinding away of youth and its finer ambitions to end at last in mediocrity or despair.

From J. B. Lippincott Company, Philadelphia:

A Point of Conscience, by "The Duchess."

This is a painful story, but because "The Duchess" is gone, many will read it as her "In Memoriam." Its sorrows suit the occasion and its author's admirers are likely to revel in their unwholesome needlessness.

BOOKS RECEIVED.

From The G. W. Dillingham Co.:

Peg Busen, by John W. Spear.

The Night Before Christmas, by Clement C. Moore, LL.D.

Desmond, M.D., by Hugh Wakefield.

Claude Duval of Ninety-Five, by Fergus Hume.



THE GRAND ALBUM.—This superb monthly publication has won a substantial place in public favor, though now only in its second volume. 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. With the November issue was given a Plate representing the Styles in Evening and Opera Cloaks for the coming season, while the present

(December) number is accompanied by the Quarterly Plate mentioned above and a Supplementary Plate illustrating ORNAMENTAL TEXTS FOR CHURCH DECORATION AT THE HOLIDAY SEASON. Every issue of this magazine includes a series of artistic plates illustrating in Colors and Tints the Latest Modes in Costuming, Millinery, etc., with the necessary descriptive matter, and original articles in Dressmaking and Millinery, the text being in English, Spanish and German. Additional value is given it by the arrangement of the plates, which may be cut from the book and framed or otherwise displayed in show windows or on sales-counters. The Publication is indispensable to Dressmakers and Milliners. The Subscription price is 12s. or \$2 a year. Single copies, 1s. (by post, 1s. 3d.) or 25-cents. SEND FOR A SPECIMEN COPY.

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Three dollars a thousand paid for assorted Jubilee stamps; any quantity taken. For sale, 50 different stamps, 10c; 10 Heligoland, 25c; 14 Roman States, 15c; 7 Borneo (Africa), 25c; 6 Sardinia, 5c; 100 different stamps, 20c.

WM. R. ADAMS,
 7 Ann St., Toronto, Ont.

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, send 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, Nausea, Sick Headache, Kidney and Liver Diseases, Poor Blood, Rheumatism, Corpulency, etc. Thousands of testimonials from grateful people who have been cured. We send the Medicine free and post-paid. You save Doctors' bills and get well. Good Agents wanted. Write to—Address: **EGYPTIAN DRUG CO.,** New York.

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. Sent to Dr. Kline (1. milt) Bellevue Institute of Medicine, 331 Arch St., Philadelphia, Pa.

The Needlewoman



case. They have restored life, animation, strength, and good health in thousands of such cases.

The Dodd's Medicine Co., Limited,
 Toronto.

GENTLEMEN,—I had been troubled for over a year with female weaknesses and urinary troubles. I consulted a specialist, but his treatment seemed only to aggravate my trouble. I often lost sight and hearing. I was told of **Dodd's Kidney Pills**, and procured a box. They completely cured me. All weakness has disappeared, my urine is natural in every respect, and I experience no trouble from it. Your Pills are a wonderful cure.

MRS. GEORGE BARNES,
 Smith's Falls.

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

The Dodd's Medicine Co., Limited,
 Toronto.

GENTLEMEN,—I have for ten years been a martyr to female diseases and kidney complaint. I have been so bad that I could not stoop, lest I would be unable to rise again; could not walk across the floor without a cane, and had to be assisted to the cars. Remedies seemed to make me worse, till I tried **Dodd's Kidney Pills**. I used six boxes, and am completely cured. Can walk any distance unaided, and am as light of foot as when I was sixteen. **Dodd's Kidney Pills** did this for me.

MADAME ROWE,
 Dressmaker. 719 Queen St. W., Toronto.

ANSWERS TO CORRESPONDENTS.

I. D. M.: A quinine tonic is recommended for falling hair. In enough spirits of wine or lemon juice to make it smooth, dissolve

- Sulphate of quinine..... ½ ounce.
- Bay rum..... 10 ounces.
- Oil of rosemary..... ½ ounce.
- Tincture of cantharides..... 4 drachms.

