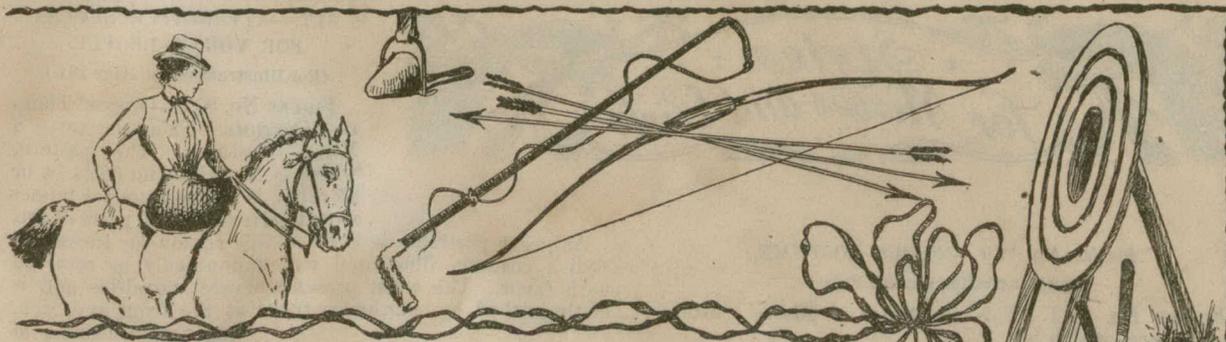


PAGES

MISSING



OUTING ACCESSORIES.

For evening wear there are beautiful varieties in silk, in both black and white, with lace insertion appliquéed on them. Black stockings are always a correct choice, and where variety cannot be indulged in will prove a safe purchase.

The practical woman will wear the broad-soled shoe with round toe and military or Cuban heel for walking and outdoor sports, while for dressy wear she may select the patent-leather low-cut shoe with rather a high heel.

An idea affected by those who demand novelties is to have the upper part of the shoe made of cloth to match the gown. This color harmony is very pleasingly carried out in gloves, stockings, etc., when some soft, attractive shade is selected.

Piqué stocks and bow or Ascot ties of a contrasting hue are extensively worn for outing and all sorts of outdoor sports with a piqué, madras or light-weight flannel shirt-waist.

Tie clasps in gold, silver and gun-metal are a late novelty and are made in various designs. The horse-shoe pin with whip would delight the woman who enjoys riding; a dainty whip may have the handle tipped with silver or gun-metal decorated with the monogram.

For the golf enthusiast an almost unexhaustible assortment of smart accessories has been provided. There are tie clasps in gun-metal and silver and also in gold; the design of which is an exact replica of the golf clubs and caddy-bag pin of similar design, intended to secure the short locks of hair at the back of the neck, are also shown. Scarf pins with miniature golf club and ball are almost indispensable to the piqué Ascot tie worn with the piqué, madras or light-weight flannel shirt-waist. Shirt-waist sets consisting of three or four studs fashioned in gold or silver golf balls and link cuff-buttons having a club on one end and a ball on the other are attractive novelties. An appropriate gift to the golf-loving girl is a tiny caddy-bag in Scotch plaid holding two golf-club pins; two hat-pins of similar design may be obtained in a bag a trifle larger. The pins are procurable in both gun-metal and silver, the former usually being considered preferable. Gun-metal cuff buttons in oval shape with the golf clubs and ball engraved on the smooth surface are extremely smart and are alike suitable for both men and women who indulge in this sport.

One of the most unique novelties appropriate and useful to carry when riding, cycling or on the golf and tennis grounds is a leather case mounted in gold, silver or gun-metal and holding a small mirror. This little case may be suspended from the belt by a chain.

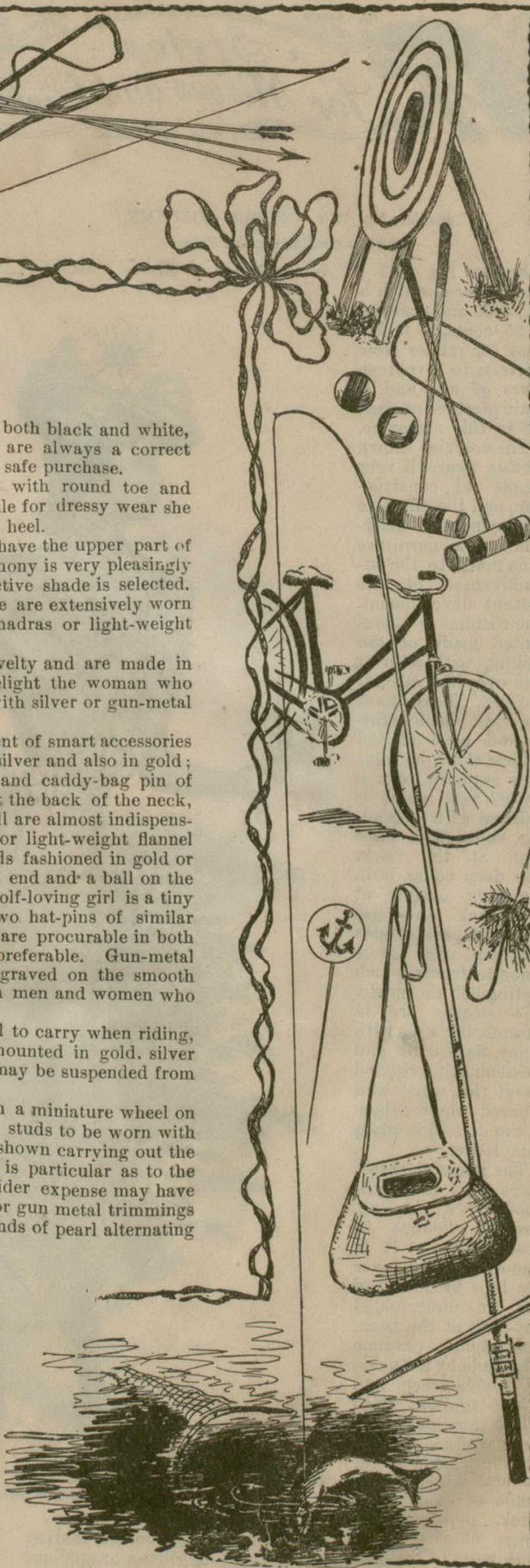
The bicycle girl may wear cuff buttons fashioned with a miniature wheel on one end of the link and handle-bars on the other, while the studs to be worn with these cuff buttons are tiny wheels. Scarf and belt pins are shown carrying out the design of both the handle-bars and wheel. The girl who is particular as to the smallest detail in her cycling outfit and who need not consider expense may have handle-bars tipped with handsome handles of cork with silver or gun metal trimmings and jewels set in the end. A pair of these handles with bands of pearl alternating with the cork and the mountings in gold are beautiful.

A silver Nethersole bracelet with tiny rackets scattered all over it will delight the girl who is particular as to the smallest detail; pins of similar design for any and all uses are procurable in both gold and silver.

Buttons in the different college and yacht-club colors with gold or silver letters or insignia are worn as scarf, belt or hat pins.

Buckles, too, are sometimes fashioned in designs for outing sports, but the patent-leather belt with the nickel harness buckle is perhaps in greater demand. Small leather châtelaïne bags attached to these belts are useful for all occasions.

The woman who enjoys golfing, cycling, yachting and tennis will be particular as to the smallest detail of her outfit and in the inexhaustible variety offered she will find every essential accessory.



*Styles
for Misses and Girls*

FIGURES NOS. 80 T, 81 T, 82 T, 83 T AND 84 T.—ATTRACTIVE STYLES FOR YOUNG PEOPLE.

(For Illustrations see Page 191.)

FIGURE NO. 80 T.—MISSSES' TUCKED COSTUME.—This portrays a Misses' costume. The pattern, which is No. 4166 and costs 1s. or 25 cents, is in five sizes for misses from twelve to sixteen years of age.

As great partiality is evinced this season for tucks, the stylish costume illustrated will undoubtedly be received with favor. The waist presents several novelties and is distinguished by lengthwise tucks at the front and back.

and extra fulness at the waist-line is collected in gathers. The fronts are reversed to form tapering revers, which are ornamented with bands of velvet ribbon and gilt buttons. A full vest that is tucked to the bust is revealed between the flaring fronts, and a standing collar finishes the neck. Plaited ornamental sections that cross the shoulders and extend almost to the bust, where their ends are partially hidden by the tops of the revers, are becoming features of the mode. The sleeves are in two-seam style and extend in points over the hand.

The separate circular skirt carries out the tucked effect of the waist. It has an underfolded box-plait at the back and flares prettily at the foot, the tucks terminating at flounce depth. Ribbon and buttons are used in decorating the skirt. In this instance the costume is developed in blue vailing and white taffeta, the ornamental portions being decorated with silk appliqué.

A charming costume could be made in this style of figured blue silk mull, with fancy tucking for the Organdy, dimities and soft silks also appropriate to the mode.

FIGURE NO. 81 T.—LITTLE GIRLS' DRESS.—This picture shows the pattern, which is No. 4201 and costs 15 cents, for girls from seven years of age and is shown

entirely developed on page 203 of this magazine.

Red cambric with embroidery to match with (Descriptions Continued on Page 194.)

FIGURE NO. 79 T.—MISSSES' COSTUME.

(For Illustration see this Page.)

FIGURE NO. 79 T.—This illustrates a Misses' costume.

The pattern, which is No. 4200 and costs 1s. or 25 cents, is in five sizes for misses from thirteen to seventeen years of age, and is again pictured on page 195 in this magazine.

The costume shown at this figure is very simple of construction, and the effective employment of insertion as a garniture adds much to the attractiveness of the present development. The costume is represented made of tan vailing, with all-over lace over blue silk for the vest. The fronts of the waist pouch slightly and have plaited fulness at the bottom; they separate over a smooth vest which is finished with a standing collar that rises high at the back. The deep collar is in rounding outline at the back and has square, tapering ends that lap over short jaquette fronts which distinguish the mode. The sleeves are in close-fitting style with fancy, flare cuffs, and a ribbon belt wrinkled about the waist and secured under a bow at the left side gives completion.

The graceful three-piece skirt is lengthened by a rippling, circular flounce in fancy outline. It is smoothly fitted over the hips by darts and has an underfolded box-plait at the back.

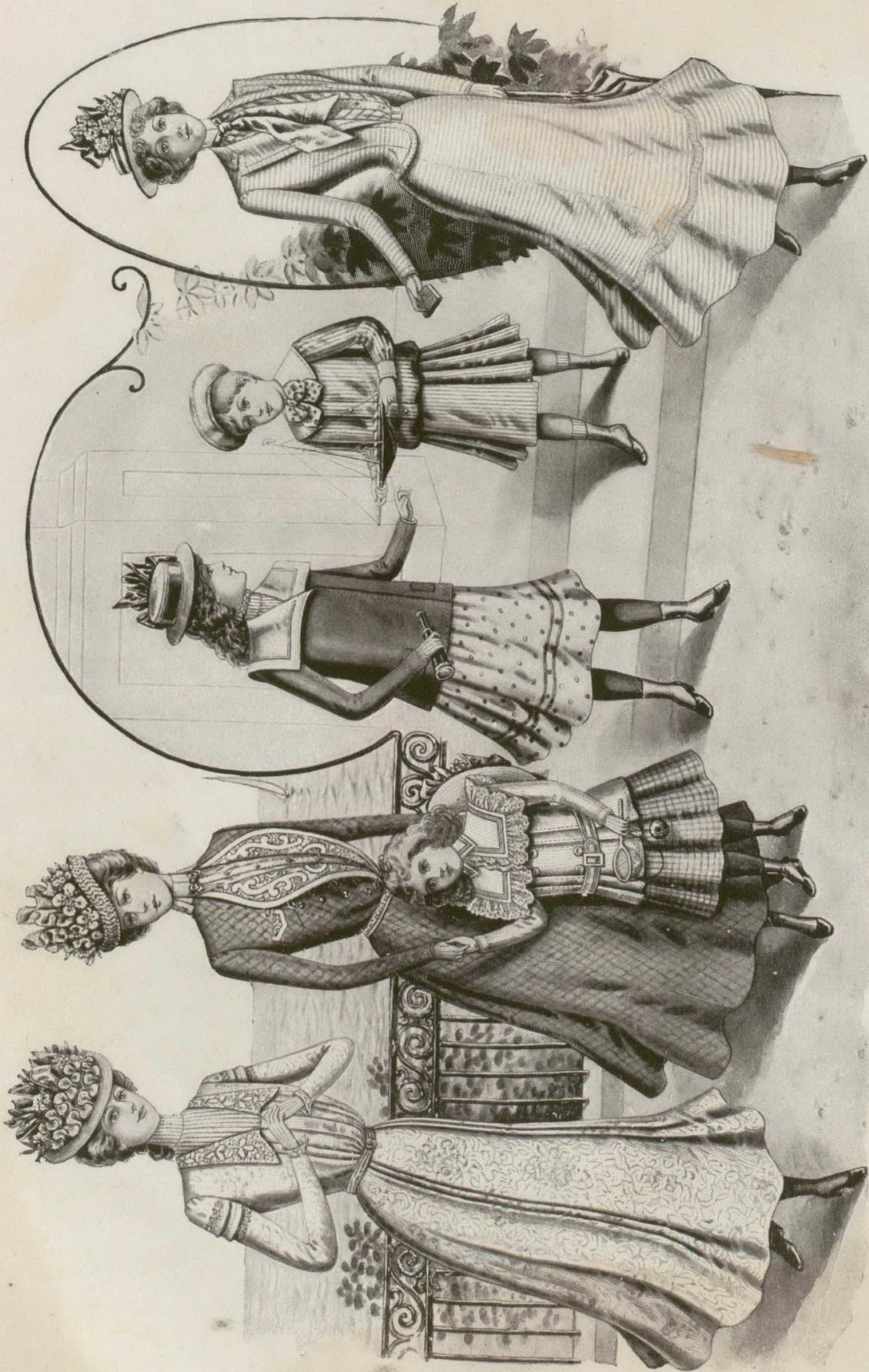
A stylish costume was made by the mode of réséda-green and white foulard, with white appliqué lace for garniture. Serviceable costumes for general wear may be made of linen, linen duck, piqué, khaki, serge, cheviot, poplinette, and other seasonable fabrics, with rows of braid in graduated widths, ribbon or appliqué lace or self-strappings for ornamentation.



FIGURE NO. 79 T.—This illustrates MISSSES' COSTUME.—The pattern is No. 4200, price 1s. or 25 cents.—(For Description see this Page.)



Attractive Styles for Young People.



85 T.

86 T. 87 T.

88 T.

89 T.

90 T.

Holiday Designs for Young Folks.

DESCRIBED ON PAGES 194 AND 195.



THE DELINEATOR.

91 T.

92 T.

93 T.

94 T.

95 T.

Misses' and Children's Midsummer Styles.

DESCRIBED ON PAGES 196 AND 197.

AUGUST, 1900.

(Descriptions Continued from Page 190.)

in the development of this simple design, with fancy tucking for the Pompadour yoke. Frill caps stand out with broadening effect over the shoulders, and white ribbon rosettes are secured at the front corners of the yoke, the one at the left side having flowing ends. Ribbon also encircles the waist and is bowed at the back. The waist has pretty fulness at the front and back and supports the gathered skirt. The full sleeves are gathered into wristbands decorated with frills of lace, and the neckband is of the tucking.

Linen, lawn, chambray, dimity, etc., may be used with pleasing results for the dress, with insertion, edging or braid for decoration.

FIGURE No. 82 T.—GIRLS' DRESS.—This illustrates a Girls' dress. The pattern, which is No. 4185, and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age, and is also pictured on page 198.

A foundation of yellow silk adds a dainty note of color to the simple dress here developed in white organdy and fancy tucking, with a garniture of lace edging and black velvet ribbon. A smooth, round yoke supports the full front and full backs, which are outlined at the top by a sectional berth. The ends of the berth are gathered and meet at the center of the back and at the left side in front. The yoke is topped by a standing collar, and the two-seam sleeves are finished with flare cuffs. The full, gathered skirt is joined to the waist, which is finished with a belt.

A dress for serviceable wear could be made of blue-and-white French gingham, with all-over embroidery for the yoke and embroidered edging for decoration.



4214

FIGURE No. 83 T.—GIRLS' ETON COSTUME.—This shows a Girls' costume. The pattern, which is No. 4206 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age, and is differently illustrated on page 198.

The Eton jacket contributes much to the good style of the costume, which is here developed in a combination of red and blue cloth, with fancy white silk braid for decoration. The Eton is smoothly adjusted and has close-fitting sleeves that are faced in cuff effect. The fronts are reversed to form the front of the sailor collar, which falls square at the back and is a becoming feature of the mode. The jacket flares to reveal a pointed yoke and belt arranged on the dart-fitted sleeveless waist, which is topped by a standing collar and closes at the back. The five-gored skirt has an underfolded box-plait at the back and is sewed to the waist.

Stylish costumes for outing wear may be developed in this style of serge, duck, piqué, linen, etc.

FIGURE No. 84 T.—MISSSES' DRESS.—This represents a Misses' dress. The pattern, which is No. 4224 and costs 1s. or 25 cents, is in five sizes, for misses from twelve to sixteen years of age, and may be seen differently made up on page 197.

Figured green cotton foulard—a textile closely resembling the silk variety—was here used for the simple dress illustrated. The shirt-waist has its fulness at the back taken up in two groups of lengthwise tucks. The fronts puff out with pretty fulness and are tucked in clusters to yoke depth. Lapped cuffs complete the shirt sleeves and the turn-down portions of the collar are of linen.

The skirt is a five-gored style with tucked fulness at the

back and is relieved of severe plainness by a self-ruffle. A fancy ribbon tie and silk sash are stylish accessories.

A variety of woolen and cotton fabrics may be used to develop the mode for every-day wear.

FIGURES Nos. 85 T, 86 T, 87 T, 88 T, 89 T AND 90 T.—HOLIDAY DESIGNS FOR YOUNG FOLKS.

(For Illustrations see Page 192.)

FIGURE No. 85 T.—MISSSES' TUCKED COSTUME.—This picture a Misses' costume. The pattern, which is No. 3999 and costs 1s. or 25 cents, is in five sizes for misses from twelve to sixteen years of age.

Figured India silk was here selected for the costume in combination with tucked white silk, an artistic arrangement of lace appliqué providing suitable garniture. The yoke is quite shallow at the back but deepens at the front, where it is framed by flaring revers. A box-plait is laid at the center of the front and back, and extra fulness at the front is taken up in tucks at each side



4214

MISSSES' COSTUME: CONSISTING OF A FULL WAIST WITH WIDE, ROUND YOKE, TO HAVE FULL-LENGTH OR ELBOW SLEEVES; AND A STRAIGHT SKIRT SHIRRED AT THE TOP, WITH A FIVE-GORED FOUNDATION SKIRT.

(For Description see Page 197.)



4214

and in gathers at the waist-line. Plaits remove the extra fulness at the bottom of the back, and a high stock and silk belt complete the neck and waist respectively. A cap effect is given the sleeves by tucks between rows of the appliqué lace, and flare cuffs complete the wrists.

The separate circular skirt is given a panel effect by tucks at the front. It is smoothly adjusted over the hips and tucked to a desirable depth at the back.

Mercerized foulard, which has the same satin-like sheen as the silk and is said to launder perfectly, will develop the mode attractively. Vailing, cashmere, etc., are also desirable fabrics.

FIGURE No. 86 T.—MISSSES' TOILETTE.—This unites a Misses' jacket and skirt. The jacket pattern, which is No. 4217 and costs 10d. or 20 cents, is in five sizes for misses from twelve to sixteen years of age, and is again shown on page 200. The skirt pattern, which is No. 4191 and costs 10d. or 20 cents, is in six sizes from twelve to seventeen years of age, and is differently pictured on page 202.

The possessor of a toilette of this description will find it

of inestimable value for general wear, the simplicity of the mode being a strong point in its favor. English suiting was used in the development, with white silk appliqué for decoration. The blouse Eton has a smooth, stretched back and full blouse fronts, the latter being turned back to form stylish revers of rounding outline. The sleeves are closely adjusted, and the collar is in military turn-down style. A convenient breast pocket finished with a lap, is applied on each front. The jacket is finished with a belt that dips in front.

The skirt is suitable for general wear and also for cycling, golfing, outing, stormy weather, etc., and is in three-piece style with an inverted box-plait at the back.

The toilette would be serviceable as well as stylish developed in lady's-cloth, serge or homespun with facings of silk. A seasonable toilette was of white piqué, with all-over embroidery for the collar and revers facing.

FIGURE No. 87 T.—LITTLE GIRLS' TOILETTE.—This illustrates a Little Girls' jacket and dress. The jacket pattern, which is No. 4203 and costs 7d. or 15 cents, is in seven



4200



4200

MISSSES' COSTUME, WITH THREE-PIECE SKIRT LENGTHENED BY A CIRCULAR FLOUNCE IN FANCY OUTLINE.

(For Description see Page 197.)

sizes for little girls or boys from two to eight years of

age, and is also pictured on page 204. The dress pattern, which is No. 4201 and costs 7d. or 15 cents, is in six sizes from two to seven years of age, and is shown differently developed on page 203.

The smart jacket which forms part of this toilette is appropriate for either little girls or boys and is here pictured made of white brilliantine, with the adjustable sailor-collar of white linen, and embroidered edging and insertion for decoration. The jacket is plaited at the front and back, the plaits being stitched in tuck fashion to the belt-line and then allowed to flare. The belt is passed through straps and buckled at the front, where the double-breasted closing is made. A rolling collar completes the neck, and the sleeves are of the close-fitting, two-seam variety.

Plaid French gingham was employed for the dress which is distinguished by a Pompadour yoke that supports the full front and full backs of the body. Embroidered frills stand out over the shoulders, and the sleeves are in bishop style. The straight, full skirt is supported by the body.

The dress could be developed with dainty results in fine

nainsook, with joined rows of insertion for the yoke. The skirt could be hemstitched or ornamented with let-in bands of lace insertion. Piqué, duck, cloth, serge, cheviot and similar fabrics may be used for the jacket.

FIGURE No. 88 T.—GIRLS' OUTDOOR TOILETTE.—This comprises a Girls' coat and dress. The coat pattern, which is No. 4183 and costs 10d. or 20 cents, is in ten sizes for girls from three to twelve years of age, and is also depicted on page 200. The dress pattern, which is No. 4185 and costs 10d. or 20 cents, is in eight sizes from five to twelve years of age, and is also shown on page 198.

Loose box coats or jackets are particularly becoming to girlish figures. The toilette here illustrated unites a coat of this description and is developed in this instance in a combination of white and dark-blue cloth, and a dress of blue-and-white polka-dotted challis. The coat is loosely adjusted in box style and has a becoming sailor-collar with broad, square ends that lap with the fronts, and the closing is made invisibly in a fly. Side pockets are inserted in the fronts and finished with laps, and the sleeves are in comfortable two-seam style.

The dress has a full waist shaped low to accommodate a smooth, round yoke that is framed by a sectional berth. The full, straight skirt falls in pretty folds all round and is joined to the waist, which is completed with a standing collar and close-fitting sleeves. Two rows of velvet ribbon outline the hem of the skirt.

The dress could be stylishly developed in both cotton and woolen fabrics. An effective little frock was made of pineapple grenadine, a material almost as filmy as organdy, but which cannot be effected by dampness. Piqué, cloth, etc., will generally be selected for the coat.

FIGURE No. 89 T.—LITTLE BOYS' BLOUSE COSTUME.—This illustrates a Little Boys' costume. The pattern, which is No. 4205 and costs 10d. or 20 cents, is in four sizes for little boys from two to five years of age, and is again shown on page 205.

Blouse costumes are always favorites with little boys because of their comfortable adjustment, and the one here illustrated is developed in striped Galatea, with white duck for the collar and cuffs. The blouse droops all round and is closed through a box-plait at the front. The full sleeves are completed with straight cuffs, and a deep, rolling collar in rounding outline finishes the neck. A spotted silk tie is worn.

The skirt is attached to an under-body and is kilt-plaited to give the effect of a broad box-plait at the front.

Flannel, serge, piqué or linen will develop attractive costumes. The collar may be of all-over embroidery.

FIGURE No. 90 T.—MISSSES' OUTING TOILETTE.—This embraces a Misses' jacket and skirt. The jacket pattern, which is No. 4063 and costs 10d. or 20 cents, is in five sizes for misses from twelve to sixteen years of age. The skirt pattern which is No. 4065 and costs 10d. or 20 cents, is in seven sizes from ten to sixteen years of age.

In its present development of white piqué this toilette is particularly appropriate for wear at Summer resorts. The one-button cutaway jacket is gracefully adjusted to the figure and flares to reveal a shirt-waist worn beneath. The fronts of the jacket are turned back to form stylish revers which extend beyond the ends of the rolling collar. The sleeves are of the close two-seam variety.

An applied circular flounce that ripples all round con-

tributes to the gracefulness of the five-gored skirt, which is laid in an under box-plait at the back.

Striped suiting, cheviot, serge and cloth are materials admirably suited to the mode.

FIGURES NOS. 91 T, 92 T, 93 T, 94 T AND 95 T.—MISSES' AND CHILDREN'S MIDSUMMER STYLES.

(For Illustrations see Page 193.)

FIGURE No. 91 T.—BOYS' SAILOR SUIT.—This illustrates a Boys' suit. The pattern, which is No. 4083 and costs 1s. or 25 cents, is in ten sizes for boys from three to twelve years of age.

Sailor suits are invariably becoming and particularly appropriate at this season. A combination of blue and white serge was employed in the development of this design, with rows of white braid for decoration. The blouse droops all round and is shaped to reveal the buttoned-in shield, which is framed by the sailor collar. A silk scarf is worn, and a breast pocket applied on the left front accommodates the end of the lanyard. The sleeves introduce a novelty in the box-plait at the outside of the arm and are finished with cuffs.

The long trousers are shaped to flare over the boot in sailor fashion and are made with a fly and the customary pockets.

Jaunty suits may be developed in khaki, drilling, duck, crash, cheviot, cloth, linen, etc. The shield and collar could be ornamented with embroidered emblems.

FIGURE No. 92 T.—LITTLE GIRLS' DRESS AND GUMPE.—This portrays a Girls' dress and guimpe. The dress pattern, which is No. 4212 and costs 7d. or 15 cents, is in seven sizes for girls from two to eight years of age, and is differently pictured on page 204 of this number of THE DELINEATOR. The guimpe pattern, which is No. 9792 and costs 5d. or 10 cents, is in six sizes for little girls from two to twelve years old.

The little dress is sure to win admiration because of its daintiness and simplicity. It is here made with a low, square neck and is shown developed in pink lawn and decorated with insertion, edging and a ribbon rosette having flowing ends. The skirt is extended upon the body at the center of the front and back and hangs in full folds all round. Frills stand out over the shoulders, and a band of insertion emphasizes the square neck. The skirt is joined to the lower edge of the body at the sides, and the short, puff sleeves are completed with narrow bands.

The guimpe is made of nainsook and is tucked in deep

yoke outline and finished with a narrow band and at the neck. The sleeves are full and are completed with narrow wristbands, and edging and insertion enter into the decoration of the guimpe.

Nainsook, dimity, batiste, chambray, fine gingham and Swiss are among the many materials which will develop dresses of this style, and the frills could be of embroidered edging. The guimpe may be of silk, lawn or Swiss, and rows of insertion or fancy bands may be used for trimming.

FIGURE No. 93 T.—LITTLE GIRLS' YOKE DRESS.—This illustrates a Girls' dress. The pattern, which is No. 4218 and costs 7d. or 15 cents, is in seven sizes for girls from one-half to six years of age, and is also portrayed on page 203.

This design is excellent for developing wash dresses for little girls or boys. Its distinguishing feature is the smooth, round yoke, which in this instance is outlined by two lace-edged ruffles of the material. The dress falls in soft, pretty folds at the front and back and is decorated at the bottom by a lace-edged self-ruffle headed by a band of insertion. The yoke is composed of joined rows of insertion, and a row of the same decorates the waistband, finishing the full bishop sleeve. A narrow band completes the dress, which is here shown made

of white lawn.

A very pretty frock was made in the style of nainsook, with fancy tucking for the yoke. Nainsook edging and insertion supplied garniture, and the straight lower edge was hemstitched. Polka-dotted blue-and-white challis, plain or striped gingham, cashmere, chambray, batiste, etc., will develop satisfactorily by the pattern.

FIGURE No. 94 T.—MISSES' COSTUME.—This illustrates a Misses' costume. The pattern, which is No. 4215 and costs 1s. or 25 cents, is in five sizes for misses from thirteen to seventeen years of age, and is shown differ-



4215



4215

4215

MISSES' COSTUME: CONSISTING OF A FANCY WAIST WITH SEPARATE GUMPE, AND A FIVE-GORED SKIRT LENGTHENED BY A GRADUATED CIRCULAR FLOUNCE.

(For Description see Page 198.)

ently developed on page 196 of this issue of THE DELINEATOR.

Amethyst-blue vailing, white silk mull and joined rows of insertion were the materials used in the present development of the original costume. The fronts of the fancy waist are cut in low, square outline at the top and have plaited fulness at the bottom; they flare over a smooth vest that shapes a point at the bust. At the back the waist is in V outline at the top and has slight plaited fulness at the bottom. Insertion, fancy buttons and straps of velvet ribbon supply decoration for the waist, which has smooth, one-piece sleeves that reach to the elbow, where they flare.

The separate guimpe has its fulness in front taken up in small box-plaits and has a shallow applied yoke at the back.

Box-plaits and gathers dispose of the fulness at the bottom of the full sleeves, which are completed with wristbands. A collar tops the guimpe, which closes at the back.

The skirt is a five-gored mode lengthened by a graduated circular flounce and ornamented with insertion.

Any of the light-weight woollens, foulard, India and sarah silks may be used for the costume.

FIGURE No. 95 T.—MISSSES' AFTERNOON COSTUME.—This pictures a Misses' costume. The pattern, which is No. 4214 and costs 1s. or 25 cents, is in five sizes for misses from twelve to sixteen years of age, and is differently represented on page 194.

Shirrings are employed with fashionable effect in regulating the fulness in the charming costume for which plain and tucked white silk mull were here combined. The wide, round yoke, which appears at the front and back, is a becoming feature of the full waist that puffs out stylishly in front and closes at the back. The sleeves are extremely modish and are shirred at intervals to produce the effect of graduated puffs; they reach to the elbow, where they form frills, and the smooth lining is faced to the elbow with the tucked material, the whole suggesting the "1850" mode. Flare cuffs complete the sleeves, and a standing collar that is high at the back finishes the neck.

The full, straight skirt is shirred to a becoming round yoke depth at the top and falls over a five-gored foundation. The costume is ornamented with appliqué lace.

Silk and cotton mousselines, embroidered Swiss, organdy, batiste, sheer lawn, linen dimity, cashmere, vailing, foulard and India silks are a few of the many beautiful materials appropriate for costumes of this style.

MISSSES' COS-

TUME: CONSISTING OF A FULL WAIST WITH WIDE, ROUND YOKE, TO HAVE FULL-LENGTH OR ELBOW SLEEVES; AND A STRAIGHT SKIRT SHIRRED AT THE TOP, WITH A FIVE-GORED FOUNDATION SKIRT.

For Illustrations see Page 194.)

No. 4214.—Another development

of this costume is shown at figure No. 95 T in this magazine.

Tucks and shirrings are equally popular at present, and the association of the two in the costume here illustrated produces a charmingly girlish effect. Light-gray vailing in combination with white tucked glacé silk was employed in the present development of the mode, and écreu appliqué lace bands supply ornamentation. A wide, round yoke heads the full front and full backs, which have their fulness taken up at the top in three rows of shirrings and regulated by gathers at the bottom. The sleeve, which is one of the season's novelties, reaches to a little below the elbow, where it is shirred to form a frill. It is also shirred above the elbow and at cap depth from the top and is

smooth on the under side. A full-length two-seam lining supports the sleeve and is faced with the tucked silk to give the effect of an under sleeve. The waist, which closes at the back, has a dart-fitted lining, and a standing collar pointed at the back finishes the neck. The sleeves may be in elbow length, if liked.

The full, straight skirt, which is arranged over a smoothly adjusted five-gored foundation, is shirred at the top all round to pretty, yoke depth, below which the fulness falls in soft, graceful folds. At the lower edge the skirt measures about two yards and one-half in the middle sizes.

With the costume is worn a soft Liberty satin ribbon belt ending in a bow at the back.

A particularly pretty costume for dressy wear could be developed in white point d'esprit associated with all-over lace, and the decoration could be of beading through which narrow black velvet ribbon is run, ending in rosettes. Cashmere, challis, foulard, Liberty satin, embroidered Swiss, batiste, organdy and dimity will develop attractive costumes by the mode.

We have pattern No. 4214 in five sizes for misses from twelve to sixteen years of age. To make the costume for a miss of twelve years, requires three yards and three-eighths of goods forty-four inches wide, with a yard and one-fourth of tucking twenty inches wide for the collar, yoke, cuffs and for facing the sleeves. Price of pattern, 1s. or 25 cents.



4224



4224



4224

MISSSES' EVERY-DAY DRESS: CONSISTING OF A TUCKED SHIRT-WAIST TO BE MADE WITH OR WITHOUT THE LINING AND HAVING TWO-SEAM SLEEVES THAT MAY BE FINISHED WITH FLARE OR STRAIGHT CUFFS, AND A FIVE-GORED SKIRT TUCKED OR GATHERED AT THE BACK.

(For Description see Page 198.)

MISSSES' COSTUME, WITH THREE-PIECE SKIRT LENGTHENED BY A CIRCULAR FLOUNCE IN FANCY OUTLINE.

(For Illustrations see Page 195.)

No. 4200.—At figure No. 79 T in this number of THE DELINEATOR this costume is again illustrated.

Blue and white piqué are united in the present development of the costume, with a fancy design in white braid and lace appliqué for ornamentation. The back of the waist is plaited at the bottom, where the fronts also have fulness that gives the effect of a box-plait. A smooth vest handsomely braided and fastened at the left side is disclosed between the fronts.

which are hollowed out at the top and puff slightly with the vest. Short jaquette fronts are stylish features of the mode; they are included in the under-arm and shoulder seams and are pointed at the lower edge. The fanciful collar is deep at the back but narrows toward the front, where it partially hides the jaquette fronts. The standing collar is decorated to correspond with the vest and rises in points at the back, where it closes, and a fitted lining supports the waist. The two-seam sleeves are in close-fitting style and are finished by flare cuffs, and circular skirt extensions lengthen the waist and hold it well in position under the skirt.

The three-piece skirt is dart-fitted over the hips and is lengthened by a graduated, circular flounce that shows a

handsome decoration of braid. The flounce ripples prettily at the lower edge, and the skirt in the middle sizes

We have pattern No. 4215 in five sizes for misses from thirteen to seventeen years of age. For a miss of thirteen years, the costume needs three yards and three-fourths of goods thirty-six inches wide. The guimpe requires two yards and three-eighths of material twenty inches wide. Price of pattern, 1s. or 25 cents.



4206



4206



4206

GIRLS' COSTUME: CONSISTING OF A FIVE-GORED SKIRT, SEWED TO A WAIST, AND AN ETON JACKET WITH SAILOR COLLAR.

(For Description see this Page.)

measures about two yards and three-fourths at the foot. Vailing, Henrietta, novelty goods, cloth in medium or light weight, as well as lawn, linen or linen duck, madras, etc., may be used for the reproduction of the mode.

We have pattern No. 4200 in five sizes for misses from thirteen to seventeen years of age. To make the costume for a miss of thirteen years, requires four yards and one-fourth of white piqué twenty-seven inches wide, with a yard and seven-eighths of blue piqué in the same width, for the vest, standing collar, flounce and cuffs. Price of pattern, 1s. or 25 cents.

MISSES' COSTUME: CONSISTING OF A FANCY WAIST WITH SEPARATE GUIMPE, AND A FIVE-GORED SKIRT LENGTHENED BY A GRADUATED CIRCULAR FLOUNCE.

(For Illustrations see Page 196.)

No. 4215.—At figure No. 94 T in this number of THE DELINEATOR this costume is shown again.

The attractiveness of the becoming costume is increased in the present instance by the lavish employment of ribbon-run beading, Valenciennes lace edging and insertion as garniture. White organdy was selected for the costume and white wash silk for the guimpe, which is given added ornamentation by fancy stitches. The waist is in slight V outline at the back and in front is shaped quite low in Pompadour effect to disclose the guimpe; it has only slight fulness at the bottom of the back and front collected in plaits, and the fronts flare stylishly over a short vest that is pointed at the top and closed at the left side. The sleeves are in one piece and reach to a little below the elbow, where they are in scalloped outline.

With the waist is worn a separate guimpe that extends to the waist-line and is distinguished by small box-plaits at the front. The plaits reach to yoke depth, and the fulness at the lower edge of the guimpe is held in place by a tape run through a hem. A round yoke is applied to the upper part of the guimpe at the back; the full one-seam sleeves are gathered at the top, and at the wrist small box-plaits and slight gathers dispose of the fulness. The seam terminates a short distance from the lower edge, and wristbands give completion. A standing collar finishes the guimpe which closes at the back.

The five-gored skirt is lengthened by a rippling, circular flounce that is shortest in front and deepens gradually toward the back, where the skirt has fulness at the top laid in a shallow, underfolded box-plait. In the middle sizes the skirt measures about three yards at the bottom.

A dressy costume could be made of blue-and-white flowered pineapple grenadine, with the guimpe of white point d'esprit and Mechlin insertion and ribbon for decoration.

MISSES' EVERY-DAY DRESS: CONSISTING OF A TUCKED SHIRT-WAIST TO BE MADE WITH OR WITHOUT THE LINING AND HAVING TWO-SEAM SLEEVES THAT MAY BE FINISHED WITH FLARE OR STRAIGHT CUFFS, AND A FIVE-GORED SKIRT TUCKED OR GATHERED AT THE BACK.

(For Illustrations see Page 197.)

No. 4224.—This dress is again illustrated at figure No. 84 T in this number of THE DELINEATOR.

For the young girl, as well as for her mother and older sister, a neat house-dress is a most necessary part of the wardrobe. An every-day dress that is sure to meet with general approval is here pictured made of pink-and-white figured percale. The back of the shirt-waist shows two groups of tucks that come close together at the line of the waist, but separate gradually toward the top. The fronts are tucked in groups at the top to yoke depth, and below they pouch stylishly, the fulness at the waist-line being regulated by shirrings. Under-arm gores adjust the waist at the sides, and the closing is made through a box-plait at the front. The sleeves may be in regulation two-seam shirt style with lapped cuffs, or of the close-fitting order with flare cuffs. The shallow collar is ornamented with circular turn-over portions, and a lining, the use of which is optional, supports the waist.

The skirt is five-gored and the fulness at the back may be removed by tucks or gathers. Around the lower edge, where in the middle sizes the skirt measures about two yards, a narrow ruffle of the material is applied. A belt of pink silk fastened at the side surrounds the waist.

We have No. 4224 in five sizes for misses from twelve to sixteen years old. For a miss of twelve years, the dress needs three yards and one-half of goods thirty-six inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' COSTUME: CONSISTING OF A FIVE-GORED SKIRT SEWED TO A WAIST, AND AN ETON JACKET WITH SAILOR COLLAR.

(For Illustrations see this Page.)

No. 4206.—By referring to figure No.



4185



4185



4185

GIRLS' DRESS, WITH STRAIGHT, FULL SKIRT.

(For Description see Page 199.)

83 T in this number of THE DELINEATOR this costume may be seen made of different material and with other trimming.

Particularly acceptable for outdoor wear is the stylish costume here pictured developed in a combination of blue and white serge and simply decorated with appliqué band. The fronts of the smoothly adjusted Eton are reversed at the top to form the broad ends of the deep sailor-collar, which is seamed on the shoulders. The sleeves are in comfortable two-seam style and are faced to cuff depth.

The Eton flares at the front and reveals a smooth, dart-fitted waist that is closed at the back. A pointed yoke and a smooth belt that shapes a point at its upper edge in front are applied on the waist, which is sleeveless and completed with a standing collar. The five-gored skirt is sewed to the waist and is shaped without a particle of fullness at the top except at the back, where an underfolded box-plait is laid.

We have pattern No. 4206 in eight sizes for girls from five to twelve years of age. To make the costume for a girl of nine years, requires two yards and five-eighths of dark serge forty-four inches wide, with five-eighths of a yard of light serge in the same width for the belt, front-yoke, standing collar, cuff-facings and for inlaying the sailor collar and jacket fronts. Price of pattern, 10d. or 20 cents.

The full gathered front puffs out slightly, while the full backs are drawn down close, and an applied belt conceals the gath-



4220



4220

GIRLS' APRON.

(For Description see this Page.)

GIRLS' DRESS, WITH STRAIGHT, FULL SKIRT.
(For Illustrations see Page 198.)

No. 4185.—By referring to figures Nos. 82 T and 88 T in this magazine this dress may be again seen.

The simplicity of the pretty design makes it practical for the development of wash fabrics. In this instance organdy and fancy tucking are associated, and insertion, lace edging and ribbon supply the decoration. The dress is fashioned with a round yoke that is framed by a bertha in two sections. The ends of the bertha are gathered and meet under a rib-



4193



4193

ers at the bottom of the waist. The full, straight skirt is joined to the waist and falls in graceful folds all around, and the closing of the dress is made at the back. A soft crush belt which ends in a bow at the back is worn, and a dart-fitted lining supports the waist. The sleeves are of the comfortable two-piece variety and are finished with circular flare cuffs, and the collar is in standing style.

Figured batiste with all-over lace for the yoke and sleeves and decoration of ribbon-run beading and ribbon rosettes would develop a dainty and girlish frock.

We have pattern No. 4185 in eight sizes for girls from five to twelve years of age. For a girl of nine years, the dress requires three yards and three-fourths of material thirty-six inches wide, with half a yard of fancy tucking twenty inches wide for the yoke, collar and cuffs. Price of pattern, 10d. or 20 cents.

GIRLS' BOX-PLAITED DRESS. (TO BE MADE WITH HIGH NECK AND FULL-LENGTH SLEEVES, OR WITH ROUND NECK AND SHORT SLEEVES FOR WEAR WITH OR WITHOUT A GUMPE.) KNOWN AS THE "BOX-PLAITED GABRIELLE."

(For Illustrations see this Page.)

No. 4193.—White piqué showing a leaf design in green was selected for making this oddly designed frock, which is known as the box-plaited Gabrielle, and embroidered edging and insertion provide tasteful trimming. The body is box-plaited at the center of the front and back, where it is extended to form a part of the skirt. The sides are smooth and are lengthened by box-plaited skirt sections, and a standing collar is at the neck. If desired, the frock may be made round-necked, in which case a pointed sectional bertha follows the neck edge, and a guimpe may be worn or not, as preferred. The sleeves may be in short, puff style and completed with a band or in full-length, close-fitting two-seam style with slight gathered fullness at the top. The dress closes at the back.

Pale-blue piqué with the bertha and belt of white piqué was seen in a dressy little frock made up in this way, and embroidered edging and insertion contribute the decoration. Cotton, silk and wool fabrics will reproduce the frock attractively, and braid, insertion or edging may be used to trim.

We have pattern No. 4193 in seven sizes for girls from three to nine years of age. To make the dress for a girl of five years, requires three yards and seven-eighths of goods twenty-seven inches wide. Price of pattern, 10d. or 20 cents.



4193



4193

GIRLS' BOX-PLAITED DRESS. (TO BE MADE WITH HIGH NECK AND FULL-LENGTH SLEEVES, OR WITH ROUND NECK AND SHORT SLEEVES FOR WEAR WITH OR WITHOUT A GUMPE.) KNOWN AS THE "BOX-PLAITED GABRIELLE."

(For Description see this Page.)

GIRLS' APRON.

(For Illustrations see this Page.)

bon bow at the center of the back and overlap at the left side in front, where they are secured under a similar bow.

No. 4220.—Embroidered edging gives a decorative touch

to this apron, which is illustrated developed in cross-barred cambric. The body is smoothly adjusted and supports the full, straight skirt, which is gathered at the top. The apron possesses a becoming feature in the sectional bertha that is fancifully shaped and follows the upper edge of the body, which is in low, rounding outline. The closing is made at the center of the back with buttons and button-holes, and ties tacked to the body are bowed over the closing. Frill sleeves of embroidery complete the apron, which is simply constructed and is very protective.

Lawn, Swiss, linen, gingham, etc., are desirable fabrics for the mode, and the bertha may be of all-over embroidery.

We have pattern No. 4220 in ten sizes for girls from three to twelve years of age. To make the apron for a girl of nine years, requires two yards of goods thirty-six inches wide, with a yard and five-eighths of edging four and one-fourth inches wide for the frill sleeves. Price of pattern, 7d. or 15 cents.

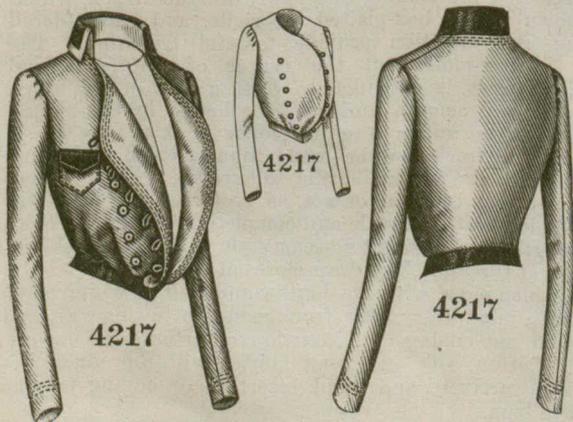
MISSES' BLOUSE ETON JACKET, TO BE MADE WITH A STANDING OR MILITARY TURN-DOWN COLLAR, OR WITHOUT A COLLAR.
(For Illustrations see this Page.)

No. 4217.—At figure No. 86 T in this number of THE DELINEATOR this jacket is again represented.

The blouse Eton has acquired very general popularity, and the design here shown will be a very becoming one for young girls. In the present instance the jacket is developed in white flannel combined with red velvet and faced with white silk. The back is perfectly smooth and joins the fronts in shoulder and under-arm seams. As the name suggests, the fronts blouse slightly at the bottom where they are gathered and may be closed in double-breasted style with cord loops and gilt buttons or worn open; in the latter case the fronts are turned back in rounding revers. At the top the fronts are slightly low, and a standing or military turn-down collar that flares widely in front may complete the neck; the use of a collar, however, is optional. A fitted belt of the red velvet is applied to the bottom of the jacket at the back and slightly lengthens the mode in front, giving the fashionable dip effect. The sleeves are of the close-fitting two-seam variety and are finished in cuff effect with stitching. A pointed breast pocket finished with a lap is applied to each front and gives a military touch to the whole.

For wear on the golf links an Eton of this description may be of red serge with facings of white silk. Cloth, piqué, etc., are much used for this style of jacket.

We have pattern No. 4217 in five sizes for misses from twelve to sixteen years of age. To make the jacket for a miss of twelve years, requires two yards and an eighth of



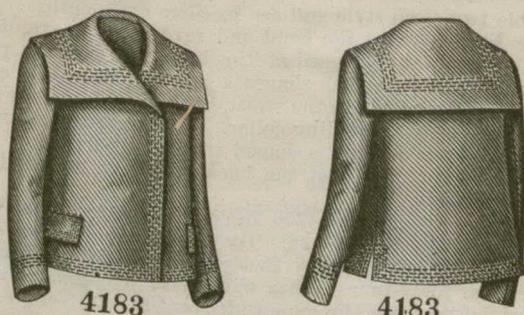
MISSES' BLOUSE ETON JACKET, TO BE MADE WITH A STANDING OR MILITARY TURN-DOWN COLLAR, OR WITHOUT A COLLAR.
(For Description see this Page.)

france) twenty-seven inches wide, with one-fourth of a yard of velvet twenty inches wide for the belt, pocket-laps and inlaying the collar, and half a yard of silk in the same width for covering the revers. Price of pattern, 10d. or 20 cents.