Moisten the scalp with the tonic, using a small sponge, then gently brush the hair at the roots. While this mixture does not actually color the hair, by its stimulating properties it often induces the return of the natural color and prevents the hair from falling out. If the scalp is sensitive and is irritated by the wash, reduce the tincture of cantharides by one half.

DAISY BLOSSOM: Pretty wedding gifts in silver are berry spoons, bonbon knives, forks and spoons, cake knives, coffee spoons, cream ladles, melon carvers, pickle knives and forks, jelly servers, grapo scissors, etc. Shirt fronts are suitable for wear with a coat and skirt.

QUEEN MAE:—We cannot fit exact words to hypothetical occasions. A little tact and judgment will tell you how to reply properly when spoken to.

Awful Experience with Heart Disease.—That Dr. Agnew's Cure for the Heart works like magic and cures is proven by the testimony of Mr. L. J. Law, Toronto, Can. "I was so sorely troubled with heart disease that I was unable for 18 months to lie down in bed lest I smother. After taking one dose of Dr. Agnew's Heart Cure, I retired and slept soundly. I used one bottle and the trouble has not returned."—5.

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BUSINESS COLLEGE

2 COLLEGE ST., TORONTO
 Highest results in Bookkeeping, Shorthand, English, and Civil Service subjects. Last year 11 out of 13 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. HINCOX, 853 Broadway New York, sole depot. Send for book and proofs FREE.

ROYAL
YEAST
CAKES

MOST PERFECT MADE.



CHICAGO-ILL.
 1893

R & G CORSETS ARE THE BEST

Social Season

We dye and clean silks and satins to the satisfaction of the most exacting customers. Preparing for the social season you will act wisely in consulting us in regard to articles suited for such occasions. We are sure to please.

R. PARKER,

Head Office and Works

787-791 YONGE ST.

BRANCHES: HAMILTON, LONDON, ST. CATHARINES, BRANTFORD, WOODSTOCK, GALT.
PHONES: 3037, 3640, 2143, 1004, 5099.

FREE TO LADIES.

We will give one lady in each town or village a full sized case of LUXURA, 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 23d Street, New York.



Tired?
Oh, No.

This soap



greatly lessens the work. It's pure soap, lathers freely, rubbing easy does the work. The clothes come out sweet and white without injury to the fabrics. **SURPRISE** is economical, it wears well.

ANSWERS TO CORRESPONDENTS. (Continued.)

YOUNG WIFE: To be really well chosen and properly presented, a menu must so harmonize that the various parts will form one dainty and well-balanced whole; and every item must be of the best and so well cooked that its utmost value will be attained. As you intend to give a little dinner, sit down and take solemn counsel with your cook-book. You will want a soup, of course; and be sure it is hot and delicately flavored. Fish also goes without saying, and should have a well made sauce. Then have *retete*, a roast and a vegetable or two, and follow with a sweet and a savory. Then black coffee.

Is Catarrh your Life's Cloud?—Eminent nose and throat specialists in daily practice highly recommend Dr. Agnew's Catarrhal Powder, as safe, sure, permanent, painless and harmless, in all cases of Cold in the Head, Tonsillitis, Hoarseness, and Catarrh. It gives relief in 10 minutes, and banishes the disease like magic.—6.

HARTSHORN'S SELF-ACTING SHADE ROLLERS

NOTICE
SCRIPT NAME
OF
Stewart Hartshorn
ON LABEL,
AND GET
THE GENUINE

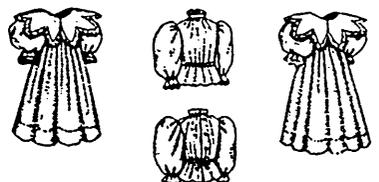
HARTSHORN



Girl Dolls' Set No. 200.—Dress and Blouse. Dressing cap. Lengths, 12 to 24 inches. Jacket, 7 sizes. Length, 12 to 24 inches. Any size, 7d. or 15 cents.



Girl Dolls' Set No. 205.—Dress and Blouse. Dressing cap. Lengths, 12 to 24 inches. Any size, 7d. or 15 cents.