GIRLS' BOX-COAT OR JACKET, TO BE CLOSED WITH A FLY OR VISIBLE BUTTONS.

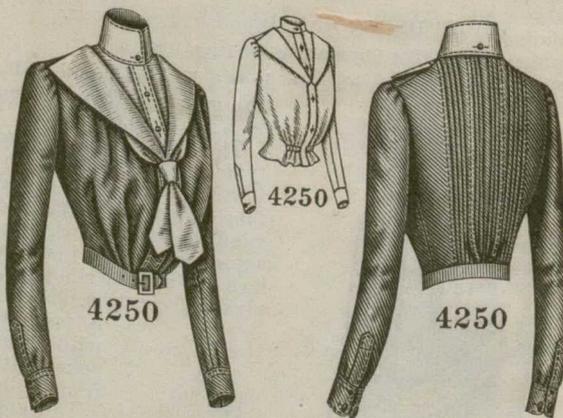
(For Illustrations see this Page.)

No. 4183.—This stylish coat is shown in a different develop-



GIRLS' BOX-COAT OR JACKET, TO BE CLOSED WITH A FLY OR VISIBLE BUTTONS.

(For Description see this Page.)



MISSES' SHIRT-WAIST, WITH FRONTS FORMING REVERS OVER AN ATTACHED CHEMISETTE.

(For Description see this Page.)

ment at figure No. 88 T in this number of THE DELINEATOR.

Stone-gray cloth finished with rows of stitching was here used for the development of the natty little top-garment. The back is broad and seamless and joins the loose fronts in under-arm seams that terminate to form vents. The coat may be closed in a fly or visibly, and side pockets concealed by square laps are inserted in the fronts. Above the closing the fronts are in slightly low V shape, and a deep sailor-collar that has broad ends finishes the neck. The close sleeves are shaped with two seams.

Piqué, duck, linen as well as cheviot, serge and flannel are suitable for the mode.

We have pattern No. 4183 in ten sizes for girls from three to twelve years of age. To make the coat for a girl of nine years, requires a yard and one-fourth of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

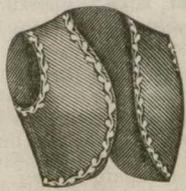
MISSES' SHIRT-WAIST, WITH FRONTS FORMING REVERS OVER AN ATTACHED CHEMISETTE.

(For Illustrations see this Page.)

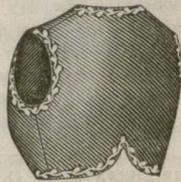
No. 4250.—This novel shirt-waist is shown made of delft-blue chambray in combination with white piqué. The back, which is lengthened by a skirt extension that is plaited at the center, has four groups of upright tucks, and slight fulness at the lower edge is regulated by gathers. The fronts have scanty gathered fulness at the shoulder, while that at the waist-line is drawn in by tapes inserted in casings. They pouch stylishly and at the top are turned back in revers to display an attached chemisette which closes through a box-plait at the center. The shirt-waist also closes through a box-plait that differs from the other in that it is applied. Tie-ends of the piqué are arranged

under the revers and knotted in sailor fashion in front. The sleeves are in regulation shirt style completed with link cuffs, and a white linen collar, attached to a fitted band, and a belt of leather are worn.

Ox-blood gingham was combined with fine white linen in



4244



4244



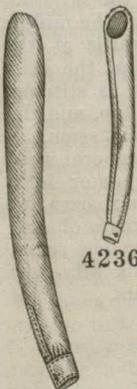
4244



4244

MISSES' OR GIRLS' BOLERO, TO BE CLOSED AT THE NECK AND STRAIGHT ACROSS THE BACK, OR CUT AWAY IN FRONT AND NOTCHED AT THE BACK.

(For Description see this Page.)



4236

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4223

4223



4223

MISSES' OR GIRLS' CLOSE-FITTING SHIRT-WAIST SLEEVE.

(For Description see this Page.)

MISSES' OR GIRLS' DRESS SLEEVE, IN "1850" STYLE: CONSISTING OF AN UPPER SLEEVE BELLED AT THE ELBOW, WHERE IT MAY BE TURNED UP; AND A BISHOP UNDER-SLEEVE. (SOMETIMES CALLED THE BABY SLEEVE.)

(For Description see this Page.)

the reproduction of a pretty shirt-waist made in this style.

We have pattern No. 4250 in five sizes for misses from twelve to sixteen years of age. To make the shirt-waist for a miss of twelve years, calls for two yards and one-half of goods twenty-seven inches wide, with half a yard of piqué in the same width for the collar, tie, chemisette and for facing the revers. Price of pattern, 10d. or 20 cents.

MISSES' OR GIRLS' BOLERO, TO BE CLOSED AT THE NECK AND STRAIGHT ACROSS THE BACK, OR CUT AWAY IN FRONT AND NOTCHED AT THE BACK.

(For Illustrations see this Page.)

No. 4244.—The jaunty bolero here represented is very simply constructed and is developed in blue vailing, with appliqué lace band for garniture. It is snugly adjusted, and the fronts are low at the top and join the smooth, seamless back on the shoulders and under the arms. The back is notched at the center of the lower edge, but may be straight across, and the fronts may be high-necked and meet at the throat. The bolero is short and sleeveless.

Cloth, silk, serge and lace may be used for the design.

We have pattern No. 4244 in seven sizes from four to sixteen years of age. To make the bolero for a miss of twelve years, requires three-eighths of a yard of material forty-four or more inches wide. Price of pattern, 5d. or 10 cents.

MISSES' OR GIRLS' CLOSE-FITTING SHIRT-WAIST SLEEVE.

(For Illustrations see this Page.)

No. 4236.—The one-seam shirt-waist sleeve here illustra-

ted is of the newest shaping. It is comfortably adjusted with slight gathered fulness at the top and has the usual slash at the back of the wrist finished with an underlap and pointed overlap. A straight link cuff gives completion.

The sleeve will develop pleasingly in all materials appropriate for shirt-waists, such as gingham, silk and cloth.

We have pattern No. 4236 in seven sizes from four to sixteen years of age. To make a pair of sleeves for a miss of twelve years, requires a yard and an eighth of goods twenty-seven inches wide. Price of pattern, 5d. or 10 cents.

MISSES' OR GIRLS' DRESS SLEEVE, IN "1850" STYLE: CONSISTING OF AN UPPER SLEEVE BELLED AT THE ELBOW, WHERE IT MAY BE TURNED UP; AND A BISHOP UNDER-SLEEVE. (SOMETIMES CALLED THE BABY SLEEVE.)

(For Illustrations see this Page.)

No. 4223.—This fashionable sleeve for young girls is in "1850" style and is sometimes called the Baby sleeve. It is illustrated developed in a combination of blue vailing and sheer nainsook, with lace edging and ribbon-run beading for garniture. The upper sleeve, which is in one piece, has slight gathered fulness at the top and is belled and scolloped at the elbow, where it may flare or be turned up in cuff effect, as preferred. The under-sleeve reaches to the shoulder and is in bishop style; it is shaped with an inside seam and completed with a wristband.

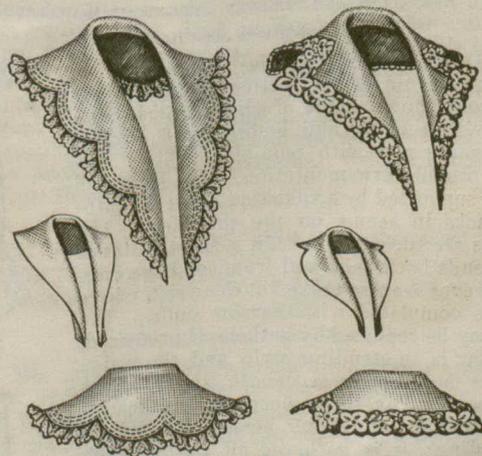
The mode is particularly desirable for a combination of materials and should always harmonize with the waist.

We have pattern No. 4223 in seven sizes from four to sixteen years of age. To make a pair of sleeves for a miss of twelve years, requires half a yard of goods forty-four inches wide for the upper sleeve, while the bishop under-sleeve needs three-fourths of a yard thirty-six inches wide. Price of pattern, 5d. or 10 cents.

MISSES' OR GIRLS' COLLARS, FOR WEAR WITH COATS, JACKETS, ETC.

(For Illustrations see this Page.)

No. 4249.—For giving a fresh appearance to a jacket slightly the worse for wear, or for heightening the effectiveness of a new jacket, these collars will be found admirable additions to the wardrobe of a young girl. Two designs are included in the pattern, both being developed in white lawn. The scolloped collar is in rounding outline and is decorated with lace edging and finished with stitching; it is deepest at the back and extends to the lower edge



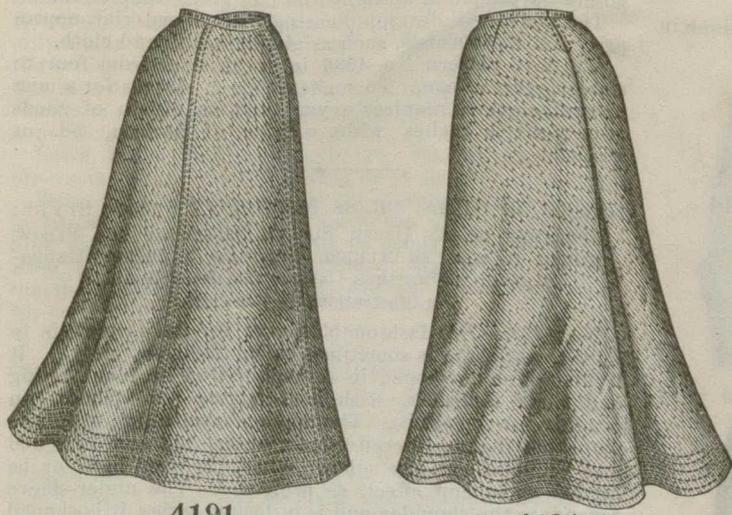
4249

MISSES' OR GIRLS' COLLARS, FOR WEAR WITH COATS, JACKETS, ETC. (For Description see this Page.)

of the jacket in front, but may be made plain, if liked. The other collar is somewhat shorter and falls square at the back; it tapers to points at the lower edge in front and is notched on the shoulders, and the corners may be round or square, as preferred.

Plain or dotted piqué, linen duck, mull or all-over embroidery are appropriate fabrics for making these collars.

twelve years, requires five-eighths of a yard of material twenty-seven or thirty-six inches wide. The smaller collar needs half a yard of goods in either of the same widths. Price of pattern, 5d. or 10 cents.



4191

4191

MISSES' THREE-PIECE SKIRT, WITH INVERTED BOX-PLAIT AT THE BACK. (FOR GENERAL WEAR, CYCLING, GOLFING, OUTING, STORMY WEATHER, AND EQUALLY DESIRABLE FOR PIQUÉ, SERGE, CLOTH AND SIMILAR FABRICS.)
(For Description see this Page.)

We have pattern No. 4249 in four sizes from six to fifteen years of age. To make the large collar for a miss of

will require a yard and five-eighths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' THREE-PIECE SKIRT, WITH INVERTED BOX-PLAIT AT THE BACK. (FOR GENERAL WEAR, CYCLING, GOLFING, OUTING, STORMY WEATHER, AND EQUALLY DESIRABLE FOR PIQUÉ, SERGE, CLOTH AND SIMILAR FABRICS.)
(For Illustrations see this Page.)

No. 4191.—At figure No. 86 T in this number of THE DELINEATOR the skirt is again shown. As here made up, the stylish and becoming skirt is suitable for rainy-day wear, or for golfing or other sports, the material being tan double-faced cloth, with machine-stitching for a finish. It consists of a front-gore and two wide, circular portions smoothly fitted at the top by single hip darts. Below the hips the skirt undulates gracefully and measures in the middle sizes about two and one-half yards at the bottom. The fulness at the back of the skirt is laid in an under-box-plait that is stitched down for a short distance at the top, and the placket is made at the left side-front seam.

The mode is also desirable for general wear and may be developed in khaki, linen or cloth. We have pattern No. 4191 in six sizes for misses from twelve to seventeen years of age. To make the skirt for a miss of twelve years, a yard and five-eighths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.



LITTLE GIRLS' FRENCH DRESS, HAVING A LONG BODY AND SIDE-PLAITED SKIRT.
(For Illustrations see Page 203.)

No. 4238.—This original little French dress is characterized by a long body and is shown developed in white piqué and embroidered insertion and edging. A square-cornered bertha made of insertion and edging is arranged on the smoothly fitted long-waisted body to simulate a square yoke. The front of the body is adjusted with darts that terminate under the bertha, and the fulness of the skirt is taken up in side plaits, the joining to the waist being concealed by a soft sash of blue ribbon passed

LITTLE GIRLS' DRESS, WITH THREE-PIECE SKIRT. (TO HAVE THE BRETUELLES AND SLEEVES TUCKED OR GATHERED.)
(For Illustrations see this Page.)

No. 4199.—Shaped bretelles that extend over the shoulders give an air of distinction to this pretty little frock shown made of white cambric combined with tucking and embroidered edging, and beading run with pale-blue ribbon and edging provide ornamentation. The short full front is supported by a yoke that joins the gathered backs in seams on the shoulders. The bretelles are tucked to within a short distance of the ends both back and front, and the one-piece sleeves are also tucked at the wrist, where they are completed with narrow cuffs. The tucks may be replaced by gathers, if preferred. The collar is in standing style, and the waist, which is mounted on a smooth lining, closes at the back. The three-piece skirt is beautified by a ruffle of edging headed by ribbon-run beading; it is gathered all round at the top and is joined to the waist, a narrow belt being included in the joining.

We have pattern No. 4199 in six sizes for little girls from two to seven years old. For a girl of five years, the dress needs two yards and one-fourth of goods thirty-six inches wide, with three-eighths of a yard of fancy tucking twenty inches wide, for the collar, yoke and cuffs, and a yard and seven-eighths of edging four and one half inches wide for the bretelles. Price of pattern, 7d. or 15 cents.



4199



4199



4199



4199

LITTLE GIRLS' DRESS, WITH THREE-PIECE SKIRT. (TO HAVE THE BRETUELLES AND SLEEVES TUCKED OR GATHERED.)
(For Description see this Page.)

through straps secured at the sides. The sash is bowed over the closing, which is made at the center of the back

with buttons and button-holes. A plain standing collar completes the neck, and the close two-seam sleeves are trimmed in cuff effect with insertion and edging.

Blue-and-white plaid linen duck was employed for the development of a dress of this description, with all-over embroidery for the bertha and edging for decoration. Lawn, percale, gingham, serge, cheviot, flannel, etc., would develop well by the mode.

We have pattern No. 4238 in six sizes for little girls from three to eight years of age. For a girl of five years, the dress needs three yards and seven-eighths of material twenty-seven inches wide, with two yards and one-half of insertion one and one-fourth inch wide for the straps and to trim. Price of pattern, 7d. or 15 cents.

LITTLE GIRLS' DRESS, WITH POMPADOUR YOKE.
(For Illustrations see this Page.)

No. 4201.—Other views of this dress are shown at figures Nos. 81 T and 87 T in this magazine.

A dainty frock for the wee maid is here shown made of nainsook, fancy tucking, edging and insertion, and blue satin ribbon provides decoration. A Pompadour yoke supports the gathered front and the backs that are also gathered and close at the center. Frill caps of embroidered edging having mitred corners are arranged over the shoulders and fall over the tops of the full, one-piece sleeves that are completed with wristbands. A narrow belt is included in the joining of the waist and full gathered skirt, and a shallow, standing collar is at the neck.

Dimitry, percale, madras, piqué, linen and wash fabrics of all descriptions are suitable for the mode, and lace edging or embroidery is most favored for decoration.

We have pattern No. 4201 in six sizes for little girls from two to seven years of age. To make the dress for a girl of five years, requires two yards and one-half of goods thirty-six inches wide, with one-fourth of a yard of fancy thirty-six inches wide, with one-fourth of a yard of fancy tucking twenty inches wide for the yoke, a yard and one-tucking five inches wide for the frill caps, and three yards and three-fourths of insertion three-fourths of an inch wide for the belt, neck-band, wristbands and to trim. Price of pattern, 7d. or 15 cents.

LITTLE GIRLS' OR BOYS' DRESS, WITH ROUND YOKE.
(For Illustrations see this Page.)

No. 4218.—A different development of this dress is shown at figure No. 93 T in this number of THE DELINEATOR.

Simplicity is the commendable feature of the pretty dress, which is appropriate for little girls or boys. The material here employed was sheer white nainsook associated with fancy tucking and insertion, decoration being supplied by embroidered frills. The upper part of the dress

is framed by frills of embroidery and supports the full lower portion that is gathered at the center of the front and back and is plain at the sides. The dress is closed at the back, and narrow



4201

4201

LITTLE GIRLS' DRESS, WITH POMPADOUR YOKE.
(For Description see this Page.)



4218

4218

LITTLE GIRLS' OR BOYS' DRESS, WITH ROUND YOKE.
(For Description see this Page.)

wristbands finish the comfortable one-seam bishop sleeves. A shallow band with a frill of embroidery is at the neck.

A hemstitched hem would add considerably to the appearance of the dress, which may be made of linen, lawn, dimitry, batiste, gingham, chambray, cashmere, challis, China or India silk and other similar fabrics.

We have pattern No. 4218 in seven sizes for children from one-half to six years of age. For a child of five years, the dress requires three yards of material thirty-six inches wide, with one-fourth of a yard of fancy tucking twenty inches wide for the yoke, and three-fourths of a yard of insertion three-fourths of an inch wide for the neck-band and wristbands. Price of pattern, 7d. or 15 cents.



4238

4238

4238

LITTLE GIRLS' FRENCH DRESS, HAVING A LONG BODY AND SIDE-PLAITED SKIRT.
(For Description see Page 202.)

LITTLE GIRLS' DRESS, WITH SKIRT EXTENDED UP ON THE BODY GIVING A YOKE EFFECT. (TO BE MADE WITH HIGH OR LOW NECK AND WITH FULL-LENGTH OR SHORT SLEEVES.)
(For Illustrations see Page 204.)

No. 4212.—This dress is again represented at figure No. 92 T in this number of THE DELINEATOR.

White lawn was here employed in the development of the pretty frock, with lace edging and insertion for decoration. The dress has a short, smooth body and a full skirt that is gathered at the top. The skirt joins the lower edge of the body at the sides, but is extended up on the front and back of the body at the center to give the effect of a yoke. Fluffy frills stand out over the tops of the sleeves, which may be made in short, puff style or full length with puffs, as desired. When the frock is made high-necked a standing collar gives completion, and when low at the neck a band of the insertion follows the edge.

is a smooth, round yoke which is framed by frills of embroidery and supports the full lower portion that is gathered

For party wear a frock of white point d'esprit was made over a plain slip of pale-pink Liberty silk, and insertion and

characterizing the box modes. It is shaped with under-arm seams that terminate a short distance from the lower edge to form vents and closes in double-breasted style with buttons and button-holes. Above the closing the reefer is slightly low, and the neck is completed with a sailor collar that falls deep and square at the back. Laps conceal the openings to pockets inserted in the fronts, and the close-fitting sleeves are finished in cuff effect with stitching.

Serge, cheviot, cloth of medium and light weight, etc., are desirable for the reproduction of the mode, and braid or stitching gives the most approved finish. We have pattern No. 4222 in seven sizes for children from two to eight years of age. For a child of five years, the box-reefer requires a yard and one-fourth of goods fifty-four inches wide. Price of pattern, 7d. or 15 cents.



4212

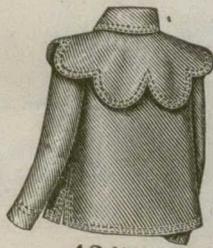
4212

LITTLE GIRLS' DRESS, WITH SKIRT EXTENDED UP ON THE BODY GIVING A YOKE EFFECT. (TO BE MADE WITH HIGH OR LOW NECK AND FULL-LENGTH OR SHORT SLEEVES.) (For Description see Page 203.)

LITTLE GIRLS' OR BOYS' PLAITED JACKET, WITH ADJUSTABLE SAILOR-COLLAR AND HAVING THE PLAITS STITCHED IN TUCK FASHION. (For Illustrations see this Page.)

No. 4203.—By referring to figure No. 87 T in this magazine this jacket may be seen differently made up.

Fashions for little men and women display many characteristics of the styles of their elders. This little jacket shown developed in mode cloth associated with white piqué and decorated with embroidered edging and insertion is a style that will be generally favored. The arrangement of the fulness in plaits that are stitched like tucks lends a fashionable air to the mode. The tucks turn toward the center at the front and back and extend from the top to belt depth, below which they are allowed to flare. The jacket is smooth at the sides, and the closing is made to the throat in double-breasted style. A belt of the material passed through straps attached at each side of the back and secured at the front draws the garment in comfortably close at the waist. The adjustable sailor-collar has broad stole-ends and is attached beneath the roll-



4247

4247

LITTLE GIRLS' OR BOYS' DOUBLE-BREASTED BOX-COAT, CLOSED TO THE NECK AND HAVING A FANCY COLLAR. (For Description see this Page.)

pale-pink satin ribbon gave effective decoration.

We have pattern No. 4212 in seven sizes for little girls from two to eight years of age. To make the dress for a girl of five years, will require three yards and one-fourth of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.

one-fourth of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.

LITTLE GIRLS' OR BOYS' DOUBLE-BREASTED BOX-COAT, CLOSED TO THE NECK AND HAVING A FANCY COLLAR. (For Illustrations see this Page.)

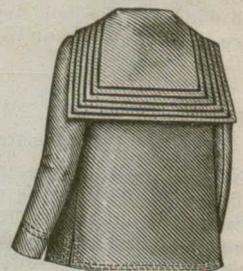
No. 4247.—This stylish little cloth coat is appropriate for either girls or boys and will prove a useful garment for general wear during the cool days of Summer. It is loosely adjusted, being in box style, and has under-arm seams that terminate above square-cornered vents. The coat is double-breasted and possesses an attractive feature in the rather deep, scalloped collar. Square-cornered laps conceal the openings to inserted side-pockets in the fronts, and a rolling collar gives completion. The sleeves are in comfortable two-seam style with slight gathered fulness at the top, and the closing is made to the throat with buttons and button-holes.

Serge, flannel, duck and piqué are materials suited to the design, with braid or stitching for trimming.

We have pattern No. 4247 in seven sizes from two to eight years of age. To make the coat for a little girl or boy of five years, requires a yard and an eighth of goods fifty-four inches wide. Price of pattern, 7d. or 15 cents.

LITTLE GIRLS' OR BOYS' DOUBLE-BREASTED BOX-REEFER, WITH SAILOR COLLAR. (For Illustrations see this Page.)

No. 4222.—A sailor collar in fanciful outline at the front gives character to this jaunty little box-reefer made of blue cloth with rows of black braid for ornamentation and stitching for the finish. The reefer, which is suitable for either a girl or boy, shows the loose adjustment



4222

4222

LITTLE GIRLS' OR BOYS' DOUBLE-BREASTED BOX-REEFER, WITH SAILOR COLLAR. (For Description see this Page.)



4203

4203

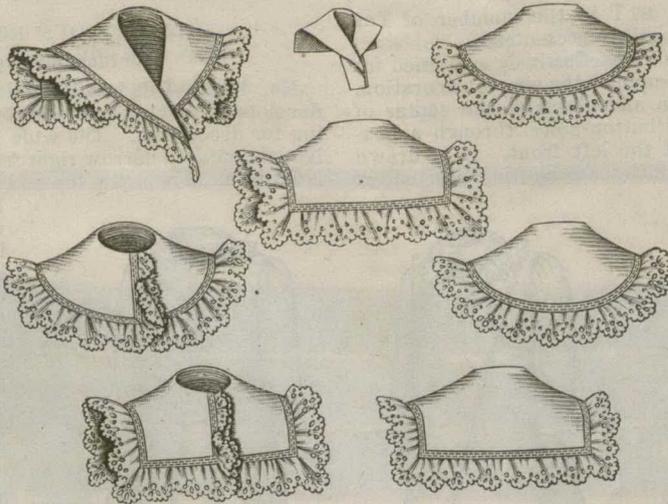
4203

LITTLE GIRLS' OR BOYS' PLAITED JACKET, WITH ADJUSTABLE SAILOR-COLLAR AND HAVING THE PLAITS STITCHED IN TUCK FASHION. (For Description see this Page.)

ing collar, and the two-seam sleeves are comfortably fitted. Piqué and all-over embroidery, also serge, flannel and

cheviot and homespun will pleasingly develop the mode.

We have pattern No. 4203 in seven sizes for children from two to eight years of age. To make the jacket for a child of five years, requires a yard and five-eighths of goods fifty-four inches wide, with a yard of piqué twenty-seven inches wide for the belt and sailor collar. Price of pattern, 7d. or 15 cents.



4246

LITTLE GIRLS' OR BOYS' COLLARS, FOR WEAR WITH COATS, JACKETS, ETC.
(For Description see this Page.)

LITTLE GIRLS' OR BOYS' COLLARS, FOR WEAR WITH COATS, JACKETS, ETC.

(For Illustrations see this Page.)

No. 4246.—These attractive collars will lend a dainty appearance to a plain jacket or coat and will be found useful adjuncts to little girls' or boys' wardrobes. The collars are shown developed in white piqué and decorated with frills of embroidery headed by narrow stitched bands

of lawn. One of the collars is shaped with broad stole-ends and is in square outline, but, if preferred, the corners may be rounded. The other collar may also be in square or rounding outline at the back and has tapering ends that frame the neck in V outline and lap stylishly.

All-over embroidery would develop pretty collars of this description, as would also fine white linen lawn, embroidered batiste, joined rows of insertion, bengaline, etc.

We have pattern No. 4246 in three sizes for children from three to nine years of age. To make the collar with the ends lapped, for a child of six years, requires five-eighths of a yard of material twenty-seven or thirty-six inches wide. For the collar with the ends meeting, half a yard will be needed. Price of

of goods in the same widths will pattern, 5d. or 10 cents.

STYLES FOR BOYS

LITTLE BOYS' MIDDY SUIT: CONSISTING OF A SAILOR JACKET WITH REMOVABLE COLLAR, SHORT TROUSERS WITHOUT A FLY, AND A MIDDY VEST THAT MAY BE REPLACED BY A SHIRT-WAIST.

(For Illustrations see this Page.)

No. 4210.—An attractive suit for the small boy is here shown developed in blue serge combined with white piqué and decorated with buttons and embroidered emblems.



4210

4210

LITTLE BOYS' MIDDY SUIT: CONSISTING OF A SAILOR JACKET WITH REMOVABLE COLLAR, SHORT TROUSERS WITHOUT A FLY, AND A MIDDY VEST THAT MAY BE REPLACED BY A SHIRT-WAIST.

(For Description see this Page.)

The Middy vest is completed with a narrow band, and

The sailor jacket is short and has flaring fronts that may be drawn together by a cord loop, if desired. At the top the fronts are low, and the jacket is distinguished by a permanent sailor-collar over which is worn a removable sailor-collar. The two-seam sleeves are comfortably adjusted and are stitched to simulate round cuffs.

reproduction of suits of this description. A jaunty suit was of gray cloth of medium weight decorated with but-

the closing is made at the back. A shirt-waist may replace the vest if preferred.

The short trousers are shaped with the usual inside and outside leg seams and are fitted over the hips by darts. The closing is made with buttons and button-holes at the sides.

Venetian cloth, cheviot, homespun, and similar fabrics are suitable for the reproduction of suits of this description. A jaunty suit was of gray cloth of medium weight decorated with but-



4205

4205

4205

LITTLE BOYS' BLOUSE COSTUME, WITH KILT ATTACHED TO AN UNDER-BODY.

(For Description see Page 206.)

tons and rows of machine-stitching. In this instance a shirt-waist of fine white lawn and embroidery was worn instead of the vest.

We have pattern No. 4210 in eight sizes for little boys from three to ten years of age. For a boy of seven years, it needs a yard and a half of goods fifty-four inches wide for the jacket and trousers, and a yard and an eighth of goods twenty-seven inches wide for the vest and removable collar. Price of pattern, 10d. or 20 cents.

LITTLE BOYS' BLOUSE COSTUME, WITH KILT ATTACHED TO AN UNDER-BODY.

(For Illustrations see Page 205.)

No. 4205.—At figure No. 89 T in this number of THE DELINEATOR this costume is again represented.

Blue and white flannel are here effectively combined for the costume, and blue braid supplies the simple decoration. The blouse is perfectly plain and closes at the center of the front with buttons and button-holes through a box-plait formed at the edge of the left front. It is drawn in close at the lower edge by an elastic inserted in a hem, and droops in characteristic fashion all round. The deep, rolling collar is in rounding outline and flares widely in front, and the full bishop sleeves are completed with straight cuffs.

The kilt skirt is laid in backward-turning plaits at each side, this arrangement giving the effect of a broad box-plait at the center of the front. It is supported by a smooth, high-necked under-body closed at the back.

Seasonable costumes may be made in this style of piqué, duck, Galatea, Marseilles, serge, etc., and the collar and cuffs may be of a contrasting color or material. The collar of a white piqué costume would be attractive developed in all-over embroidery and edged with an embroidered frill.

We have pattern No. 4205 in four sizes for little boys from two to five years of age. To make the costume for a boy of five years, will require three yards and three-fourths of blue flannel twenty-seven inches wide, with half a yard of white flannel in the same width for the collar and cuffs. Price of pattern, 10d. or 20 cents.

LITTLE BOYS' RUSSIAN DRESS, WITH DIAGONAL CLOSING.

(For Illustrations see this Page.)

No. 4227.—The Russian modes are always popular for boys, and this simple little frock developed in white piqué decorated with embroidery is both comfortable and attractive. The fronts are smoothly adjusted, the left front extending to the right shoulder and closing diagonally with buttons and button-holes. The back, which extends to the waist, is also smoothly fitted and is made with a center seam; it supports a full back-skirt which is laid in side plaits and its joining to the backs is concealed by straps that lap and close with a button and button-hole at the center. The sleeves are loosely adjusted with slight fulness at the top and bottom and are finished with straight cuffs. A rolling collar that flares in front completes the neck.

The mode may be suitably developed in serge, chevot, flannel, cloth, Galatea, duck, etc., with braid or appliqué lace for decoration.

We have pattern No. 4227 in four sizes for little boys from two to five years of age. To make the dress for a boy

of five years, needs two yards and five-eighths of goods twenty-seven inches wide. Price of pattern, 7d. or 15 cents.

LITTLE BOYS' RUSSIAN DRESS.

(For Illustrations see this Page.)

No. 4196.—This becoming dress is pictured serviceably developed in Galatea with embroidered insertion and edging for decoration. The wide left front of the body overlaps the smooth narrow right front and has its fulness regulated by gathers at the top and bottom. The fulness in the back of the body is taken up in three backward-turning tucks at each side of the center, and a deep, rolling collar that flares broadly at the front gives completion at the neck. The sleeves are in one-seam style and have straight cuffs. Gathers collect the fulness in the skirt, which is joined to the lower edge of the body, and the closing is made invisibly at the right side. A removable belt of the material is worn, but may be replaced by a leather belt if preferred.

Madras, drilling, piqué, linen, serge, gingham, etc., may be selected for the dress and braid, or any preferred garniture may be used. A serviceable dress made in this style of Marseilles had the collar developed in all-over embroidery.

We have pattern No. 4196 in four sizes for little boys from two to five years of age. To make the dress for a boy of five years, calls for two yards and seven-eighths of goods twenty-seven inches wide. Price of pattern, 10d. or 20 cents.



4227

LITTLE BOYS' RUSSIAN DRESS, WITH DIAGONAL CLOSING.
(For Description see this Page.)



4227



4196

LITTLE BOYS' RUSSIAN DRESS.
(For Description see this Page.)



4196

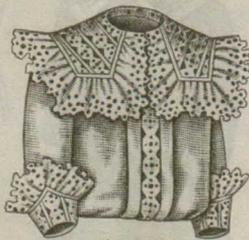
LITTLE BOYS' BLOUSE, WITH SAILOR COLLAR.

(For Illustrations see this Page.)

No. 4192.—This blouse is illustrated developed in a combination of white lawn and all-over embroidery, with insertion and edging for decoration. The garment is very simply adjusted and is drawn in on an elastic at the waist to droop in the regulation way all round. A sailor collar mounted on a band and having broad ends is a pretty feature of the mode, and the closing of the blouse is made beneath a box-plait formed in the left front. The sleeves are in full one-seam style, and are given completion by pointed turn-back cuffs mounted on wristbands.

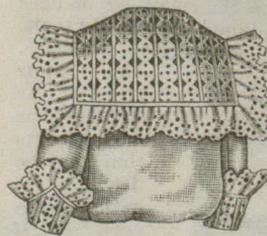
A serviceable blouse of this description is of blue and white serge with narrow silk braid for decoration. Piqué, duck, chambray, gingham, madras, China and India silks, etc., are appropriate materials for the blouse.

We have pattern No. 4192 in seven sizes for little boys from two to eight years of age. To make the blouse for a boy of seven years, requires a yard and seven-eighths of goods thirty-six inches wide, with half a yard of all-over embroidery twenty inches wide, for the collar and cuffs. Price of pattern, 7d. or 15 cents.



4192

LITTLE BOYS' BLOUSE, WITH SAILOR COLLAR.
(For Description see this Page.)



4192

DRAWN-WORK.

TABLE-CENTER IN DRAWN-WORK.

FIGURE No. 1.—In this illustration is depicted a magnificent center-piece for the table, the original size of which is

which many table-centers, doilies, etc., may be worked. There are so many different designs and stitches that any number of pieces of divers character may be worked by simply copying a portion of this and repeating the pat-

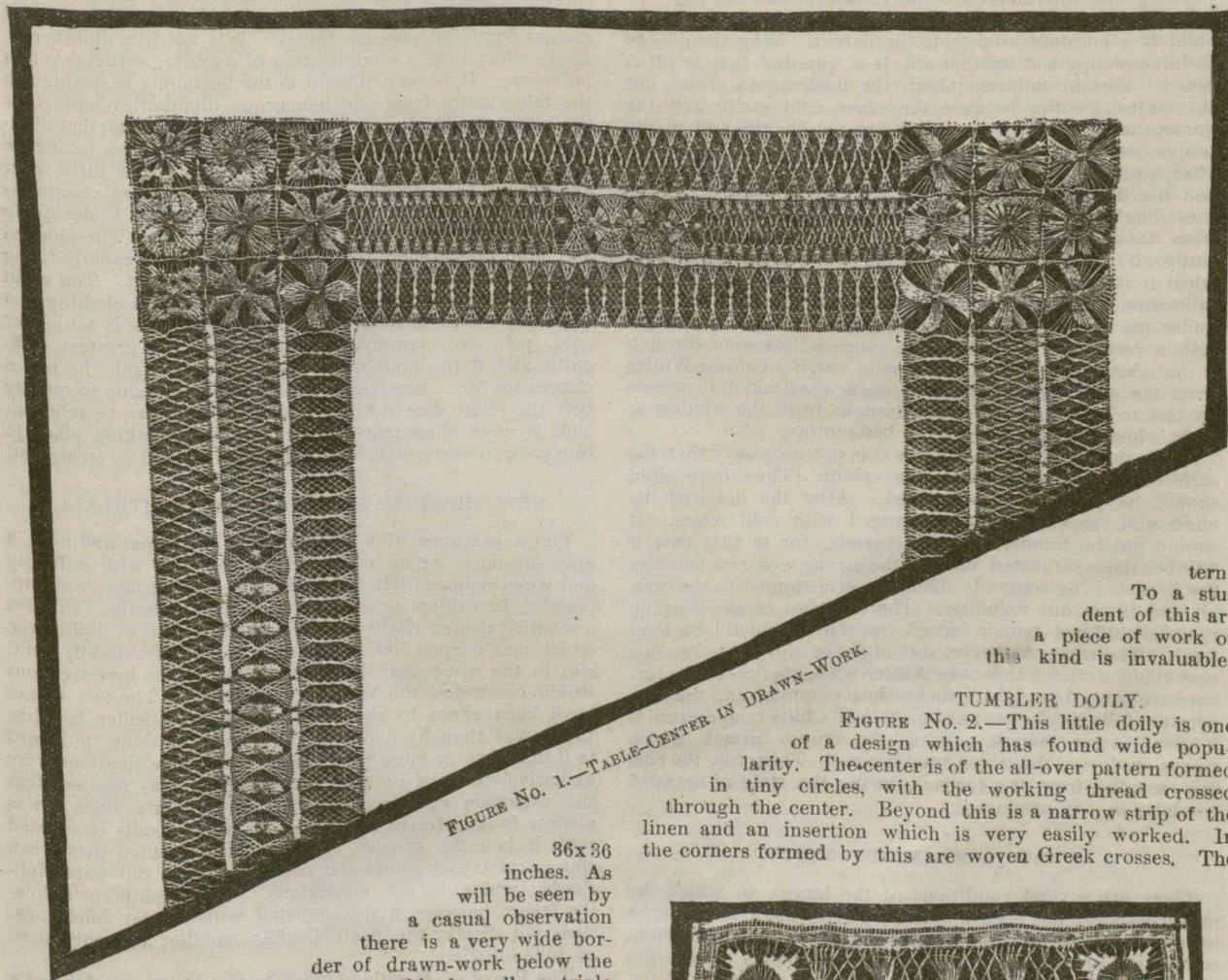


FIGURE No. 1.—TABLE-CENTER IN DRAWN-WORK.

36x36

inches. As

will be seen by

a casual observation

there is a very wide border

of drawn-work below the

deep hem; this is really a triple

border composed of three entirely

different insertions of drawn-work, each

quite distinct in itself and having only a tiny

strip of the linen separating it from another.

In the center of the middle insertion is worked a design different from the rest, composed of medallions, framed on either side by hour-glass shaped forms which are novel and afford an outline which shows the medallions to advantage.

For the design at the side the upper and lower borders are the same as the one just referred to, but the center has a slight variation, the medallions being of a different form from those in the other border.

The linen employed for making this center-piece is of the heavy sort, though very closely woven, and the threads when drawn together, as seen in the insertion nearest the center, form raised bars, while the lattice-work at the back is knotted by the worker.

Each corner is formed of nine medallions wrought with the greatest taste and delicacy. In the two corners illustrated there are eleven different designs, but it is left to the option of the worker whether this be copied exactly or two or three designs used to carry out the same effect. Some prefer a staid regularity and sameness about the work, while others desire a commingling of the various designs and stitches.

This center-piece may well be considered a study, from

tern.
To a student of this art a piece of work of this kind is invaluable.

TUMBLER DOILY.

FIGURE No. 2.—This little doily is one of a design which has found wide popularity. The center is of the all-over pattern formed in tiny circles, with the working thread crossed through the center. Beyond this is a narrow strip of the linen and an insertion which is very easily worked. In the corners formed by this are woven Greek crosses. The



FIGURE No. 2.—TUMBLER DOILY.

wide border is of a very simple design and with its accompanying corner-pieces needs no further comment. The whole is finished with a very narrow hemstitched hem.

CHILDREN AND THEIR ILLS.*

By GRACE PECKHAM MURRAY, M. D.

No. VIII.—CROUP AND DIPHTHERIA.

THE CROUPY CHILD.

Croup and diphtheria are the terrors of the nursery, for they seize the robust child as well as the sickly. A croupy child is a constant anxiety to the parent. Why should one child be croupy and another not, is a question that is often asked. Certain children inherit the tendency to croup, but the majority suffer because they take cold easily and the mucous membranes of the throat are not healthy and in the proper state. A child that is susceptible should be looked after, and the membranes of the nasal passages, the mouth and the throat brought into a condition of health. In the preceding paper it was shown how the digestive tract suffers from these same defects. The croupy child takes cold easily—if a draught occurs; if the wind is raw and cold when it is taken out for an airing and it has not sufficient protection; if it creeps on the floor and the cold air from under the doors strike it; if it is carried without protection from a very warm room into one which is less so or through a draughty hall. Frequently a child catches cold in Winter from the cold glass of the window, against which it presses its face to look out; or from a draught from the window at night when it has kicked off the bed-clothes.

To avoid all of these dangers it is not necessary that the child be brought up as a hot-house plant. The croupy child should be judiciously toughened. After the hot bath its chest and throat should be sponged with cold water. It should not be bundled up too warmly, for in that case it will become overheated and feel the strong contrast between the heat and the cold. It should be accustomed to the open air and taken out regularly. The windows of the sleeping room should not remain closed, but the air should be kept fresh. The room, however, should not be allowed to become very cold, as often happens in Winter when the fires of the furnace are banked at night so that no heat comes up and the temperature falls very low toward morning. Chilly temperature is a great factor toward causing the croupy attack which comes on during the "wee sma' hours." Then, too, the coal gas escaping from the furnace during the state of arrested combustion may produce it.

WHAT IS MEANT BY CROUP.

There are several conditions of the larynx to which the name of croup has been applied. To the anxious mother a hoarse, barking cough, a spasm of the larynx which produces suffocation of a greater or less degree, means croup, the severity of the attack being gauged by the gravity of the symptoms. These may be produced by a spasm of the larynx, the result of catching cold or indigestion, a convulsive manifestation of a disturbance in the system of the child, or there may be a catarrhal inflammation of the larynx. This spasmodic croup may come because of cutting the teeth or may be the result of prolonged crying.

Then, again, catarrhal spasm of the larynx is called croup. A child who has a cold and hoarseness and has played about all day, barking occasionally and having a catarrhal discharge, wakes about midnight oppressed for breath, coughs and chokes, becomes purple in the face, and every time it draws a breath makes a strident, grating noise which can be heard through the house. After an hour or two the child grows more at ease and the attack passes off, to be repeated the next night with less severity, and again the third night in a still milder form. The severity of these attacks varies greatly, and sometimes the symptoms are truly alarming. Parents can console themselves with the thought that croup of this kind is seldom—some authorities say never—fatal. It is what is known as false croup and is due to cold, some error of the diet or to some reflex trouble from the teeth or bowels.

The true croup is characterized by the formation of a membrane in the larynx. If this appears without any other complication, the disease is almost invariably true diphtheria; it is also diphtheria when it comes as a spreading of that disease from the nose or throat. It is not true diphtheritic croup when it is a complication of measles, scarlet fever or influenza. It is very difficult in the beginning to distinguish the false croup from the dangerous diphtheritic croup, as the symptoms are the same as those given for catarrhal diphtheria. The child may be ailing in the beginning, be hoarse and have the harsh cough, some catarrh and a little fever and occasionally trouble with breathing. These symptoms increase in severity, and by night the child is decidedly worse, tossing about and struggling for breath. The pinched and blue appearance, the loud breathing and rapidly rising temperature strike terror to the mother's heart. The child may cough up or vomit the membrane which is choking him to death, and then the relief is immediate. He is no longer cold, pale and clammy, breathing with the greatest difficulty, and if the membrane does not form again he has a chance for life. Sometimes the symptoms develop so rapidly that the child dies in a few hours, before it can be relieved. This is more often true with infants, death taking place in thirty-six to forty-eight hours if not prevented by treatment.

NEW THEORIES IN REGARD TO DIPHTHERIA.

The appearance of a membrane in the throat and nose, a gray substance which could be removed only with difficulty and when removed left a raw and bleeding surface, was supposed to be evidence of the presence of diphtheria. In 1883 a scientist named Klebs discovered the bacillus of diphtheria, which was shaped like a tiny rod, sometimes slightly bent, and in the same year Loeffler completed the investigations which confirmed the discovery of Klebs. The two names have been given to the germ—the Klebs-Loeffler bacillus. Little was thought about the discovery or done in regard to it until five or more years later, when investigations were extensively carried on, and the conclusion was reached that this organism was the cause of true diphtheria, since it was always found present in such cases, and animals inoculated with it had the disease. It has been decided that when this germ is not found the case is not true but false diphtheria, which is not contagious. The diphtheria following fevers, measles, and associated with similar conditions, does not display the Klebs-Loeffler bacillus, but only those of inflammation.

The Board of Health of New York City has established a laboratory for the examination of specimens from the throats of persons suspected by physicians of having diphtheria. These specimens can be left at different apothecaries throughout the city; receptacles for them are prepared for distribution to physicians and directions are given in regard to collecting them. These procedures have had a two-fold effect: they have given a chance for experimentation on a large scale, and they also have prevented the spread of the disease by making the discovery of diphtheria certain, for it has been found that many sore throats supposed to be innocent contained the deadly bacillus, and while the individual who had the disease was having a comparatively harmless experience he was capable of passing it on to another who might suffer the extreme penalty. It has also been discovered that the diphtheria germs may exist in the mouth and throat of an individual without occasioning much disturbance, and that he may give the contagion to another in which the results are most virulent.

REGARDING ANTITOXINE.

In 1890 experiments were made which showed that an animal which had received injections of the toxic principles of the disease after a time became uninfluenced by them; and not only that, but the serum—that is, the watery part of the

*The Well Child vs. The Sick Child, January; The Sick Child, February; Nervous Troubles of the Child, March; The Fevers of Childhood, April; Measles and the Like, May; Mumps and Diseased Glands, June; Disorders of the Digestive Apparatus, July.

blood—of such an animal if injected into another animal would render the latter safe from contracting the disease and would, if already suffering from it, greatly lessen its effects and hasten a recovery. The report of a large number of cases of diphtheria successfully treated after this manner, read at the Medical Congress of 1894, drew the attention of the medical world to the method of fighting diphtheria by the means of antitoxine. It has been found that antitoxine, to be effective, should be introduced into the system at the earliest possible moment within the first two days. If it is difficult to tell whether the child has true diphtheria or not, it is not necessary to delay the administration of the antitoxine. If three days have elapsed since the commencement of the disease, the antitoxine cannot be depended upon to show the proper results.

It is to be expected that only the family physician will administer the antitoxine, but it may be useful to know the facts in regard to it. The serum of horses is used. This is put up by boards of health in large cities and by extensive manufacturers of drugs. The bottles contain single doses, and the serum is injected by a syringe which is made for the purpose. The dose is measured by "units." An infant or a mild case should receive one thousand units. The child over two years from fifteen hundred to two thousand units. If the improvement has not taken place at the end of twelve or sixteen hours, the antitoxine can be repeated, the dose being lessened by five hundred units from the dose previously given. It is rarely necessary to administer the third dose. The dangers of antitoxine have been exaggerated. The greatest authorities say that there are none of a nature to deter one from using it. The site of the injection may become swollen and inflamed, but if care is taken first to cleanse perfectly the syringe and the spot of injection, there should not be much disturbance from it. A rash covering the body often came in the earlier days of its use, but it is found that this is lessened or prevented by using a serum which is more concentrated. The results of its use are most gratifying. The membrane ceases to spread. It becomes softened and loosened, and the child shows great improvement in the first twenty-four hours.

PREVENTIVE MEASURES.

Since diphtheria is propagated by means of a contagion which is taken in through the air one breathes, it can be seen that preventive measures are of the utmost importance. These are the isolation of the patient and the careful observance of all the directions given in the article on "The Fevers of Childhood," which appeared in *THE DELINEATOR* for April. Other children should be carefully kept away from the sick one. If they have not been exposed, it is safer to send them out of the house. If they have been exposed but show no signs of the disease, they should be quarantined for a few days. It should be two weeks after a case of sickness in the house before they are sent to school or mingle with other children. The best course is to have the microscopic examination for the Klebs-Loeffler bacillus and keep up the quarantine as long as this is found in the discharges of the throat. It has been found that antitoxine injections act as a protection, the efficacy extending over only the short period of a month; but it is well to have this done when children have been exposed, the same as vaccination is done for those who have been exposed to smallpox. It is said that a second attack of true diphtheria is rare; in fact, quite as uncommon as a second attack of measles or scarlet fever. The virulence of the attack depends upon its location. The most common site for the membrane is the tonsils, and when the membrane comes there the disease is apt to be mild. It is more severe in the pharynx, on the soft palate, the nose and mouth and, worst of all, when it comes in the larynx, since it blocks up the air passages; however, in these cases it has been found that antitoxine is the most efficacious.