Girl Dolls' Set No. 188.—Consisting of a Dress and Gumpie; 7 sizes. Lengths, 12 to 24 inches. Any size, 7d. or 15 cents.

Pattern for a Dolls' Body (Designed for Santa Claus and Other Compunct Dolls). 7 sizes. Lengths, 12 to 24 inches. (with Head attached). Any size, 7d. or 15 cents.



Baby Dolls' Set No. 205.—Consisting of a Wrapper and Night-Gown; 7 sizes. Lengths, 12 to 24 inches. Any size, 7d. or 15 cents.



Boy Dolls' Set No. 194.—Consisting of a Blouse, Jacket and Trousers; 7 sizes. Lengths, 12 to 24 inches. Any size, 7d. or 15 cents.

Baby Dolls' Set No. 192.—Consisting of a Short Dress, Petticoat and Sack; 7 sizes. Lengths, 12 to 24 inches. Any size, 7d. or 15 cents.

Compunct Jointless Rag Doll; 7 sizes. Lengths, 12 to 24 inches. Any size, 7d. or 15 cents.



Set No. 181.—Costume for a Clown Doll; 7 sizes. Lengths, 12 to 24 inches. Any size, 10d. or 20 cents.

Set No. 183.—Costume for a Harlequin Doll; 7 sizes. Lengths, 12 to 24 inches. Any size, 10d. or 20 cents.

Costume for Santa Claus Doll No. 159.—Consisting of Coat, Vest, Trousers, Leggings and Cap; 7 sizes. Lengths, 12 to 24 inches. Any size, 10d. or 20 cents.



Set No. 189.—Costume for a Jester Doll; 7 sizes. Lengths, 12 to 24 inches. Any size, 10d. or 20 cents.



Set No. 185.—Brownie Doll and Costume; 5 sizes. Lengths, 10, 12 and 14 inches. Any size, 10d. or 20 cents.



Japanese Lady Dolls' Set No. 114.—Consisting of a Costume; 7 sizes. Lengths, 12 to 24 inches. Any size, 10d. or 20 cents.

On this and the succeeding two pages is an assortment of

MISCELLANEOUS PATTERNS

SUITABLE FOR

Holiday Presents For Little Folks

which our readers will no doubt be pleased to inspect. The Patterns can be had from either Ourselves or Agents for the sale of Our Goods. In ordering, please specify the Numbers and Sizes desired.

The Butterick Publishing Co. (LIMITED),

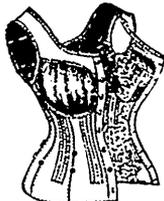
A Beautiful Solid Gold Ring, Set with Genuine Garnet FREE!



You Pay Nothing. Simply Send Your Name and Address Plainly written, and we will send you 1 1/2 doz. packages of CIRCASSIAN SEA FOAM SHAMPOO, for cleansing the hair and scalp, if you will sell it for us (if you can) among friends at 10c. 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. Our Shampoo is an article of sterling merit. We have hundreds of testimonials to bear witness to its excellence. Send address at once and we will send Shampoo. No money required. We take all risk. Goods returnable if not sold.

TISDALL SUPPLY CO., Snowdon Chambers, Toronto, Ont.

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.



RUPTURE

Baby Girl
14 Months Old
Navel Rupture
Cured in 24 Days

To J. Y. GALT, Hernia Specialist,
260 Queen St. W., Toronto, Ont.

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 Herina in absolute comfort, from the moment of its application.

HARRY FORD,
Co Lambton, Ravenswood, Ont.



2542

Pattern for a Donkey with Saddle Cloth, together with Pattern of a Donkey in Profile: 3 sizes. Heights, 6, 8 and 10 inches. Any size, 7d. or 15 cents.



6623

Pattern for a Horse: 3 sizes. Heights, 8 to 12 inches. Any size, 7d. or 15 cents.



4295

Pattern for an Elephant and Blanket: 5 sizes. Heights, 8 to 16 inches. Any size, 7d. or 15 cents.



7261

Pattern for a Rabbit: 3 sizes. Lengths, 6, 10 and 11 inches. Any size, 5d. or 10 cents.