The contagion of diphtheria can be spread by every article that comes in contact with the patient; hence all books, toys and linen should be destroyed after having been in use in a diphtheria case, and the disinfection cannot be too thorough. The poison usually develops in a very short time, from twelve hours to two days. Children who have diphtheria should not play with the pet cats or dogs, as these can carry the contagion in their fur. Attendants on a diphtheria case should not take their meals nor sleep in the room in which

the patient lies. They should spray their throats constantly with antiseptic gargles. The Seiler's tablets are very good and can be obtained from any apothecary. Dissolve one in four tablespoonfuls of water and rinse the mouth and gargle the throat with the solution every two or three hours. The saturated solution of boracic acid is also good as a mouth wash and disinfectant.

TREATMENT OF CROUP AND DIPHTHERIA.

It has been shown that croup is of various forms and that one form of diphtheria is true croup. All these different kinds of croup need the same attention; namely, the clearing of the larynx from the products of inflammation which block the tiny passage through which the air passes in its way to and from the lungs over the vocal cords. If the child is made to vomit, this loosens the obstruction and in many instances makes the child cough it up; it also increases the flow of mucus. The emetic of hot water can be given, or hot water with wine of ipecac, or five grains of sulphate of zinc, but the quickest and easiest way is to tickle the back of the throat with the finger or with a feather. If the child has been inclined to be croupy through the day, it is better, if breathing badly, to awaken it two or three times during the night and give a warm drink; this moistens the mucous membrane and prevents the dryness and tickling sensation of the throat which may be the means of bringing on a spasm.

The child should be made to perspire. Heat can be applied about the throat by the means of poultices. Be sure to protect the child from catching more cold in pursuing these methods. A good vaporizer or croup kettle should be made ready. A tent should be improvised over the crib. This can be done by placing a sheet or blanket over an umbrella that has been spread, or by tying some pieces of wood to the posts of the crib or stretching strings from post to post. The kettle can be placed on a firm box by the crib side, so that the steam can be readily introduced into the tent. Care should be taken that the child have fresh air about the face. The steam loosens the membrane. Often medicated vapors are used, especially the disinfecting medications in diphtheria, such as carbolic acid. Lime water and bicarbonate of soda are supposed to have a dissolving action on the membrane. Creosote and turpentine are also thought to be healing. In diphtheria calomel is sublimed so that the fumes will fill the tent in the same manner as steam: ten or fifteen grains are burned every few hours. A hot bath with a little mustard added is sometimes useful in croup. In cases of diphtheria the room should be kept quiet and cool. The nourishment should be given frequently; milk is especially good for the throat. Beef juice and stimulants can be given. Before antitoxine was used the local applications to the throat were thought to be of the greatest importance. The throat should be irrigated with a solution of the peroxide of hydrogen diluted with lime water or some other antiseptic.

The medication must be in the hands of a physician, and it should be remembered that delay in sending for an able one is dangerous and may prove fatal, for the disease must be fought in the first forty-eight hours to be combated successfully. It acts upon all the internal organs, causing inflammatory conditions. It also may give rise to a paralysis of the muscles and interfere with the heart itself, sometimes causing death when recovery seems assured. The child should be kept very quiet and in bed until these later dangers are past. In extreme cases of croup and diphtheria, when the child may seem in danger of suffocation, life can be saved only by prompt resort to tracheotomy or intubation of the larynx. Tracheotomy is an operation by which a hole is made in the windpipe below the point where the membrane has blocked it. A tube is introduced, and the child breathes easily and comfortably through this until the disease has disappeared. This operation seldom needs to be performed, the simpler and better device in every way being what is known as intubation. This consists in passing a tube down into the windpipe, which keeps the passage from closing and gives enough space for the child to breathe comfortably.

Mothers who live in fear of the croup can take comfort in the fact that the severe and fatal type is comparatively rare, and that modern methods have greatly reduced the number of deaths occurring from the disease and from diphtheria.

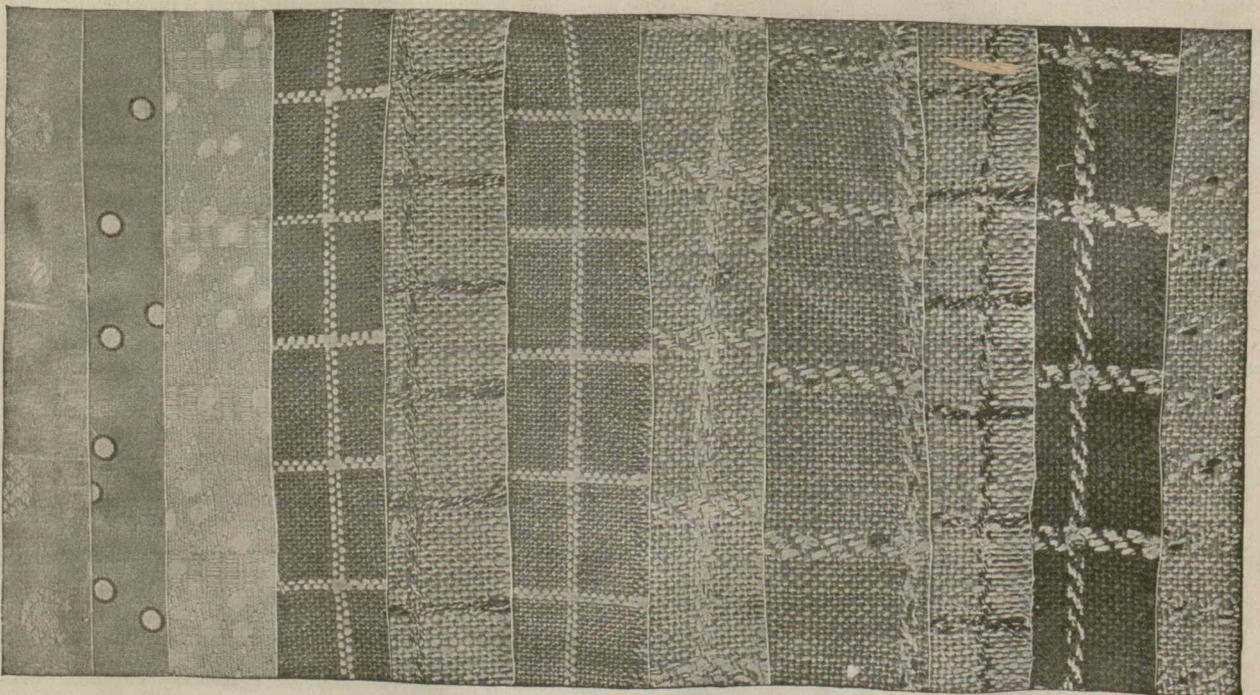


Elbow and lingerie sleeves are still very much in vogue; the style is a charming one, particularly in view of the assortment of Summer goods adapted to it. Usually the lingerie or under sleeve is of some soft, sheer fabric, while above the elbow the material is that of which the dress is made. Nun's-veiling, light-weight cloth and Summer silks are given a new distinction by the lingerie sleeve; batiste, fine mull and also all-over laces are appropriate in combination with any of the textiles mentioned, and a full vest of the sheer white goods is frequently added.

Finely tucked dotted Swiss was used for the full vest,

of batiste having Cluny appliqué all over it made the costume thoroughly appropriate for ceremonious outdoor wear. A stylish though simple hat of white Milan straw of the short-back sailor type, having soft drapery and a chou of white satin Liberty upon which medallions of Cluny were appliquéd, was designed to wear with this gown. Another charming accessory was a bright-red coaching parasol, which gave an effective touch of color to the mode.

The revival of mohair and alpaca in the old wood-browns and Quaker-grays is a noticeable feature this season. These fabrics are especially recommended for dresses intended for



NOVELTIES IN CANVAS WEAVES

revers, wide, folded girdle and lingerie sleeves in a stylish tucked waist of corn-colored crinkled taffeta. The back was cut low to disclose a shallow, round yoke, and the fronts fell back in revers, showing the full vest of tucked dotted Swiss. The shoulders were very broad and the silk sleeves scarcely reached the elbow. The bottom of the full sleeve of dotted Swiss was finished with two bands of narrow black velvet ribbon; an additional feature was the stock-collar of black velvet ribbon with bow and long ends falling to the waist in front. The skirt was tucked all round, the tucks being free about the foot, and the fulness flared stylishly.

Skirts of mohair and also of serge and cloth are usually laid in tucks or plaits all around or in clusters and are worn over a skirt of fine white lawn handsomely trimmed with lace or embroidery, or over a drop skirt of white taffeta or India silk finished around the bottom with an accordion-plaited flounce or several narrow corded or finely tucked ruffles. These skirts may be purchased already tucked or plaited and may be easily hung and finished by the home dress-maker. A suit of cream-colored mohair intended for wear at a fashionable seaside resort consisted of a tucked Eton jacket and a skirt tucked all around and opening invisibly at the left side beneath a tuck; the skirt was finished around the

actual service, as the wiry quality of the textile prevents creasing or wrinkling and the smooth surface sheds dust readily. Travelling dresses of brown or gray, made with a three-piece skirt having dart-tucks in yoke outline and a tucked or plain Eton jacket without a collar and ornamented with gilt or gun-metal buttons, would be stylish and practical.

Separate skirts of glacé mohair in black, brown and gray will be worn with shirt-waists by women who appreciate comfort, though many may prefer a skirt of light-weight double-faced cloth in brown, blue, gray or Oxford made short enough to clear the ground all around. Skirts of these woolen materials worn with a shirt-waist of madras, cotton cheviot or piqué would be in the most approved style for outdoor sports or tramping in the woods, a shirt-waist of light-weight flannel in a becoming and serviceable color could be worn when the weather is cool, and would remove the necessity of carrying a jacket. A piqué stock and bow tie or a high, turn-down linen collar with bow or Ascot tie should be chosen with either the flannel or tailored wash waists, and the belt should be of patent-leather or suède. Thick-soled shoes and a plain straw sailor or felt Alpine are fitting accompaniments to outing costumes.

Outing suits for occasions of all kinds are made from

figured or plain piqué, duck, linen, crash and khaki, and there are numerous picturesque and useful designs for their development. For golf, cycling, boating, tennis and other sports one may choose that best suited to her individuality. Golf skirts are usually plaid upon both sides, while for cycling less conspicuous effects prevail. A bright-red jacket or golf cape will be worn over a shirt-waist of red or green flannel decorated with bright brass buttons bearing emblematic designs, or a shirt-waist of madras with the emblems printed on it in a contrasting color.

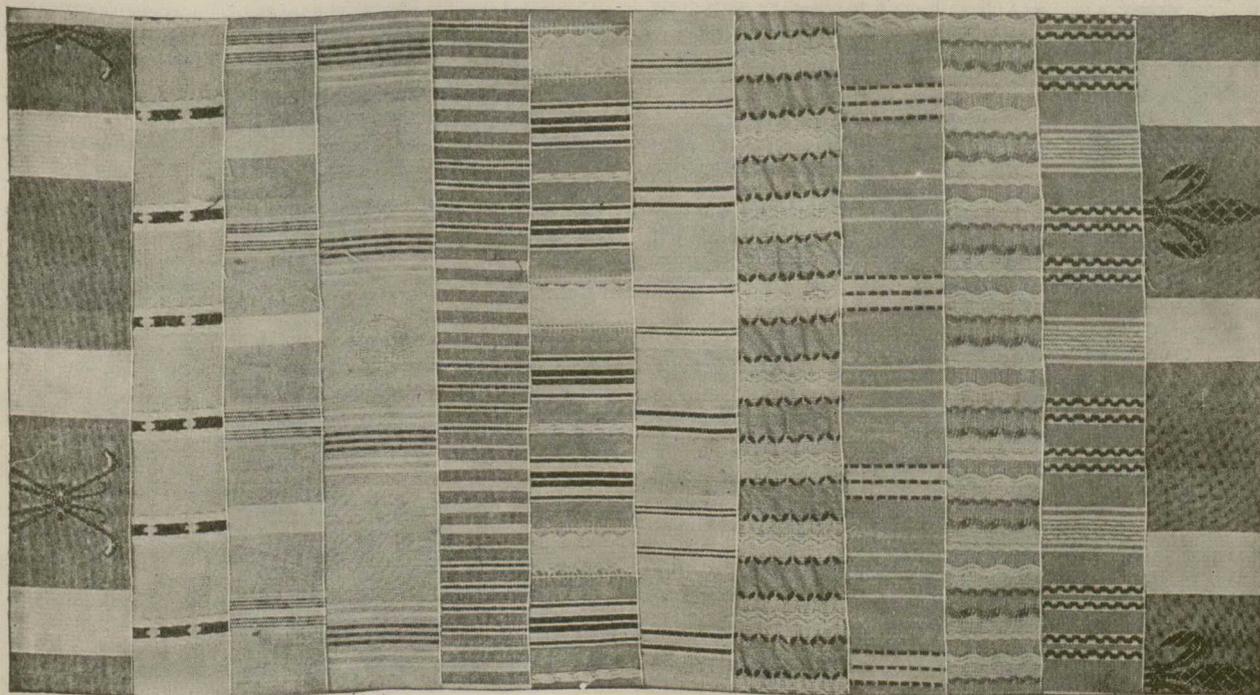
Yachting dresses of khaki trimmed with bright-red silk and brass buttons will vie in popularity with those of serge and flannel. The touch of character given by the trimming is very pleasing.

A pretty morning dress for the sea-shore or a yachting party is made of white linen associated with scarlet linen and having a tie of scarlet silk. The skirt is laid in tucks at the sides and back, the tucks being deepest at the front and bottom. The tucked blouse-waist is emphasized by the large, square sailor-collar of white linen ornamented with bands of the red linen stitched all over at regular intervals, and the

An artistic novelty of the season is the robe of finest muslin hand-painted all over in floral designs. In one example delicate orchids are strewn carelessly over the ground of white muslin, while roses, violets, etc., characterize others of equal attractiveness. White or cream-colored lace on which applications and incrustations of hand-painted silk or velvet form the adornment is another novelty. Robes of this kind will be worn for ceremonious evening functions by those who appreciate extremes in style, though scarcely meeting with the full approval of conservative tastes.

An artistic effect was produced in a Princess gown developed from white faille showing narrow black satin stripes between which ran a tiny floral garland in shades of pink and yellow. The especial item of interest in the gown was the removable bolero, which had vest fronts and close-fitting elbow sleeves. The skirt showed stylish under-folded fulness at the lower part of the seams and was in graceful dip length.

An inexpensive dinner gown for Summer wear was made of a fine-mesh white point d'esprit with decorations of black velvet ribbon bows and black lace insertion. The five-gored skirt was finished around the bottom with two ruffles, each



STRIPED SILKS AND COTTONS.

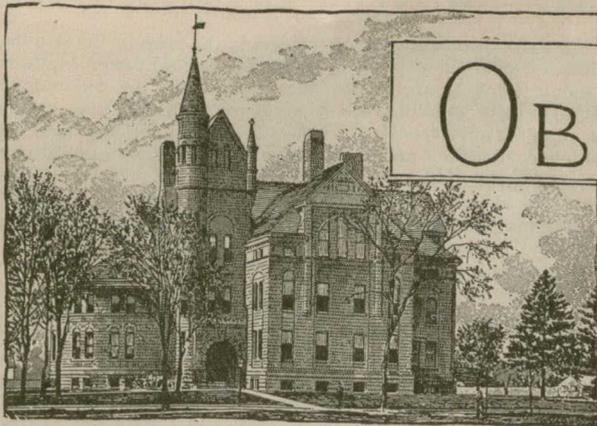
shield and standing collar of red linen. An emblem is embroidered in white silk on the shield. A sailor knot in the red silk gives an attractive finish where the ends of the sailor collar meet. The two-seam sleeves have flaring cuffs of red linen, and a narrow stitched belt of the red linen is worn. A sailor hat of white linen canvas, stitched, with a fold of red silk around the crown and a large bow disposed directly in front, was intended to wear with the costume. A white chiffon veil, to protect the eyes, and a bright-red parasol may be added. White canvas shoes may be worn with this gown.

Challis gowns will never lose the general popularity which they have acquired by years of satisfactory service. The light and durable qualities of these soft goods have endeared them to the Summer girl, who will provide separate challis waists as well as gowns for her wardrobe. Crépon challis is an attractive novelty similar in wear to light wool crépon. Persian and floral patterns illumine the neutral-tinted grounds. Inexpensive dressy gowns will be developed from the material, and by a tasteful disposition of lace and ribbon they will be quite appropriate for afternoon and informal evening wear. Waists made from the challis with a handkerchief border are stylish and will be very useful on cool days.

being edged with the lace insertion and finished at the top with bows of velvet ribbon arranged at intervals all around. The bloused waist had three rows of the insertion run horizontally in the back and fronts. The round yoke was outlined by a lace-edged ruffle of the net having velvet bows on it, while at the left side was a rosette bow of the velvet ribbon with long ends. The sleeves were in elbow style, with rows of insertion let in; the lower or under sleeve was of plain net made full in lingerie style and finished at the wrist with a velvet ribbon. A sash of broad velvet ribbon with long ends reaching to the bottom of the trailing skirt was worn.

Soft satin foulards are extremely popular for late Summer wear, and in many varieties the white ground is illuminated with unique designs, both colorings and patterns being strictly Oriental in character. Black is generally introduced in some manner, and serves to bring into stronger relief the bright and varied hues of the material. These beautiful silks adapt themselves admirably to the present tucked and draped modes.

White grenadine is charming when made up over a colored silk foundation and trimmed with ruchings of silk tissue matching the color chosen. A gown of this description would be suitable for Summer afternoon or evening functions.



OBERLIN TALES

"Hi! O! Hi!
O! Hi! O!
Hi! Hi! O! Hi!
O-ber-lin!"



A GAIN and again it came ringing down the street, and each time it grew in volume until the sound was fairly deafening and Caroline put both hands over her ears in mock dismay.

"I've heard many a college yell, but never such a staccato uproar as that," she said to the laughing girls on the window seat.

"Do tell me; is it the famous Oberlin cheer, and what in the world are they cheering about? The classic shades of my Alma Mater are never disturbed in this boisterous way, thank goodness! O my poor shattered nerves!"

"Now, Caroline, no Wellesley airs here, if you please, my lady. Co-education is good for the nerves; wakes them up—sort of a tonic, you see. That's the reason we sing so often,

Awake my soul, stretch every nerve
And press with vigor on."

It's our favorite hymn. But about the noise; now truly, confess, doesn't it do your heart good to hear those masculine tones after the shrill pipe of seven hundred girls?"

"But what is it all about?" Caroline waived the other question successfully. "What are they celebrating? Why, if I had heard that uproar when my train rolled into the station this afternoon, I should never have dared to get off in such a Fourth-of-July kind of town, innocent as it looks from the car window."

"Oh, the boys have been to Detroit to-day to play the University of Michigan baseball team; and we won—that's glory enough, isn't it?"

"We won!" Jessica Hamilton, I never expected to find you to be so steeped in co-education as this. Will some one please refresh me by passing the lemonade pitcher?"

"Never mind, girls," said Miss Hamilton, nodding her head wisely. "We'll change her views after a little, won't we? By the time she has finished commencement week here, I expect to be able to pronounce her at least dipped if not steeped in our theories—yes, and practice, too," and she laughed gayly.

"Hark, there's the clock striking ten," said someone; "Who had an idea it was so late? Scamper to your rooms, girls, or you'll have to report." The gathering broke up abruptly, for the fear of the law is greater in college than love of ceremony, and within twenty minutes the house was dark and silent and Caroline and Jessica, safe in bed, were beginning a long duet of whispered confidences.

Caroline Stevens and Jessica Hamilton had been inseparable chums until the question of college arose to divide them; their first real quarrel was over a batch of college catalogues in the High School library at home in Illinois one day in their junior year.

"I believe in patronizing a college near home, and I believe

in co-education," announced the one with the curly locks. "And I believe in going East to headquarters for my education; and who wants boys around, anyway?" scornfully answered the young lady with the long brown braids. The curly locks and the brown braids, which had been touching each other as the two heads bent over the catalogues, drew apart and the heads bobbed angrily as a few sarcastic remarks were interchanged; then one sought refuge in the cloak room, while the other joined a lively group in the laboratory.

Of course, they made it up and were again devoted friends, but when Caroline sent her application to Wellesley Jessica promptly sent hers to Oberlin, and the September of Ninety-blank, saw them tearfully but firmly saying good-by to each other in Chicago.

"I hope you'll like things at Oberlin, dear," quavered Caroline, and Jessica responded in a rather choked voice, "I know I will, but I'm so afraid you won't be happy at Wellesley!"

For three years now since this sad but interesting farewell, they had not had a good long talk, though, of course, a vigorous and voluminous correspondence went on between Ohio and Massachusetts. Caroline's vacations had been spent in travel and Jessica's at home. But at the end of her junior year Miss Stevens "cut" commencement—some stupid alumnae wanted her room for the week, anyway—and journeyed West to visit her chum and study Oberlin during the ten days of closing festivities there.

The morning after the guest's arrival Jessica proposed to show her the town. "And that means the college, you know," she said. "Oberlin the town exists only for Oberlin the college, they say. The best society here is made up of the families of professors and of people who have come here in order to educate their sons and daughters. Many of these F. F. O.'s (which, being interpreted, is First Families of Oberlin) take boarders, students, for there are so many of us that only a small minority can live in the college houses."

"I should think the students who board in the town would have very jolly times and do very little work," commented the visitor, thinking of the studious atmosphere of her own college halls.

"But they are under college rules just the same, don't you see? Especially the girls, for we have a dean to look after us and we report our violations of rules to her. Now, Caroline, don't get the silly idea that we spent our time in gallivanting around with the young men. It's simply co-education as we knew it in the high school continued in college. The silly will always be silly, and the solemn remain solemn. But, as our professor of rhetoric would say, 'I have lapsed into the didactic style,' so I'll stop."

By this time they had reached the beautiful Warner Music Hall, and although Jessica said that most of the practising had stopped, for all the music lessons were over for the year, they could hear the sound of one energetic piano and the scrape of a violin from a practice-room on the second floor. They mounted and found themselves at the open door of the room just as there seemed to be a particularly wild burst of musical frenzy within. Then the violin ceased and a familiar voice observed:

"Gracious! This is warm work such a day as this," and an extremely good-looking youth took his violin down from under his chin and turned from the piano to pick up his straw hat to fan himself. As he glanced toward the door an amazed expression came into his brown eyes and with a hasty "excuse me," to his accompanist he went into the corridor to greet the girls.

"Miss Hamilton, this is a surprise; why didn't you tell me that you were expecting Miss Stevens? How do you do, Miss Stevens, and how did you leave that dear Wellesley?"

Jessica had an amused twinkle in her eye, for Caroline was visibly embarrassed. Poor Caroline. The last time she had seen this young man had been in an unpleasant interview

* Stories of Radcliffe, Wellesley, Baltimore, Bryn Mawr, Vassar and Smith Colleges have already appeared in THE DELINEATOR.

when she had told him that something or other that he wanted "could never, never be."

"I did tell you that I expected a guest at commencement time, Will. Don't you remember that I described her to you?"

"Oh, but Jessica, I say, that wasn't a bit fair."

What Jessica had told him was that she was going to have a very pretty girl visit her and she hoped he would come to call and be nice to her. It had not made much impression at the time on Will Hammond; and here the girl was.

"By-the-way, won't you come back and be introduced to Miss Payson? She's an awfully clever girl and we're going to play together at commencement Thursday."

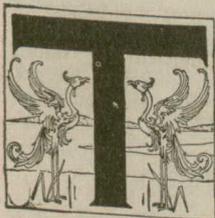
"I don't believe we have time just now; Jessica is anxious to show me all the buildings before dinner. We are sorry to have interrupted you in your work." This was a little sarcastic—Caroline was but human, you see. The young man left them and slowly went back to the practice-room.

"Queer—how stiff she was. I wonder—" and he seized his bow and drew a long note of hopeful interrogation from the strings of the instrument.

Need one review the rest of Caroline's commencement week? There were concerts, class day, a tennis tournament, informal tea on the lawn at a favorite professor's house—the professor's wife was said to be a match-maker—, the baccalaureate sermon, and then commencement, the great beginning.

Not only to the seniors was it a beginning. There were two young people there who date from that day the commencement, and they spell it with a capital C, of something that is not yet ended. They call it everlasting. And now when Jessica wants to tease Caroline she only says, "Do you approve of co-education yet?"

II.



HERE goes the tall theolog from Kansas; look quick, girls! No, no, not on the other side of the Library—right here by the history alcove. There, what do you think of him?"

"Well, he *is* tall, almost high-minded enough to reach the top shelf. Sh! here comes Professor

Simpson, and don't talk so loud, Martha Henderson; don't you know this is supposed to be a reading-room for studious people?"

The girls at the table near the statue of the "Reading Girl" bent over their books in imitation of her classic pose and were soon deep in the Elizabethan drama, while the tall theolog, striding through the room, passed down the stairs and out of the Spear Library. He looked absently back at the beautiful stone building, thinking what phase of his college education it would represent; he had been in Oberlin three days, but had only just succeeded in getting his bearings enough to steer his way from boarding-house to recitation and back again.

His long, lank figure in the nearest approach to ministerial garb that he could manage had already become familiar to the dwellers on East College Street and to many other persons of whom he anxiously asked guidance or information. Someone had remarked in the registration office one day that the tall theolog seemed to resemble the sunflower of his native state in the constant effort to get more light, and he immediately acquired the soubriquet of "Sunflower."

His general attitude at first was hopeful in the extreme. He plodded through the dust and heat now very happily, for was he not in Oberlin, the Mecca of his dreams? The day was wretchedly hot—the last week of September often gives Ohio a last flicker of real Summer—and the students from Michigan and Minnesota were burrowing in the depths of their trunks for white dresses and linen suits; but the Kansan found the weather as much to his liking as everything else in "the East" (as he called Oberlin in his letter home).

The girls he had left behind him in the Library studied a while longer; then Nell Browning said in an energetic whisper:

"Ladies, I'm perishing of heat and choked with dust. Come over to the drug store and have soda with me and then let's go to the gymnasium and have a cold bath."

Three affirmative nods responded, and then the chairs were quietly pushed back and that particular table "abandoned to innocuous desuetude," as Nell proclaimed out on the steps. They were three juniors and a new girl, an "irregular," who was at Talcott Hall with them. She was pretty and evidently used to being the centre of her circle, for she was ready to pronounce an opinion on every question the older students discussed—which tendency in a new student is to be frowned down. She now embarked upon the interesting subject of clothes, rather to the disgust of her companions, who wanted to talk tennis.

"What kind of dress must I wear to recitals? I mean when I play in public; of course, I expect to play several times during the year, and I wanted white satin, but mama is old-fashioned. She said dotted Swiss was more appropriate for a girl of eighteen."

The old students exchanged glances, and someone said:

"Either would do. The girls generally wear something simple and fluffy, you know. What music teacher do you expect to have?"

"I hadn't thought of that. Which is the most popular? I'd rather have a man teacher, anyway, for guitar."

"Guitar! Aren't you going to study any music of another kind, vocal or piano?"

"Why no; not unless there is some vocal professor who can teach Italian. I'd like to sing Italian, of course."

"Any of the instructors can teach that," and by this time the voice of the old girl who was answering questions sounded unmistakably bored, and two or three juniors around the soda-fountain struck up a lively conversation on the production of the Annual and the election of the Editorial Board, and the inquiring Miss Ballard was suppressed for the time.

Hurrying over to Sturges Hall, to a society meeting the next evening, Nell and Martha decided that the new girl on their corridor "would not do."

"Miss Ballard is too fresh and too frivolous. Yes, it's slangy, I know, Martha, but she really is fresh. She asked me to-day about singing in the choir of the First Church, and I told her it would be good practice for her, but when she heard that there were sixty or seventy in the choir, she didn't seem so anxious about the matter. Do you suppose she was foolish enough to think we had a quartette and she could be one of the favored four?"

Nell laughed scornfully. Martha was a little more lenient in her views.

"Maybe she'll improve—lots of those girls do, you know. They come here to study music in the Conservatory and to take a course or two in literature, and what do they know about college ideas and ideals? Give her time, Nell; you were rather frivolous yourself two years ago, and what a pattern of sobriety you are now."

Nell yielded the point with a smile and they went upstairs in Sturges to enjoy the first society meeting of the year. But afterward, on the way home, Nell went back to the subject.

"I don't know why such people come to college, anyway; the institution is not benefited by their presence and they find out pretty soon that this isn't the place for them, and about Christmas time they shake the dust—or snow—of Oberlin off their feet and go back to home and mother."

"Then there's another kind—the tall theolog from Kansas is a good specimen; he is raw, untrained, fresh from his native corn-fields—how can he find what he wants here? He'll find himself so inferior in training to the majority of the students that he will be completely discouraged, and he is so queer that he'll never know any girls, so he will miss that great chance of being toned down; and he doesn't board in Council Hall, so the other theologs won't know him, and—"

"Nell Browning! Stop, before you add another 'and' to that very loose sentence of yours. I won't hear the 'Sunflower' abused without a word in his defence. I firmly believe there are brains in that lofty head, and anyone can see determination written all over his lank frame. Mark my prediction: college will tone down his peculiarities just as it will Miss Ballard's frivolity, and I'll give you just about five months to come to my way of thinking."

"Five months; well, let me see. Yes, I'll let you know at the Washington's Birthday reception. Of course, if I were a betting man—but I'm not."

The Fall term passed rather slowly for the new students,

though the old ones complained that the days were the shortest they ever knew. In the midst of the rush of junior work Martha Henderson tried to keep an eye on her two candidates—as she privately called the airy Conservatory girl and the tall theolog. Occasionally she met one or the other as she was rushing from Laboratory to Library or from Peter's Hall to Talcott. She observed one day in November that Miss Ballard's eyes were red and she was much downcast, so she dropped in to see her that evening, and came back to her own room convinced that Nell was going to gain the day. Miss Ballard was packing to go home.

She did not go home, however, but for several weeks she had a most subdued expression. Perhaps she had had an unpleasant interview with her music teacher; perhaps she had been "squelched" by an upper-class girl. Martha never knew, but Miss Ballard survived the point of deepest depression and was sensible enough to adapt herself to things as she found them.

The "Sunflower," too, had his gloomy days, Martha thought, but he walked just as energetically though not as hopefully as at first. Martha had managed to have an introduction to him, and whenever there was the least excuse for such a proceeding, she introduced him to her friends.

"He needs girls and he needs social experience, and I'm going to see that he has a chance," she said when Nell made fun of her.

One day in January she came home triumphant, though amazed. "You never can guess whom I met just now, Miss Browning," she said as she sank comfortably into her steamer chair.

"Yes, I can, for I met them myself about ten minutes ago on the old co-educational walk; it's the frivolous girl with the 'Sunflower.'"

"Such a combination! How well I remember the day when she asked me about that queer walk with only two boards and a cinder path between the two, and I said that the cinder path measured the proper distance between a co-educational couple, according to the ideas of the early days of Oberlin."

"Well, they are together, and I'm beginning to believe you are right."

"Wait until the time's up and I'll convince you fully."

Washington's Birthday came, and the reception. Peters Hall was in festive array, and so were the students.

"And bright the lamps shone
O'er fair women and brave men,"

murmured Martha to Nell, as they stood together by the fireplace for a minute.

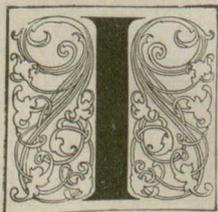
"Here come the candidates, and together! O my prophetic soul!" she whispered as the tall "Sunflower" appeared upon the stairs with Miss Ballard, both radiant, he really dignified and at ease, and she dainty and smiling in dotted Swiss.

"And did you hear that he has been selected as one of the six men to take part in the oratorical contest, Miss Browning? And do you know that she has decided to come back next year and enter the regular course? And, moreover, can you see the picture of the future that I can see with each of them improving the other? What do we say in geometry—do they complement or supplement each other?"

Nell looked quizzically after the interesting couple and admitted her defeat.

"I see it all—you've won. Blessed be Oberlin!"

III.



IN Peters Hall the examination in Conic Sections was going on merrily—that was what Martha Henderson said to herself in bitter irony as she watched the professor's serene march up and down the aisles. Her head was dizzy with her calculations and miscalculations; she had a feeling that it would soon begin to shake as old people's

heads wobble sometimes, and she was distressed by the wonder whether it would describe a hyperbola or a parabola as it curved around. With an effort she fixed her eyes on the blackboard; it happened, by-the-way, to be a green board, for the authorities had an idea just then that green was

better for the eyes than black. Suggestive color for examination rooms, Martha thought.

The tall, thin, ascetic-looking Professor came strolling toward her, his shoulders stooping, his hands clasped behind his back, and the temptation to think of him as a mathematical interrogation point was too much—Martha suddenly giggled. The Professor frowned, there was a rustle of papers all over the room and the scratching of pens stopped for an instant, as everyone turned to see the cause of the unseemly sound. Miss Percival, the "mathematics fiend" of the class, gave Martha a quick glance of comprehension, smiled at her red face and even waved her hand encouragingly.

Martha fairly gasped with surprise. She was so waked up by this unexpected show of sympathy that she tried once more to make out the hardest problem. "Eureka," she cried to herself, for she suddenly grasped the head and tail of it and was fairly off on the solution. Once started, there was no pause, and at noon she walked out of the torture-chamber feeling that she had a perfect right to carry her head high.

Miss Percival, with a deep wrinkle of thought (probably left over from the last problem) between her eyes, was walking down East College Street, and Martha hurried to join her.

"I lisp'd in numbers and the numbers came," Miss Percival," she said gayly. Martha's spirits were up to concert pitch, because she knew she had done unexpectedly well, or she never would have approached the "Prodigy," as she privately called the leader of her Conic Sections division, with a familiar quotation of this kind. But it was well received.

"Ah, Miss Henderson, a fine set of problems, was it not? And a glorious Winter day, too," with an absent glance at the white landscape. And on the strength of this beginning the two girls built up a pleasant talk as they stepped briskly down the street, the snow crunching delightfully under their feet. Oberlin was decked in her prettiest Winter costume, for every tree was silver with ice and frost and every roof a white crown of glory.

"Deep on the convent roof the snows
Are sparkling to the moon,"

quoted Miss Percival softly.

"Who would have dreamed the girl read poetry?" Martha almost said it aloud in her surprise.

"I live here; won't you come in?" Miss Percival said rather shyly, stopping at a shabby little brown house.

Now, the jolly girls of Martha's set in Baldwin had sometimes discussed the "Prodigy," and idly speculated on her character and circumstances. She was tremendously reserved, they all agreed, and probably didn't want to know anybody and wasn't worth cultivating socially. Someone said one day that she lived in town with her mother, but no one in Baldwin seemed to care to look her up. Doubtless the Christian Association did, but met with little encouragement. She never came to class meetings, never came to church, never did anything that other college girls did—and there were so many students. One could not know them all. That smile flashed across the examination room was the first sign of girlishness or camaraderie Martha had ever seen in Miss Percival.

It was like pursuing a story to its end, and Martha said she would come in just a minute to thaw out her fingers and toes. The house was painfully bare and ugly, but Miss Percival bustled about, making Martha comfortable with quite a hospitable air.

"Mother must be out, but she'll be home soon, for it's nearly dinner-time and our boarder will be here."

A boarder! How could they care for one in that little house, and who could it be? Miss Percival answered the unspoken question.

"It's that tall theolog from Kansas; you must have seen him. He is working his way through college, and so am I."

Suddenly Martha saw such a vivid picture of the struggle for an education that was going on every day in the little brown house that she almost hated herself for her easy enjoyment of the good things of her life. She rose to go.

"By-the-way, do you skate? Won't you come over to

Consolation Park this afternoon and meet some of my friends there?"

Miss Percival's face glowed as she said simply, "Yes, I would be so glad to come. I've been skating once or twice on Gayter's Pond alone."

"There are too many 'Preps' there. Consolation is nicer. At three, then," said Martha, and turned her face toward the campus.

Dinner was in progress at Baldwin Cottage and she went in late, with such an absorbed air that as soon as she had lifted her head from a hasty, silent grace two or three voices greeted her with, "Did you flunk? Was it a bad exam?"

"No, of course, I didn't flunk," Martha responded with conscious virtue.

"You looked so solemn when you came into the dining-room that we all thought you must have come to grief among those curves. Surely it can't be remorse for tardiness that clouds your brow?" inquired Jessica Hamilton.

"Never; you know me better than that, friend of my better days. It is just that some Academy students took me for a senior just now and bowed admirably."

A chorus of laughing protests arose at this improbable statement, and as a favorite desert—coffee-jelly and cream—was brought on, that immediately became the theme of Martha's discourse.

Half an hour later she was sitting on the floor in her room darning neglected hose with a great display of energy.

"This is the beauty of examination week," she said to Jessica who was curled up on the bed deep in the pillows and in *To Have and to Hold*.

"M'm," said Jessica, without raising her eyes from the book.

"Yes, that's why I look forward all the Fall to mid-year exams; it is such a fine time to mend and darn, 'knit up the ravelled sleeve of care' as well. I always feel so industrious when I sit on the floor, don't you? Oh, Miss Hamilton, do talk. I might as well room with a graven image!"

"Yes," was the absent-minded response.

Martha arose, softly but with determination, crossed the room and pounced upon the absorbed reader, and in about sixty-seconds the offending book had joined *The Gentleman from Indiana* at the bottom of a steamer trunk under the

bed and Martha was dancing around the room with the key of the trunk held high over her head above the frantic clutch of the unfortunate owner.

"Provoking creature, give it to me. There's a dear. I'll give you a pound of chocolates, Martha, Tuesday, when my allowance comes from papa; of course, I haven't a cent in the world now, because it's the last week in the month. Pity the sorrows of a poor young woman."

"No; bribes cannot tempt me nor pity persuade. You can't have the book now, for I want to talk seriously to you."

"No doubt. Is it the advisability of electing candidates to the literary society by the Australian ballot or the question whether our escorts will send us flowers for the Thanksgiving reception that now demands my attention?"

"It is the 'Prodigy.' I'm going skating with her at three o'clock, and you are to come along and we'll bring her here to supper after chapel at five."

"Ye little fishes!" exclaimed Jessica and sank on the bed in silent amazement.

Then they had an earnest conversation apropos of the "Prodigy" and when Martha set out for Consolation Jessica went with her.

It is so easy to make a girl popular when she is once "discovered"; Miss Percival had plenty of latent social graces, Martha found, and they were rapidly developed in a congenial atmosphere. Every one knew her intellectual ability, and the girls learned to know and admire her sturdy honesty and unfailing good-humor. They began to visit the little brown house and met the gray-haired little mother, so eagerly proud of "my Mary."

"If I only could find that pot of gold at the end of the rainbow, Mary shouldn't drudge in the library and tutor stupid 'Preps'; she should have an easy time like the rest of us," said Martha one day.

"Martha Henderson, it's the girls like Mary who are the salt of the earth and the saving grace of the College. Don't you know we are all better for seeing her brave struggle and for doing the little we can to help her? She is so strong that she doesn't feel her extra work, and think what a grand woman she is going to be after all this training."

"Yes," said Martha comically. "And she got me through that Conic Sections examination."

MARY LOUISE NORTH.

A LOVE STORY.

Love and the Summer both were young
And so were man and maid,
When under leafy boughs I swung
Her hammock in the shade:
The birds in happiness above
With lyrics filled the air,
And here was Eden, here was love,
And here my Sweetheart fair.

Thought I, no need of winning words
To set her heart astir;
Silent, I'll let the poet birds
Sing of my love to her.
Dumb for an hour I sat, and this
Is just what happened then—
I turned and stole a timid kiss,
Another, and again.

What did she do? O nothing much,
Except to laugh and say
'Twas strange that men make love in such
A very frightened way:
And think what kisses I had lost
In one hour, more or less;
But when I counted up their cost
She paid it with her YES.

FELIX CARMEN.



PASTIMES

FOR

CONVALESCING CHILDREN



By LINA BEARD, One of the Authors of "The American Girl's Handy Book."

NUMBER TWO.

Cheer up, little friend! though you have to remain in one room these beautiful Summer days, you may count upon a good time, forgetting all about pain and medicine, for there are plenty of things you can enjoy making—different, too, from anything you have ever seen in the stores.

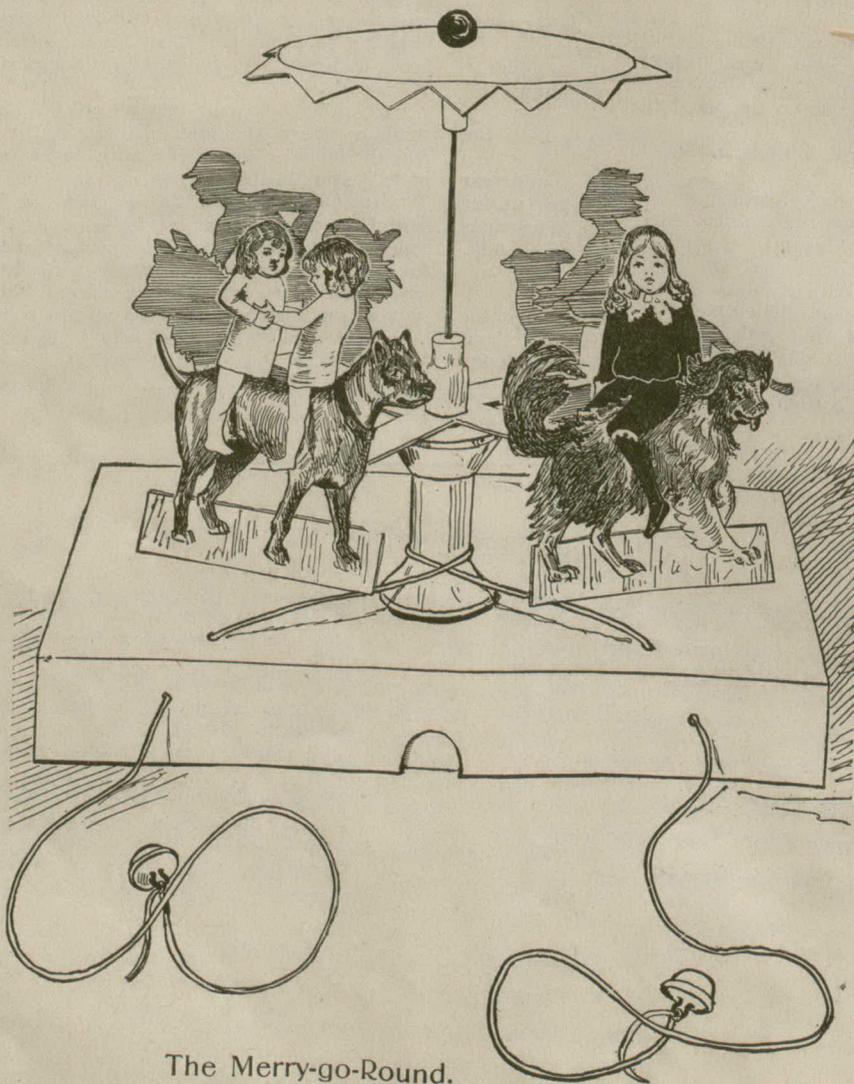
How would you like a merry-go-round with all the animals prancing one after another, each with a girl or a boy on its back, riding along regardless of the speed of the steed, like the real ones you have tried in the parks and at the sea-shore?

The merry-go-round is easily made, the work consisting mostly of stringing different things on a hat-pin and sticking the pin through a box. Procure a long hat-pin (Fig. 1), a large, empty spool (Fig. 2), three small corks (Fig. 3) and, for a foundation, a common note-paper box. A piece of string about a yard long and two shank buttons will help out the simple machinery (Fig. 2). The canopy is of paper or cardboard (Fig. 4) and the support for the animals of cardboard (Fig. 5).

Lay the cardboard flat and place over it an ordinary tea plate; hold the plate steady and draw a circle on the cardboard by running the lead-pencil around the edge of the plate. This will give a circle of about the desired size. Then draw bands across the circle, as in Fig. 5; to do this draw lines dividing the circle into quarters and at the left of each of the four lines draw a line a little more than half an inch away from it, making four bands (Fig. 5). Cut out the circle, then the four wedge-shaped pieces between the bands, and bend up the end of each band five-eighths of an inch (Fig. 5).

On these ends paste any stiff paper animals you may happen to have (Fig. 6), selecting those which will balance each other, as the merry-go-round must revolve evenly. Colored scrap-book animals look well and are stiff enough to hold themselves firmly in place. Should you not happen to possess these, animals from old pamphlets, advertisements or newspapers may be used. They should be stiffened by being pasted flat on thin cardboard or stiff paper. When fastening the animals on the merry-go-round paste the body of the animal to the turned-up end of the cardboard band (Fig. 6).

In making the canopy use a small saucer or bowl as a guide to draw the circle on paper or cardboard. Cut out the circle, point it around the edge (Fig. 4), turn the points down and the canopy is ready to go on the hat-pin. If you do not have the correct-sized plate and saucer or bowl, the circles may be drawn with the aid of a home-made compass instead. To make the compass, take a pair of scissors and a piece of cardboard (Fig. 7), punch two holes about two inches apart in the cardboard and through them pass the points of the scissors until they extend through on the other side an inch or a trifle more; secured in this way the scissors make a very good compass. Adjust the scissors so that the distance between the two



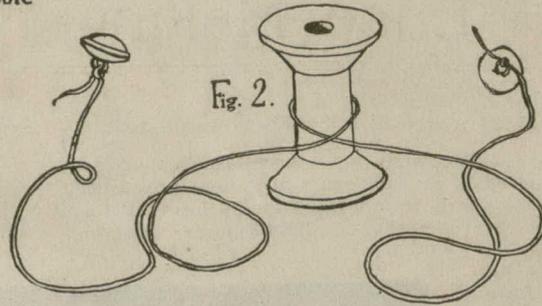
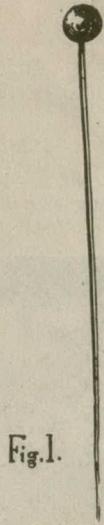
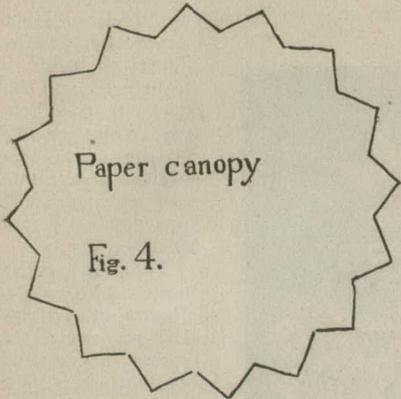
The Merry-go-Round.

points is four inches, then firmly stick the sharper point in a piece of cardboard and, keeping that steady, slowly move the other point around in a circle, pressing it down only hard enough to scratch the surface (Fig. 7). Make the circle for the canopy in the same way, but have the distance between

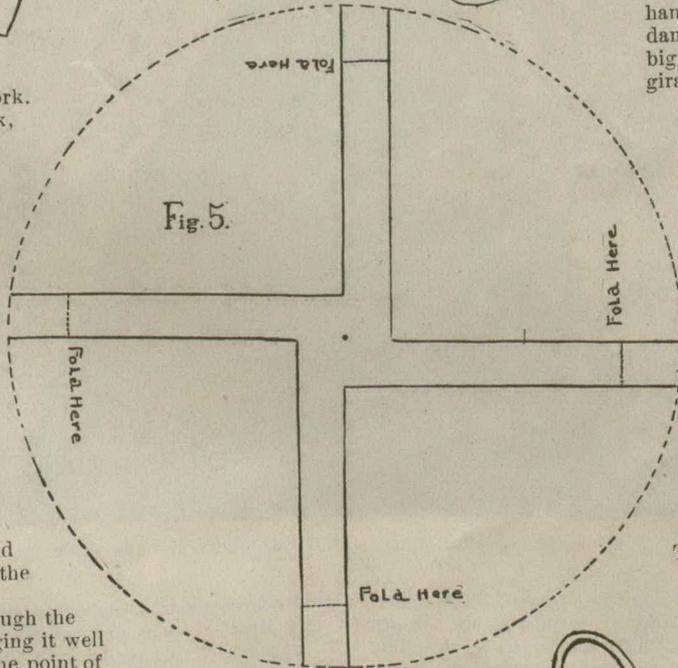
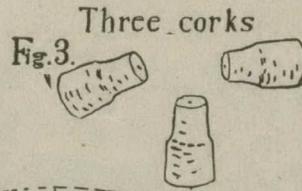
the scissor points much less—not more than two and one-fourth inches—in order to preserve the correct proportions.