6624

Pattern for a Pig: 3 sizes. Heights, 6 to 8 inches. Any size, 5d. or 10 cents.



6668

Pattern for a Cat: 3 sizes. Heights, 7 to 11 inches. Any size, 5d. or 10 cents.



1886

Pattern for a Monkey and Dress: 3 sizes. Heights, 12, 14 and 16 inches. Any size, 7d. or 15 cents.



1011

Pattern for a Camel: 3 sizes. Heights, 7, 11 and 15 inches. Any size, 7d. or 15 cents.



1012

Pattern for a Bear: 3 sizes. Heights, 8 to 12 inches. Any size, 5d. or 10 cents.



789

Pattern for a Pug Dog: 3 sizes. Lengths, 8, 13 and 18 inches. Any size, 7d. or 15 cents.



4858

Dogs' Blanket: 3 sizes. Lengths Along the Center of the Back, 8, 12 and 16 inches. Any size, 7d. or 15 cents.



1887

Pattern for a Goat: 3 sizes. Heights, 8, 10 and 12 ins. Any size, 7d. or 15 cents.



7353

Pattern for a Sheep: 3 sizes. Heights, 5 to 10 inches. Any size, 5d. or 10 cents.



140

Pattern for a Jointed Baby, Girl, Miss, Boy or Man Dolls' Body: 7 sizes. Lengths (with head attached), 12 to 24 inches. Any size, 7d. or 15 cents.



169

Pattern for a Jointed Rag Doll: 7 sizes. Lengths, 12 to 24 inches. Any size, 7d. or 15 cents.

SUPERFLUOUS HAIR REMOVED



When you have tried all other "removers," use mine. Only one sure way to take hairs off face, neck, arms, etc., so they never return, dissolve the roots. Helen Marko's Depilatory will do it, nothing else will. French secret. Write for information that will make you happy, sent sealed in plain envelope, free. My personal attention given you. Mrs. HELEN P. MARKO, Box 30327, New York City, N. Y.

Accordion Plaiting

How to Prepare the Work and Quantity Required.

Cut breadths five inches longer than required for length of skirt. Turn hem three inches deep (do not turn the edge in), cross stitch hem, leaving two inches for shrinking; join enough widths to equal eight times the hip measurement. Send your length, waist and hip measures.

For waists and sleeves, allow six times.

We plait "Skirts" forty-eight inches long.

We charge for the number of yards around the skirt after the widths are joined and before being plaited. 5 to 25 inches deep, 5c to 25c per yard.

Price for making and plaiting skirts, complete, ready to wear, "Accordion," "Parisian" or "Sun," \$3.00.

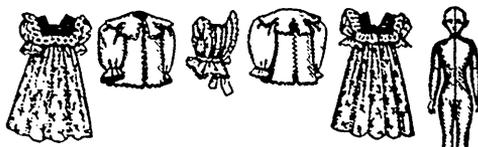
"SUN" Plaiting must be specially prepared by us.

Special prompt attention given to out-of-town orders. Send for circular. Plaiting machines for sale.

L. A. STACKHOUSE 124 King Street West, opposite Rossin House, TORONTO.



Girl Dolls' Set No. 210.—Consisting of a Chemise, Drawers and Umbrella Petticoat-Skirt: 8 sizes. Lengths, 14 to 28 inches. Any size, 7d. or 15 cents.



Girl Dolls' Set No. 211.—Consisting of a Dress, Sack and Bonnet: 8 sizes. Lengths, 14 to 28 inches. Any size, 7d. or 15 cents.

Pattern for a Jointless Rag Doll (Baby, Girl, Miss, Boy or Man): 7 sizes. Lengths, 12 to 24 inches. Any size, 7d. or 15 cents.



139

Pattern for a Jointed Lady Dolls' Body: 7 sizes. Lengths (with head attached), 12 to 24 inches. Any size, 7d. or 15 cents.

On this page is illustrated a selection of

Caps, Hats, Hoods & Bonnets

which our patrons will no doubt be pleased to inspect.

The Patterns can be had from Ourselves, or from Agents for the Sale of our goods.