Now watch the almost magical forming of the merry-go-round. Pass the long hat-pin (Fig. 1) through the exact center of the canopy (Fig. 4), then put on one of the corks (Fig. 3); work this up tight to the canopy that it may hold the latter in place. Twist the cork around and around on the pin, as it will be apt to go on crooked if the pin be forced

Hat-pin for central pole



Spool, string, and buttons for moving merry-go-round

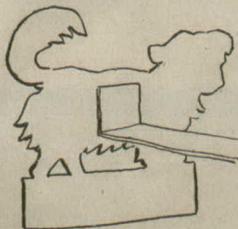


Support for animals

carelessly through the cork. String on another cork, working it up the pin midway, then slide on the bands with the animals attached, pushing the pin through the exact center of the pasteboard; next put on the large spool.

The box must have some holes made in it before using; therefore, puncture two holes one inch from the front edge and four inches apart in the lid; then make two more holes through both lid and box on the front side half an inch from the top and five inches apart, as seen in the illustration.

Stick the loaded pin through the center of the box lid, bringing it well down, and cover the extreme point of the pin with the last cork in order to prevent the pin from coming through and pricking. This cork



Way to fasten animal on support

must set down firmly on the bottom of the inside of the box. The merry-go-round is now ready for the machinery to set

it in motion. Pass the string around the spool and cross the two ends in front (Fig. 2); thread each end through the two holes on its side of the box, bringing the ends out from the front of the box, as shown in the illustration. To prevent

the string from accidentally slipping back through the holes, tie one of the shank buttons on each of the ends.

Now, holding the box with one hand, gently pull one end of the string with the other hand and see the animals go dancing around, just like the big wooden griffins, zebras and giraffes on real carousals.

Of course, the merry-go-round needs boys and girls to ride the animals and enjoy the sport. Look them up in the advertisements of old magazines, newspapers or wherever you can find paper young people. Cut them out neatly and let them take turns riding on the different animals.

When cutting out the legs of the paper children merely cut up a deep slit to divide the legs in order to make the riders cling firmly to the various animals.

The brighter the colors used

in the merry-go-round the gayer and more attractive its appearance. There is something very fascinating in the toy; even grown people are interested and amused as they watch it whiz around with its burden of happy little paperchildren.

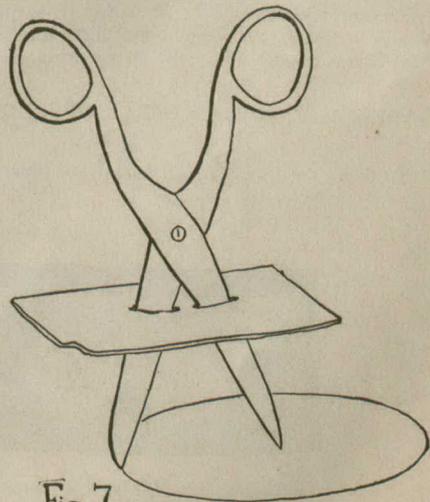


Fig. 7. Way to make circle

Modern
Lace-Making

COAT COLLAR AND REVERS IN MODERN LACE.

FIGURE No. 1.—The fancy for wearing lace collars with the revers attached is growing more and more pronounced every day. These are seen worked in the heavy Battenberg lace for wear on coats. For light Summer waists and shirt-waists all the different braids are employed—fine, medium and heavy—according to the liking of the individual.

The design here illustrated is made of the fine Battenberg braid, and the work though elaborate is not at all difficult. All the readers who study this page should be able to copy this exactly, for there are no stitches employed here that have not been explained and illustrated in the previous lessons.

The design is particularly pleasing, the large flowers being worked in the point Brussels stitch, with the two petals in the center done in Russian stitch. The center of the flower is composed of three rings, the stems of which are simply long button-hole bars converging into a single line at the intersection of the petals just mentioned. The spider-webs and Sorrento bars are largely employed and, though simple to work, produce a very lacy and open-work effect. The Russian stitch is used in working almost all the leaves.

LADIES' TURN-OVER COLLAR IN HONITON AND POINT LACE.

FIGURE No. 2.—This illustration represents one of the

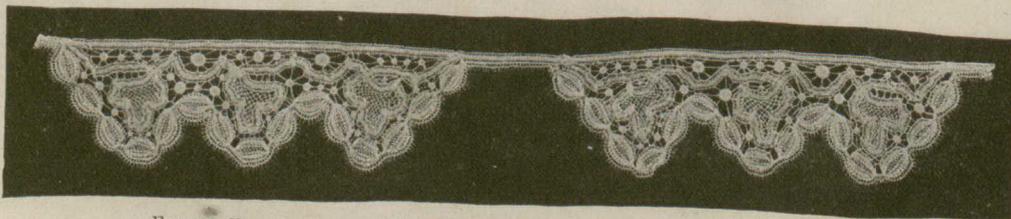


FIGURE No. 2.—LADIES' TURN-OVER COLLAR IN HONITON AND POINT LACE.

small turn-over collars or bands to be worn at the top of velvet or silk stocks. These little collars still hold their

and where desired elaborate stitches may be used, or the very simplest ones only employed.

In work of this kind a great deal is left to the ingenuity of the person making the collar, and it is surprising to note that two collars of the same shape, having the same spray, but worked by two different persons, will produce such entirely different results when finished. In this the individuality is shown. The accompanying sprays may either be used to work out a collar made entirely of lace, or one of batiste, or

charm to most women, as they are very dressy and add a certain degree of elegance to the costume. The edge is of Honiton braid finished with pearling, while the other is the 'Point' braid; but this may be any of the narrow class, which are almost all suitable for work of this kind. Simply a narrow strip of braid finishes the top and the filling-in stitches are point Brussels and "spiders."

DESIGN FOR LACE COLLAR.

FIGURE No. 3.—In this illustration will be seen a design in full working size which may be transferred by any method

the worker desires. The wide braid is to be used and this may either be Bruges, Point or any of the open lace braids, of a width to correspond with that marked on the design.

For this, collar pattern No. 4225, illustrated on page 175, was used; the sprays are placed upon the pattern as illustrated at figure No. 5, each alternate one being reversed to conform with the outline of the collar. If desired, the spray illustrated at No. 4 may be employed singly or in connection with design No. 3 and the connecting bars and stitches done according to the fancy of the worker. This will not be found at all difficult by any one accustomed to lace-making; the design can be arranged to accommodate the maker,

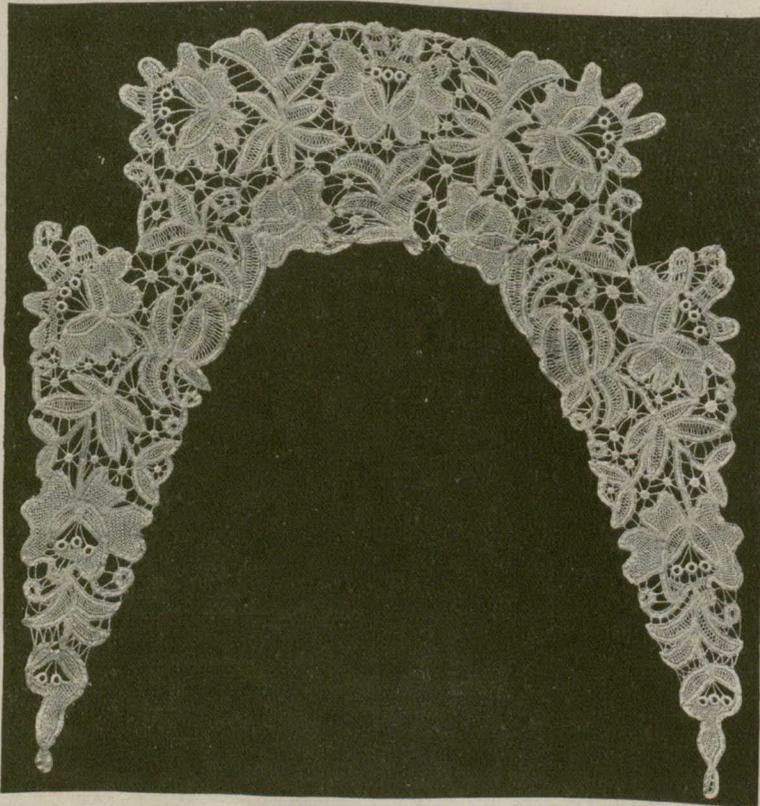


FIGURE No. 1.—COAT COLLAR AND REVERS IN MODERN LACE.

sprays of lace worked and then appliquéd around the edge. A particularly pretty one was made of the sheerest linen

fashion everyone obeys, even those who objected most strenuously in the beginning following in line, however tardily.

lawn finely tucked by hand and the border of hand-made lace. Another very handsome one had the lawn tucked in clusters of three, a broad space, then two tucks, three tucks and so on, with a space between the clusters. For the more expensive collars the Russian lace with its very heavy effect is most sought after, and the contrast of the sheer collar and the heavy lace border is strikingly handsome.

A collar made from this pattern could also be developed in plain white lawn with a narrow insertion of Valenciennes or any other machine-made lace inlaid for about three-quarters of an inch from the edge and finished with a delicate lace about the same

An innovation in revival of the old-fashioned, round lace introduction has been generally accepted after the very recently worn, but days it will be

edge and finishing of width. this line is a fashioned collar, but its not as yet cepted. At little odd high collars on Summer found very

ning and carrying out ideas which of themselves may not appear extremely novel, but which, when combined with others complete an artistic and interesting whole. For those who are not adepts at lace-

making and who will be unable to carry out the design from the simple sprays, the complete stamped design may be obtained from Sara Hadley, professional lace-maker and designer, 923 Broadway, New York.

Of this style, collars of tucked batiste with the lace edge are most fashionable at present and though round and low may be made to look a little less quaint by wearing a jewelled neck-band or the black velvet neck ribbon of long ago.

The designs shown are very simple, and even an amateur should be able to use them successfully; they may be employed in a variety of ways by simply plan-

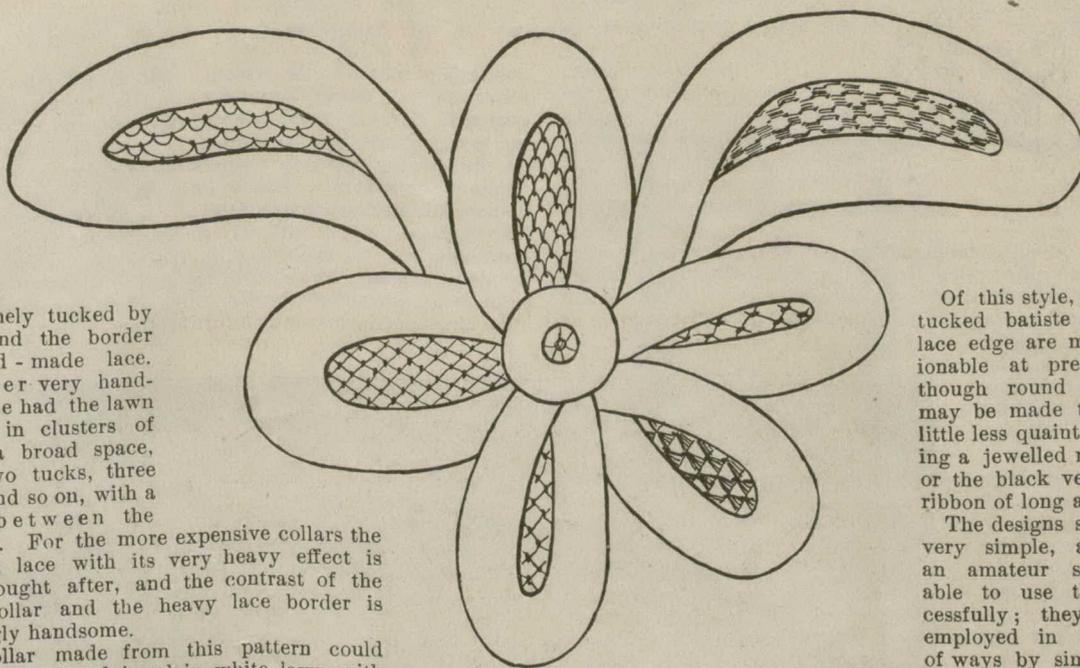


FIGURE NO. 3.—WORKING DESIGN FOR LACE COLLAR.

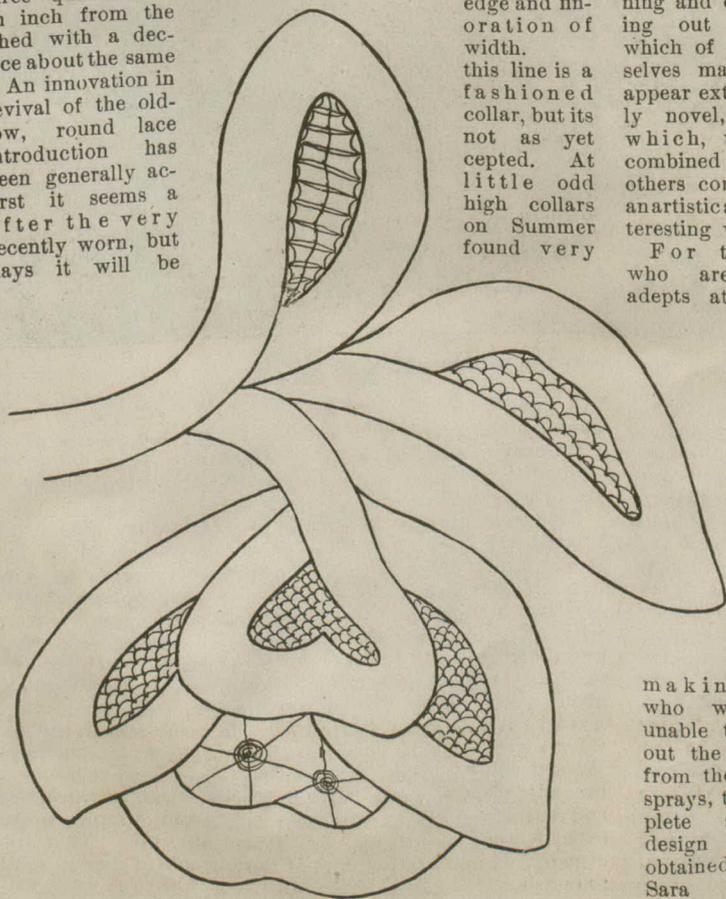


FIGURE NO. 4.—SPRAY FOR LACE COLLAR.

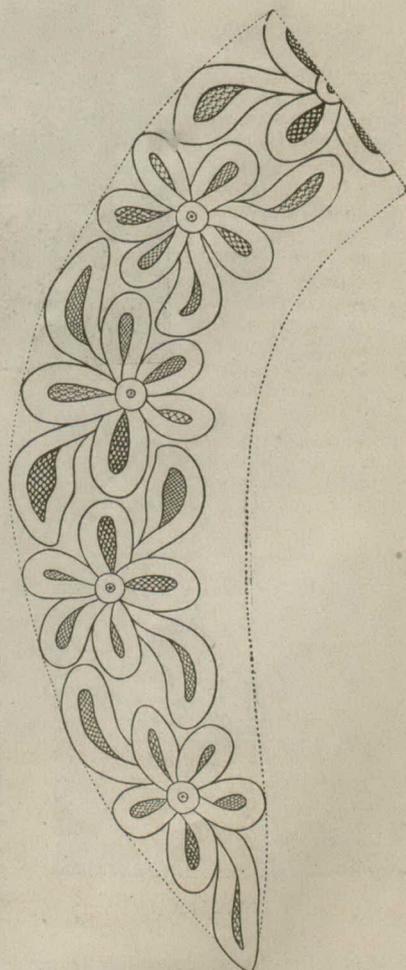
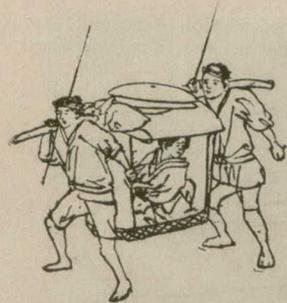


FIGURE NO. 5.—COMPLETED COLLAR, USING DESIGN NO. 3.

agreeable. Many people are somewhat slow to adopt an extreme style similar to this, but once it is the mandate of

THE ASCENT OF FUJI-YAMA.

By JOHN WIER, A. M., Member of the Asiatic Society.



FUJI, the magnificent! The objective point of the ambitious tourist. From the sea, as from any one of the thirteen provinces, Fuji presents one of the most impressive of this planet's prospects. The superlative art subject; object of religious veneration, from the hairy Ainu aborigines to the vested Shintoist and bell-ringing Buddhist. Named by the primal soil occupiers and exalted in their crude beliefs, she has come to be the symbol and representative of the most intense in Japanese life, the acme of the nation's æsthetic, the *crème de la crème* of the nation's lavished bounties. Her base has witnessed the fiercest battles of her clans, and the staid assemblies of her nobles in national crises.

Fuji is a cone rising fourteen thousand feet above the surrounding level. Formerly by jinrikisha, but now by train from Tokyo we reach Gotemba, "the palace place," from an ancient feudal castle. It is near the mountain's base. Here we secure guides, horses, "kago," rugs and sandals for the ascent. "Have European saddles?" The initiated declines with thanks. The dromedary gait of the Japanese horse renders the "pura" or pack much more comfortable. Kago, or chairs, for the "unaccustomed" are here procurable, which may be used for one-fourth of the way to the summit. We mount our steeds and are off for the ascent. Through four miles of maize and beans and mulberry (for this is a region of silkworm cultivation) we reach an open and gently rising country of excellent pasturage. Four miles more and we are at our first stopping-place, and glad we are for the tea, cakes and cold water so promptly and politely offered.



BY JINRIKISHA.

Through two miles of forest, the grade rapidly increasing, we halt at Tarobo, "where the goblin was worshipped." It is the place of commerce and of the monopolists. Staffs, mountain woods, insects, cuts, minerals, are exposed for sale. We examine,

and may purchase on the descent. Up another mile, through an expanse of scoria dotted with thistles, the second station comes in view—a chalet or hut sixty-five hundred feet from the base. Dismissing our horses, for they can go no further, we rest for the night in preparation for the twelve hours' climb of the next day. These Fuji huts, of which there are nine on this trail and four on the top, are built under the surface of the mountain, with only the roof above ground. Approaching one, the timbers of the roof appear whitewashed; but they are simply bleached by the elements. Around the top is built a wall some four feet thick and three feet high of huge blocks of lava. It is a fortification against the terrific



FUJI-YAMA—THE SACRED MOUNTAIN.

gales which sweep the mountain. During the prevalence of a storm these few huts are the only places of safety. Caught beyond their reach one can be hustled baseward or buried in the drifting scoria.

The evening suddenly lowers the temperature. We dress to go to bed. We lie on the ground, two rugs under us and two over us. There is but one opening, serving for door, window, chimney and ventilator. These huts supply tea and rice. We have brought some European food, and herein we were wise. There is a plentiful supply of hot water, so we enjoy a well-earned meal. "Please write your names and addresses on this," says our host, as he presents a sheet of white paper about a foot square. Is he booking us? Our names on it, he tacks it to a beam overhead beside many others, saying, "I will give you this paper on your return from the summit." What does he mean? At every hut where a traveller stays over night and sets out for a point higher his name, address and description are taken, so that should he not return at the expected time a searching party is sent after him. That row of papers beside our own told of those who had gone up only to perish.

At two o'clock a. m. we renew the trail on foot and for three hours in darkness follow the lanterns of our guides. The world below is a blank, but new heavens are revealed to us. Constellations play with our vision. Wandering stars sparkle impatiently and dart and fall at pleasure. At half-past two

o'clock the moon appears; it is the last quarter and seems like a partial eclipse. The slowly crossing stars recall the transit of Venus. The utter loneliness is indescribable.



THE VILLAGE WELL.

At daybreak we are at station four, an elevation of nine thousand feet. We stop to breakfast and see the sun rise. Sunrise on Fuji, in the "Land of Sunrise," is a sun view scarce equalled. A strange stillness prevails. The whole canopy prepares for the event. Seas succeed seas of blood and gold and silver. Suddenly the huge claret ball rolls above the horizon, and moons and stars retreat before the acknowledged king of day. Sublimity sublime! Below, the expanse of cloud like a continent of snow-banks; above, the crystal sky where the golden monarch moves alone; behind, the castellated, scintillant peaks; on each side the cindered surface of the impassioned mountain. No marvel that Nature-objects have had so large a place in the world's worship.

At station six we find a Scotch lady, who, unable to accompany her party further, had been left for the night. From station five the grade becomes very steep, so that many, unaccustomed to

mountaineering, cannot go beyond. The leader of the party, an Englishman of long residence in Japan, left this lady with three Japanese coolies in the solitudes for the night. He knew she would be as safe as in her chamber at home.

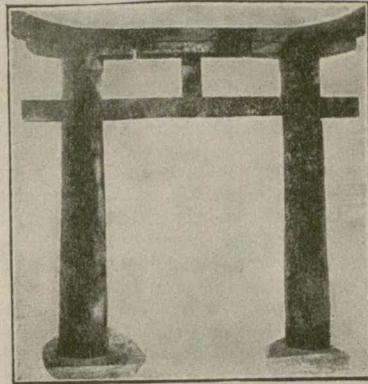
At station eight we come upon a band of pilgrims *en route* to worship on the top of the mountain. Their dress consists of coarse white cotton pantaloons and a flowing coat held in place by a sash, straw sandals with a reserve pair slung over the back, an immense plate-shaped straw hat and a large square of matting to protect the back from rain and sun, a long wooden staff, bells to call the gods and beads to use in prayer. On their backs in red letters sacred texts have been printed by the priests below. Each text denotes an ascent of the mountain and adds to religious merit. A pilgrim dying is clad in his mountain garb, and sandals, staff and hat are buried with him. There are more



A MINSTREL PILGRIM.

pilgrimages which must be made by him when this life is done.

Leaving the pilgrims, our guides lead us to a precipice a hundred yards from the path, running sheer down two thousand feet. We are held fast by the guides, for well they know the possibilities of a gust of wind. On our left we have an excellent view of Fuji Lake, at an elevation of eight thousand feet.



TORII, OR GATE TO FUJI TEMPLE.

Off toward the lower slopes are the marvellous ice caves formed by an accumulation of huge snow-drifts which had been overwhelmed by a large mass of scoria during some far-back disturbance of the volcano.

From this point to the top we have four hours' perpendicular toiling over the bronze-and-red serrated

shoulders of the monster, reaching the loftiest peak at ten o'clock a. m. We are fourteen thousand feet above the surrounding level; but from Gotemba on that level at the mountain base our trail has been twenty-five miles.

Fiery as her past there will certainly be a new and modern Japan. We examine the crater, which is two thousand feet in diameter and near a thousand feet deep. What a caldron! It has strewn its lava and covered the country for a forty-mile radius.

Notwithstanding the important place Fuji-Yama has occupied in Japanese song, literature and life, nothing very trustworthy is discoverable as to the time of the volcano's activity. Poetry mentions her eruptions at a period corresponding to our thirteenth century. Authors and travellers of the ninth century have left faint records of "the smoke of Fuji." That she has been one of the world's greatest volcanoes is unmistakably evidenced.

Our descent is made by a more direct route, sometimes through depths of lava when snow-shoes would be more suitable than boots or sandals. Including our eight hours' night in the mountain hut, we have "done" Fuji in thirty-one hours.



ANCIENT FUJI WARRIOR.



By CAROLYN HALSTED.

SECONDARY SCHOOLS FOR GIRLS.

Within the past few years there has been a notable awakening among college authorities as to the importance of the training of the student before his or her entrance upon the four years of undergraduate life. Consequently, college presidents and faculties have joined school principals and teachers in a powerful association to bring into closer relations the college and the school. When Vassar, Wellesley and other women's colleges opened their doors so few schools existed which would afford girls a collegiate preparation that these new promoters of the higher education were obliged to institute preparatory departments under their own roofs. So great has been the revolution that few colleges now have preparatory departments, and scarcely a girls' school of any pretensions exists in any part of the United States that does not at least offer facilities for college preparation, while some have become almost as famous for training girls as Andover, Exeter and others have for training boys.