ADDRESS:

The Butterick Publishing Co. (Limited),



1476

1476

1476

Ladies', Misses and Children's Bonnet or Hood (To be Made With or Without the Revers and Caps) Known as the Brownie Bonnet; 3 sizes.

Ladies', Misses and Children. Any size, 5d. or 10 cents.



2396

Orthogonal Tam O'Shanter Cap; 7 sizes. Cap sizes, 6 to 7 1/4; or, head measures, 19 1/4 to 23 3/4 inches. Any size, 5d. or 10 cents.



2836



845

Tam O'Shanter Cap; 7 sizes. Cap sizes, 6 to 7 1/4; or head measures, 19 1/4 to 23 3/4 inches. Any size, 5d. or 10 cents.



7221

Ladies' Night Cap. One size: Price, 3d. or 10 cents.



1354



1354

Scotch Outing Cap; 7 sizes. Cap sizes, 6 to 7 1/4; or head measures, 19 1/4 to 23 3/4 inches. Any size, 5d. or 10 cents.



1014

Ladies' and Misses' Dusting Cap; 2 sizes. Either size, 5d. or 10 cts.



1033



1033

Misses' and Girls' Hood; 3 sizes. Ages, 2 to 16 years. Any size, 5d. or 10 cents.



9154



9154

Little Girls' Bonnet (Known as the Miss Muffet Bonnet); 4 sizes. Ages, 1 to 7 years. Any size, 5d. or 10 cents.



847

Rob Roy Cap; 7 sizes. Cap sizes, 6 to 7 1/4; or, head measures, 19 1/4 to 23 3/4 ins. Any size, 5d. or 10 cents.



8782

Little Girls' Bonnet; 4 sizes. Ages, 1 to 7 yrs. Any size, 5d. or 10 cents.



1478

Little Girls' Bonnet (Known as the Victoria Bonnet); 4 sizes. Ages, 1 to 7 years. Any size, 5d. or 10 cents.



1478



9364

Little Girls' Bonnet (Known as the Gretchen or Dutch Bonnet); 4 sizes. Ages, 1 to 7 years. Any size, 5d. or 10 cents.



9364



2989

Child's Cap; 4 sizes. Ages, 1 to 7 years. Any size, 5d. or 10 cents.



2989

TREATING CHILDREN.

The treatment of babies and children is somewhat experimental, as they lack the power of expression other than by crying. Their ailments are usually simple and require only simple remedies. Often there is nothing more than a slight attack of indigestion, or one of the most common complaints—constipation. GARFIELD FIG SYRUP always helps, and usually cures. Made from herbs, fruit laxatives and pure sugar only. 15 cent bottle, 35 doses for infants; 25 cent bottle, 35 doses for adults. Your druggist keeps it. Send post card for free booklet, "How to Keep the Baby Well" and keep well yourself, with free sample of medicine.

GARFIELD TEA CO.

Toronto, Ont.

THE Wall Paper King OF CANADA:

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

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.



8049

Little Girls' Bonnet; 4 sizes. Ages, 1 to 7 years. Any size, 5d. or 10 cents.



8710

Little Girls' Bonnet or Hood (To be Made With or Without the Revers and Curtain) Known as the Brownie Bonnet; 5 sizes. Ages, 1 to 9 years. Any size, 5d. or 10 cents.



8710



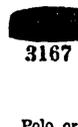
7394

Infants' Cap. One size: Price, 5d. or 10 cents.



1017

Infants' Cap. One size: Price, 5d. or 10 cents.



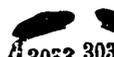
3167

Polo or Travelling Cap; 6 sizes. Cap sizes, 6 1/4 to 7 1/4. Any size, 5d. or 10 cents.



3166

Cap for Outdoor Sports; 6 sizes. Cap sizes, 6 1/4 to 7 1/4. Any size, 5d. or 10 cents.



3053

Tam O'Shanter or Sailor Cap; 7 sizes. Cap sizes, 6 to 6 3/4; or, head measures, 19 1/4 to 21 1/4 inches. Any size, 5d. or 10 cents.



1481

Little Boys' French Hat (Known as the Bonaparte Chapeau); 4 sizes. Ages, 1 to 4 years. Any size, 5d. or 10 cents.



1481

INSIST on having Braided Wire
Your dealer has them.
If not, send price and we will mail them.

Braided Wire

Graceful and Stylish

Lightest and most comfortable,
will outwear all others.

MANUFACTURED BY
BRUSH & CO.,
TORONTO.

CAN BE WORN UNDER OR OVER CORSET

In Buying Matches

When the grocer recommends you a new brand

Ask him about quality.

When he talks price to you

Ask him about quality.

When he refers to all the matches you get in a certain box

Ask him about quality.

Then he will have to produce

E. B. EDDY'S Matches.

NY-AS-SAN

A Word for Sufferers to Remember—A New System of Natural Cures—Special Treatment for Each Disease—Sent to Users Only.

If you have confidence in simple cures which have stood the test of seventy-five years, it will pay you to write to us for proofs of what the Nyassan Remedies have done for others.



ERYSIPELAS CURED.

I, David J. Taylor, a Justice of the Peace in and for the Town of Parrsboro', N.S., do hereby certify as follows: That I personally know many afflicted persons who have been promptly cured by using The Nyassan Cures, and in one case, that of Mrs. Thomas Trahey, who had been given up to die of erysipelas.

LA GRIPPE CURED.

F. McAleese, Postmaster, Parrsboro', N.S., writes:—"Neither I nor my friends ever thought I should recover from La Grippe. The first relief came in three days, and though I have used the Nyassan Mineral Springs treatment barely a month, its benefits cannot be estimated in dollars and cents.

KIDNEY DISEASES.

The miracle of "Mahomed and the Mountain" is repeated in the Nyassan Mineral Springs Tablets. If your means will not permit you to resort to the springs they can be sent to you in dry but soluble form for use at home. This is Nature's way of curing, and it is the best in the world.

NYASSAN MEDICINE CO.,

TRURO, LIMITED, N.S.

"WE CURE WHEN ALL OTHERS FAIL."



Lady Dolls' Set No. 213.—Consisting of a Russian Dress and Jubilee Toque and Collarette: 7 sizes. Lengths, 16 to 23 inches. Any size, 10d. or 20 cents.



Girl Dolls' Set No. 212.—Consisting of a Dress, Empire Coat or Jacket and Mother Goose Hat: 8 sizes. Lengths, 14 to 23 inches. Any size, 7d. or 15 cents.



Girl Dolls' Set No. 195.—Consisting of a Coat and Bonnet: 7 sizes. Lengths, 12 to 24 inches. Any size, 10d. or 20 cents.



Baby Dolls' Set No. 201.—Consisting of Slip, Skirt and Pinning-Blanket: 7 sizes. Lengths, 12 to 24 inches. Any size, 7d. or 15 cents.



Girl Dolls' Set No. 200.—Consisting of a Dress and Cape: 7 sizes. Lengths, 12 to 24 inches. Any size, 7d. or 15 cents.



Dolls' Set of Underwear No. 189.—Consisting of a Chemise, Drawers and Petticoat: 7 sizes. Lengths, 12 to 24 inches. Any size, 10d. or 20 cents.



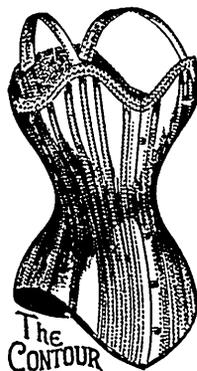
Baby Dolls' Set No. 173.—Consisting of a Dress, Sack and Cap: 7 sizes. Lengths, 12 to 24 inches. Any size, 7d. or 15 cents.



Dolls' Set of Combination Undergarments No. 209.—Combination Waist and Drawers and a Combination Waist and Skirt: 8 sizes. Lengths, 14 to 23 inches. Any size, 10d. or 20 cents.

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.



A Stylish Costume

Fails to look well when worn over ill-fitting corsets.

Wear the Contour

And you will be satisfied with the perfection of fit and style in your dresses.

SOLD IN ALL THE STORES

Manufactured by

THE CROMPTON CORSET CO. LIMITED

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PATTERNS OF FANCY ARTICLES, ETC.

which our patrons will no doubt be pleased to inspect.

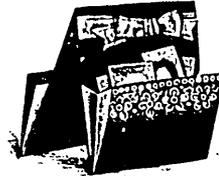
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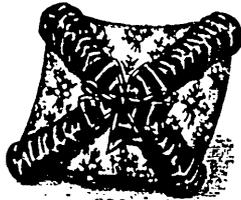
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Head-Rest. One size:
Price, 5d. or 10 cents.



818

Photograph Case. One size:
Price, 5d. or 10 cents.



823

Sofa-Pillow. One size:
Price, 5d. or 10 cents.



4800

Shoe and Slipper Pocket.
One size:
Price, 5d. or 10 cents.



826

Hanging Work-Bag.
One size: Price,
5d. or 10 cents.



820

Head-Rest. One size:
Price, 5d. or 10 cents.



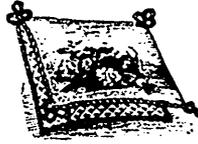
828

Sofa-Pillow. One size:
Price, 5d. or 10 cents.



816

Head-Rest. One size:
Price, 5d. or 10 cents.



825

Monchoir-Case. One size:
Price, 5d. or 10 cents.



4799

Soiled Clothes-Bag.
One size: Price,
5d. or 10 cents.



892

Haddock or Turkish Floor Cushion.
One size: Price, 5d. or 10 cents.



817

Catch-All. One size:
Price, 5d. or 10 cents.



913

Ladies' Foot-Muff. One size:
Price 5d. or 10 cents.



1216

Hanging Work-Bag.
One size: Price,
5d or 10 cents.



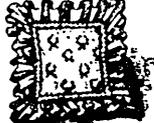
1510

Tennis Racket Cover.
One size: Price,
5d. or 10 cents.



1196

Cover for Sofa or Baby Carriage
Pillow. One size:
Price, 5d. or 10 cents.



1196



1206

Flat-Iron Holder.
One size:
Price, 3d. or 5 cents.



824

Laundry-Bag. One size:
Price, 5d. or 10 cents.



774

Camp-Stool Work-Bag.
One size: Price, 5d. or 10 cts.



4291

Pattern for a Shopping-Bag.
Having a Small Inside Pocket.
One Size. Price, 5d. or 10 cents.



3108

Pattern for Tea-Cozy.
One size.
Price, 5d. or 10 cents.



819

Pumpkin Pin-Cushion.
One size:
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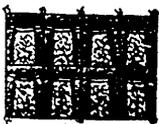
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HERE'S WHAT YOU ARE TO DO.

There are thirty words in this schedule, from each of which letter(s) have been omitted and their places have been supplied by dashes. To fill in the blank spaces and get the names properly you must have some knowledge of geography and history. We want you to spell out as many words as you can. Then send to us, with 25 cents to pay for a three months' subscription to *WOMAN'S WORLD*. For correct lists we shall give \$200.00 in cash. If more than one person sends a full, correct list, the money will be awarded to the fifty best lists in appearance. Also, if your list contains twenty or more correct words, we shall send you a beautiful Egeria Diamond Scarf Pin (for lady or gentleman), the regular price of which is \$2.25. Therefore, by sending your list, you are positively certain of the \$2.25 prize, and by being careful to send a correct list you have an opportunity of the \$200.00 cash award. The chance that you may live from New York makes no difference. All have equal opportunity for winning.

PRIZES WILL BE SENT PROMPTLY.

Prizes will be honestly awarded and promptly sent. We publish the list of words to be studied out. In making your list of answers, be sure to give the number of each word:

- | | |
|---|--|
| 1. - R - A - I - A country of South America. | 16. B - S M - - K A noted ruler. |
| 2. - A - - - Name of the largest body of water. | 17. - - C T O - - Another noted ruler. |
| 3. M - D - - E - - A - E - - A sea. | 18. P - R - U - A - Country of Europe. |
| 4. - M - - - O - A large river. | 19. A - S T - A - - A big island. |
| 5. T - A - - - S Well known river of Europe. | 20. M - - I N E - Name of the most prominent American. |
| 6. S - - A N - A - A city in one of the Southern States. | 21. T - - A - One of the United States. |
| 7. H - - - - X A city of Canada. | 22. J - F - - R - - N Once President of the United States. |
| 8. N - A - A - A Noted for display of water. | 23. - U - - N A large lake. |
| 9. - E - - E - - E - One of the United States. | 24. E - E - S - N A noted post. |
| 10. - A - R I - A city of Spain. | 25. C - R - A A foreign country, same size as Kansas. |
| 11. H - V - - A A city on a well known island. | 26. 3 - R - - O A large island. |
| 12. S - M - E - A well known old fort of the United States. | 27. W - M - - S W - R - D Popular family magazine. |
| 13. G - - R - L - A - Greatest fortification in the world. | 28. B - H - I - G A sea. |
| 14. S - A - L - E - A great explorer. | 29. A - L - N - I - An ocean. |
| 15. G - L - F - - - - One of the United States. | 30. M - D - G - S - A - An island near Africa. |

In sending your list of words, mention whether you want prize money sent by bank draft, money order or registered mail; we will send any way that winners require. The Egeria Diamond is a perfect imitation of a \$200.00 diamond of large size. Woddy experts to distinguish it from real except by microscopic test. In every respect it serves the purpose of Genuine Diamond of Purest Quality. It is artistically mounted in a fine gold-plated pin, warranted to wear forever. This piece of jewelry will make a most desirable gift to a friend if you do not need it yourself. At present our supply of these gifts is limited, and if they are all gone when your set of answers comes in, we shall send you \$2.25 in money instead of the Scarf or Shawl Pin, so you shall either receive the piece of jewelry or the equivalent in cash, in addition to your participative interest in the \$200.00 cash prize. This entire offer is an honest one, made by a responsible publishing house. We refer to mercantile agencies and any bank in New York. We will promptly refund money to you if you are dissatisfied. What more can we do? Now study, and exchange slight brain work for cash. With your list of answers send 25 cents to pay for three months' subscription to our great family magazine, *Woman's World*. If you have already subscribed, mention that fact in your letter, and we will extend your subscription from the time the present one expires. To avoid loss in sending silver, wrap money very carefully in paper before inclosing in your letter. Address:

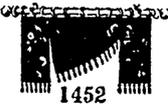
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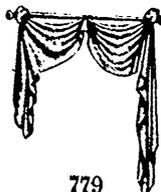
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1525



1525



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(Concluded.)

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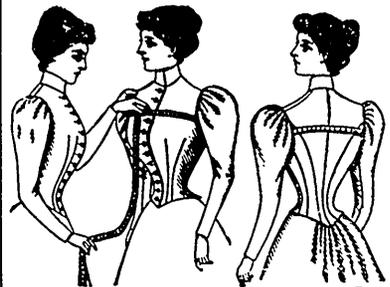
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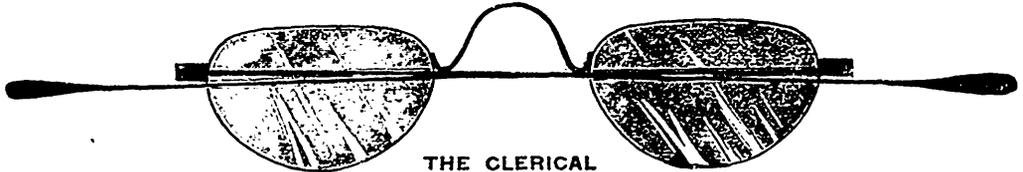
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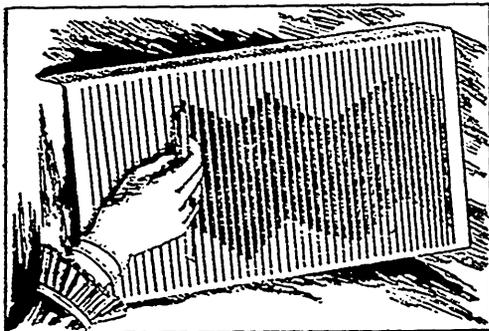
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