Dana Hall, situated in the quaint little town of Wellesley and not far from the entrance to the college grounds, came into being in 1881 upon the discontinuance of the college preparatory department. Its chief aim has always been to fit students for Wellesley, but it also sends them to other colleges and has besides a strong general course for non-collegians. The preparatory course is of four years and comprises the usual amount of Latin, mathematics, English, history, French, German or Greek. In addition there is science, a delightful course in the history of art, an unusual one in the history of music and a class in foreign travel, with vocal music, elocution, gymnastic training and lectures and concerts of a high order. The work is regular and systematic and certificates from other schools are not accepted; all pupils must pass the Dana Hall examination if they intend to enter the advanced classes. The various departments are in charge of specialists, many of them college graduates, and the school certificate admits any pupil to Vassar, Wellesley, Smith, Cornell and Mount Holyoke Colleges.

The school building contains a spacious assembly hall, classrooms, music rooms, a studio and well-equipped gymnasium. A corridor made pretty with pictures and potted plants leads directly to the main house; while five smaller cottages help to hold the one hundred and twenty resident scholars.

Dana Hall is essentially a home school, only such rules and regulations as are indispensable are in force. Miss Helen Temple Cooke is the principal of the school. Jolly good times the girls have when books are laid aside. Outdoor sports of all kinds keep them healthy and happy, with trips to Boston to visit theatre, opera, library, museums, etc.

The Mary A. Burnham School, at Northampton, Mass., which was founded in 1877, is especially designed to fit girls for Smith College, whose great educational plant is only a short distance from the school. Its head, Miss B. T. Capen, a woman of broad culture and of experience in dealing with girls, spares neither money nor pains in securing for her establishment the best advantages procurable. The new gymnasium is equalled by few of the college gymnasiums in point of light, appointments and modern ideas. The fine playstead in front affords space for outdoor sports.

The classes are not organized as senior, junior, etc., because each girl receives individual attention and is admitted to Smith as quickly as thorough training will permit. For such as do not intend taking a college course a good general course of study is offered.

Four houses serve as homes for the boarding pupils, each with a lady in charge. The largest is the fine old Colonial mansion built by Judge Howe, of Massachusetts. The two recitation halls are well equipped with class and lecture rooms, studio, botanical, physical and chemical laboratories and an assembly room. The houses have choice libraries, and fine pictures line the walls. The girls have access to the town libraries and to the Hilyer art gallery and are taken to Northampton or Springfield when any play of note is to be seen. They make excursions to the historical old town of Deerfield, and in pleasant weather go on botanical and other trips.

The school hours are from nine to one o'clock. In the afternoon comes physical culture. In the half-hour after dinner each lady in charge reads aloud from some new book of reputation or the standard novels, while the girls listen and do fancy-work.

One of the leading secondary schools is the Girls' Latin School of Baltimore, whose methods and environment are so collegiate that it seems more like a sub-college than a school. It has only the four-years' preparatory course; there is no general course, no choice of electives except in the matter of Greek, French or German and between botany and zoology.

It fits for all the colleges, but particularly for the Woman's College of Baltimore, being under the control of the same board of trustees and the same president. It is, however, a separate institution, having an independent organization, a separate instruction building planned to meet its wants, a distinct corps of instructors, its own methods, residence hall and social life.

The handsome granite school building is arranged on advanced hygienic principles, and the number of pupils in each class is limited. The recitation rooms are bright and cheery, as are the laboratory, offices, reception-room and library. The gymnasium occupies the lower story, and above it a large assembly hall for chapel exercises offers also a place for lectures, concerts and other affairs. The master is William H. Shelley, A. M. The department of music is progressive in system, while the art students enjoy immensely the roomy, artistic studio and, more than all, the life class. The teachers are all college graduates and quite up to date in methods and ideas. No girl is kept back if she fails in one study; she is coached privately and brought up to the required standard.

The home life of the resident pupils in their modern dormitory is a healthy and congenial one. Once a month they give a reception, when faculty and friends are invited, and the informal Friday evening socials when friends may drop in are part of their liberal education. Class day is a festive occasion when the graduating members arrange for the afternoon a programme of class poem, history and prophecy and in the evening a social function in the gymnasium. Commencement, in Assembly Hall, is a more formal affair.

At Palo Alto, California, about a mile from the Leland Stanford, Jr., University, is located Castilleja Hall. This preparatory school educates girls for any college or university, but mainly for Stanford. Palo Alto is distinctly a college town; it is a beautifully wooded tract, combining healthfulness of climate with charm of surroundings.

Lecture, recitation and laboratory practice are combined with note-taking—especially from supplementary reading—and the development of special topics in some line of original research. Physical development is encouraged by making the hours of work moderate, those for sleep long, and the times for eating not too far apart; also by gymnastics, required from all pupils, and such open-air pastimes as riding, bicycling, basket ball, etc. But best of all do the girls like the Saturday diversion of a fifteen or twenty mile drive to La Honda to eat luncheon under the big redwoods or by the stream at Congress Springs. One of the most distinct features of the school is its lack of conventional boarding-school atmosphere. It is the aim of the principal, Mrs. Anne E. Peck, herself

a Stanford graduate, to make the girls feel at home in the truest sense of the phrase, with a community of interest, a kindly courtesy toward one another and perfect freedom to appeal to her for counsel and suggestion.

Friday and Saturday nights are given up to charades, fancy-dress parties or dances, in which the boys from the two neighboring preparatory schools participate.

Miss Brown's and Miss Boesé's school in New York City ranks among the leaders, as does also that of the Misses Ely in the lovely old mansion on Riverside Drive. Both of these unite college preparation with the fashionable finishing course, and the dainty young scholars learn to mingle Greek and mathematics with the most approved manner of receiving and entertaining guests. Great simplicity of living is followed. At the Misses Ely's it is requested that parents or guardians make only a small monthly allowance for car-fare, postage and pin-money, and the girls are permitted to have simply five woolen dresses—one for street wear, two school dresses and two dinner dresses; there are no occasions for reception or evening gowns, the girls not attending evening affairs.

At Miss Brown's and Miss Boesé's school the girls have unusual advantages both educationally and socially. This was the first of the New York schools to combine the idea of college preparation with the regular work, and for a while Miss Brown was the only principal with a college degree—she is a graduate of Vassar. The girls hear the best in music, see what is best at the theatres, visit the art galleries and museums. In Winter they give a dance, in the Spring a tea, and beside visit well-known places in the vicinity.

In New Jersey Miss Gerrish's Collegiate School

arrangements modelled as nearly as possible on those of cultivated home life. The discipline is almost entirely committed to the care of the pupils, only such restrictions being



used as are best for health and improvement. There is a non-collegiate department, but Miss Gerrish, who is a Vassar graduate, always sets her face steadily against the old ideas of a "finishing" school.

In Philadelphia Miss Hills' School for Girls is the popular scholastic spot, although it is only a day school, its aim being to furnish the best advantages for earnest students, both in the collegiate and general departments. It is now preparing thirty girls for college, and all instruction is in accord with modern methods.

Attention is paid to the intellectual training and also to the deportment and general bearing of the pupils. Miss Hills is assisted by graduates of Smith, Wellesley, Bryn Mawr and Leland Stanford, Jr.

Miss Baldwin's School at Bryn Mawr has sent within the past few years more than ninety pupils to neighboring Bryn Mawr College, and considering that each candidate for admission must pass the required entrance examinations, this fact speaks well for the school preparation. There is a course for non-collegians, too.

The Bryn Mawr School of Baltimore occupies the unique position of being the only one that will accept no child in its primary department who does not expect to prepare for college. Consequently, its collegiate department is a model of its kind. The school was founded in order to provide for girls the advantages offered in the best secondary schools for boys and is under a board of managers including President M. Carey Thomas, of Bryn Mawr College. All income derived from the school has from the start been applied exclusively to its maintenance and growth.



THREE VIEWS AT CASTILLEJA.

for Girls at Englewood, has made its mark. The building is commodious, the rooms large and comfortable, the domestic

Co-education is coming into favor as strongly in the secondary school as in the university, and good examples of this mode of training are the South Park Academy of Chicago and New York's Horace Mann School.



LATE SUMMER MILLINERY.

The lavish disposition of tulle, chiffon and lace associated with masses of fruit and flowers continues to characterize fashionable head-gear. Hats of light, airy textiles elaborately adorned with flowers are supplemented by models in plain and fancy straw, simply and elaborately trimmed, for more serviceable wear, while outing hats in themselves constitute an important division.

From the great variety of outing hats one should be able easily to select a becoming style. The soft felt Alpine with a scarf of soft silk in bright-colored Persian design carelessly draped around the crown is a popular type. Breasts and quills are sometimes used to adorn these hats when the severe effect is not becoming. A decided novelty to be worn for golfing, cycling and other outdoor sports is a felt hat somewhat in the sombrero shape, the brim of which is faced in Panama straw. A scarf of white crêpe de Chine draped around the crown and knotted in front and a gray breast form the trimming on a gray hat of this style; the brim is faced with black Panama and is bound on the edge with narrow gray ribbon. One made of royal-blue felt had a brim facing of white Panama; a drapery of soft cream silk and a white bird were the decorations employed on this example, which would be particularly appropriate worn with a golf or cycling skirt of dark-blue double-faced cloth and a white or blue-and-white shirt-waist. A bunch of cherries and a creamy white silk scarf gave variety and attractiveness to a bright-red hat in this mode.

Coarse straws, such as the Cuban weaves, are bent into all sorts of shapes. Some of the untrimmed hats are odd, almost grotesque; others cleverly ornamented are charming and extremely stylish. In a beautiful hat of red-green straw the fluted brim formed a bed for shaded-pink roses and their foliage. The roses were massed high at the left side and also rested on the hair beneath the brim. The blending of the colors is exceptionally pleasing.

Dainty hats of Neapolitan straw in both white and black are shown in great variety. The shapes are twisted, dented and variously fashioned to suit individual wearers, and trimmings of tulle, rare lace, chiffon and dainty buds and blossoms are used to complete the charm of the creations. A pure-white Neapolitan with lace-like bands of écu Tuscan let in at frequent intervals was simply but effectively adorned with draperies of white chiffon and tiny pure white roses and their buds. The hat, which was large and of the picture type, had a wide, flaring brim that was bent fantastically at the left side. A scarf of white chiffon encircled the high crown and in front was disposed in a soft chou; the ends were finished with a plaited band of the lace-like Neapolitan edged with narrow butter-colored lace and were carelessly tied at the back. Rows of chiffon ruching and the lace-edged plaiting alternated in facing the brim, and arranged against the up-turned brim was a bed of the delicate blossoms with a bit of green foliage.

The short-back sailor retains its popularity, and the variety in trimming makes it possible to have several of these almost

universally becoming hats in the Summer wardrobe, each almost entirely different from any other. The harmony of colors expressed in choux of pastel ribbons, which form a favorite trimming of these modes, is very pleasing. The ribbons in the several tones are arranged around the crown in folds, and the chou is disposed at the left side of the front. Rosettes of the ribbon may be arranged under the brim at the back or at the left side on a bandeau. The flare at the side is especially in favor. Spreading bows of black velvet ribbon, plumes made of satin ribbons cut in short lengths, garlands of flowers, bunches of fruit, straw braid loops and bunches of wheat thrust through loose knots of crêpe de Chine or velvet, are some of the decorative effects suggested for these hats, which combine serviceability with good style and attractiveness.

The association of black-and-yellow is one of the most effective features of this season's modes. Rare style was expressed in a round hat of fancy butter-colored straw trimmed with black roses and white tulle dotted with black velvet disks of various sizes. The tulle was formed into a scarf and was tied in a wide bow in the front; the ends were brought toward the back and over the brim, which was turned up at the back. The black roses were massed against the brim and rested on the hair. A large, single rose with yellow center was disposed directly in the front of the hat, resting on the brim below the knot of dotted tulle.

Another black-and-yellow combination was shown in a round hat in écu Tuscan straw, the brim being faced in black Tuscan. A unique feature consisted of wings made of the black and yellow or écu straw, which gave becoming breadth at the front of the hat. A knot of soft yellow silk apparently secured the straw wings, and a fold of the silk above one of black velvet encircled the rather high crown. A rosette of black velvet and one of yellow silk were arranged beneath the brim at the back.

Narrow ruffles of black Neapolitan edged with black velvet ribbon in baby width form an entire hat of unusual attractiveness. The ruffles are arranged in succession over the round shape and produce a fluted effect all over. A wired Alsatian bow of black Chantilly lace is disposed in front, and three handsome plumes fall over the left side; the plumes are secured by a rhinestone buckle.

Particularly becoming to fair, youthful faces was a toque made of pale-pink chiffon and roses, with a touch of rich, creamy lace added. The low crown was entirely covered with the roses, and the brim was of the chiffon laid in narrow tucks and faced with the roses. At the center of the front the brim was flared and apparently secured by an end of the Lierre lace scarf, which formed a broad bow disposed against the crown and above the flared brim. The thorny stems of the roses were arranged at the left side, falling on the hair. This dainty creation would be appropriate to wear with mull and organdy gowns.

The poke shape is fashionable and when becoming is very attractive. A black-and-white model of this type was made



Some Stylish Late Summer Hats.

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of fancy black straw braid. The brim was faced with white chiffon laid in narrow tucks. The trimming was simple but effective. A looped bow of black Chantilly lace was disposed in the front of the hat against the bell-shaped crown, and a single white rose was carelessly laid at the side of the bow. A bandeau of black velvet arranged under the flaring brim in front held white roses and their tiny buds.

A smart Panama sailor intended to wear with dainty gowns of dimity, zephyr and lawn was banded with a narrow black-and-white ribbon, and deep écreu Cluny lace covered the brim, falling over the edge, and lent a rather unique air to the severe style. A large rosette of black velvet ribbon was adjusted against the high crown a little toward the left of the front.

A mode intended to wear with Summer dresses is a large round shape made of fancy white straw, having a band around the crown and in the front a large bow of black or bright-colored taffeta or velvet ribbon.

The novelty of the season in outing hats is the "Lady-smith," a sort of modification of the helmet with a rolled brim and round conical-shaped crown. A sash of soft India silk in Oriental colors folded around the crown is the usual trimming, though crêpe de Chine in white and colors is also used. Piqué and khaki, stitched all over, is developed into these smart hats, though coarse white straw is more generally employed. The variety of ways this new hat may be worn will insure for it considerable favor. The brim can be turned up in front and down at the back, up at the back and down in the front, or down all around in true helmet style, as is best adapted to the wearer.

A white piqué hat in this new shape with a wide sash of Persian silk in soft, dainty colors, worn with the brim turned down in front and rolled at the back, was a very pleasing accompaniment to a white piqué morning toilette suitable for the sea-shore or other Summer resort.

The ever popular sailor shape is also shown developed in piqué and stitched cloth and will vie with the straw creations in this almost universally becoming style of head-gear. The crown is higher and the brim wider in this season's sailors.

A stylish toque made of silver-spangled black net recently

seen was exceptionally beautiful. The spangled net was arranged over the bell-shaped crown effectively and formed a narrow, ruffled brim which was very becoming. Pastel-tinted roses massed under the brim in front in wreath effect were the characteristic ornamentation of this rather unique mode. At the left side of the front two wings or large leaves of the spangled net lent added charm. For dressy wear this creation would be especially appropriate.

In a fashionable black Neapolitan hat the indented brim is covered with a scarf of creamy Lierre lace, which also forms a spreading bow disposed directly in front. Yellow roses are arranged at each side of the lace bow, and a wreath of foliage encircles the rather high crown. This charming hat was intended to be worn well over the face and is generally becoming.

Buttercups having black centers and rich red roses and foliage unite with black velvet ribbon in the decoration of a very stylish butter-colored straw poke. The crown is in bell shape, and is encircled by three rows of velvet ribbon which cross at the back and are secured with tiny rhinestone buckles. A large, wide bow of velvet ribbon is disposed in front, with a bunch of buttercups at one side and the roses at the other. The brim is faced with the straw, and on the bandeau is arranged a wreath of buttercups that rest on the hair in an attractive manner. This stylish mode may be worn with a variety of costumes.

The use of artificial fruit and berries has by no means diminished, and in some instances they are so realistic as to defy detection as such; impossible hues are produced in this unique trimming. Velvet cherries in deep shades of red, pure white and also in black have the distinctive charm of novelty and are wonderfully effective. A hat of white chip having the brim faced with black chip was made unusually pleasing by the rather odd trimming of black cherries associated with pale-green foliage. A large chou of white-and-black tulle was disposed at a little toward the left side of the front, while clusters of the black cherries and foliage encircled the crown. A small bunch of cherries with a bit of foliage was arranged under the brim at the side and slightly raised the pretty mode.

DESCRIPTIONS OF MILLINERY PLATES. (PAGES 225 AND 226.)

FIGURE No. 1.—The full, puff crown which characterizes this hat is made of taffeta, while the round, wide brim is of fancy straw braid. The simple trimming consists of daisies disposed in wreath effect around the crown. The blossoms rest on the hair beneath the brim at the back. The color scheme chosen adapts the hat for wear with a variety of costumes.

FIGURE No. 2.—This attractive hat, which is suitable for general wear, is made of fancy straw, with a rather high crown and a wide brim that flares at the side. A large bunch of lilac blossoms is arranged at the side, and the foliage forms a wreath effect around the crown. Lilacs and a bit of foliage are disposed beneath the flaring brim and rest upon the hair. This mode could be satisfactorily reproduced in black and white should the present color scheme be unbecoming.

FIGURE No. 3.—This large hat is especially appropriate for youthful wearers. It is a fine black straw, and the wide brim is faced with shirred black chiffon. A soft fold of wide satin ribbon encircles the crown and at the front is formed in a spreading bow that is wired to shape. A bunch of cherries placed against the knot of the bow adds to the charm of the mode.

FIGURE No. 4.—The harmonious blending of shades of red in this round hat of fancy straw produces a very artistic result. Flowers and green leaves are effectively mingled in the trimming and give at the front becoming height and breadth. A tiny bunch of the flowers and leaves is arranged under the brim at the side. This hat is intended to be worn well forward and is almost universally becoming.

FIGURE No. 5.—White chiffon was employed to develop this dressy toque, black velvet, spangles and a rhinestone buckle providing the trimming. The chiffon is draped over the entire frame and is disposed high at the left side, and plumes of chiffon edged with spangles fall gracefully over from the front to the back. A soft knot of spangled chiffon

is arranged in front, while a twisted bow of black velvet is secured by the oblong jewelled buckle a little toward the left of the front, where the mode flares prettily.

FIGURE No. 6.—This stylish little toque made of black chiffon is appropriate to wear with a variety of toilettes. The chiffon is corded over the wire frame, and directly in front is a large chou of the textile finely tucked. A jewelled pin is thrust through each side of the chou, which conceals the front of the rolling brim.

FIGURE No. 7.—Lace, plumes and flowers are associated in this stylish large round hat of black and white Neapolitan straw, which suggests the picture style. A scarf of Chantilly lace falls over the wide brim and is brought around from the back and caught over on the side beneath the chin. Three plumes rise directly in front against the crown, and roses rest on the hair at the side beneath the brim, which flares coquettishly. If a bit of color be desired the roses may be red, pink or yellow.

FIGURE No. 8.—A coarse, butter-colored straw was selected for this mode, which is round in shape and has a rolling brim that flares at the left side. A soft drapery of chiffon is arranged around the crown, and at the side three graceful plumes are secured by a bow of broad black velvet ribbon having an oblong buckle in the center; an aigrette adds to the attractive adornment. White straw could be substituted for the model, should the stylish black-and-white combination idea be preferred.

FIGURE No. 9.—This modish round hat is made of yellow straw braid; it has a low, broad crown and a wide, double brim that is worn well over the eyes. A band of wide black velvet ribbon encircles the crown and in front is arranged in a spreading bow that is wired to shape. A dull-finished gold buckle seemingly secures the bow in position at the center and holds the ends of the aigrette that curls stylishly over the crown. The hat is especially suitable to wear with simple Summer gowns.



If either of them were to be believed, the breaking off of their engagement was merely an agreement to disagree, and there had been no pitched battle or anything approaching it. None the less, after the fact, the sheerest bedlamite would have been a less exasperating workfellow than Roderick. But it was an exceedingly trying Summer, even as city Summers go; and with the dog-star in the ascendant there was madness a-plenty in the air for the few of us Bohemians who were too impecunious or too improvident to take a holiday.

"Hang that brush!" My exasperating workfellow hurled the offending camel's-hair across the room; and when I found myself unconsciously writing down his malediction in the story I was trying to finish for the *Hearthside*, I was moved to hand it back to its author with sundry embellishments.

"You're in a heavenly temper this morning, Arthur, my son. What's curdled you?"

Roderick was tramping up and down the length of our common workroom, a pretty figure of a handsome young fellow in a rage.

"I'd tell you if you were not too confoundedly old and blasé to know anything about such things," he rapped out.

"About what things!—depraved paint-brushes?" "No!" he exploded; and then, with a painter's disregard for constructive English: "It's Eleanor again."

"Oh; another tiff, eh?" and I dipped my pen. He stopped short, as one who looks for a missile. "Drop that pen, or I'll heave something at you. I shall have wheels if I don't tell somebody."

The pen was dropped, more in despair than in sympathy, and he went on:

"It isn't a tiff—more's the pity. They are not so bad; there is always the making up afterward, and that's ecstatic. But she has turned me down, Stevie—definitely and permanently."

"Doubtless you deserved it. What have you been doing?"

"Nothing; absolutely nothing!" he groaned. "That's the grief of it. If it were something I had done, I could undo it. But she puts it upon the old ground; the wrangle between love and art, and—"

"—And she has chosen the better part, which is art—like a sensible young woman. I congratulate you both."

For a moment there was murder in his eye, and I fancy he had it in his mind to throttle me. Then the reaction gripped him and he dropped into a chair and put his face in his

By FRANCIS LYNDE, Author of "The Helpers," "A Question of Courage," "A Romance in Transit," etc.

hands. Now, humiliation is like a stone thrown into a quiet pool; there will be naught but distorted images of the surrounding objects until the ripples have subsided. So I put on my hat and left him.

Eleanor Clayton's studio, which she shared with half a dozen other young women when the art colony was not scattered to the four winds, was in the old Peter van Woerden house, and I was well on my way thither when I met Faith Stamford, who was Eleanor's room-mate.

"Bon jour, Monsieur Papa," she nodded, in passing. "Isn't it awfully hot?"

I barred the way. "It's all that and more. And it's laying hold of you. Why don't you run away and play with the rest of them? You are looking positively ill."

"'Fagged,' you mean. But I have been waiting to illustrate your story for the *Hearthside*, so it is all your fault."

"Don't wait any longer then. I am on my way to tell Jephson he can't have the story yet a while."

"Are you, really? I suppose I ought to be sorry, but I'm not. Now I can do as I want to do."

"And I, also. What is it you want to do?" She laughed, the delicious, little rippling laugh that a man likes to see growing in his daughters, if he be so happy as to have any.

"After you, Monsieur Papa. Let me see the color of your money, and then perhaps I'll sell you my little secret."

"I am going to take a sick man abroad for his health." She laughed again, this time with a flash of instant comprehension in the blue eyes. "And I am going to take Eleanor to the mountains—my mountains."

"To Colorado? Good. Let me recommend Manitou."

"No thank you; too expensive. We are not literary aristocrats with a new book climbing into the tens of thousands. Besides, we are going to sketch, and Manitou is done to death. Our post-office will be Elkhorn, Alta Vista Park—not that you'd ever think of writing anything that you couldn't sell."

I fear my answering smile was no more than a triumphant grimace. Women are contradictory in this: that while their intuition will easily out-gallop a man's reason, it will sometimes trip over the clumsiest snare by the way. How would I have known to which of the four quarters of the earth Eleanor was to be spirited if Miss Stamford had not been good enough to tell me?

"I'll not write, I promise you. When do you start?"

"Any time, now that you have been kind enough to disappoint Mr. Jephson. Eleanor won't be fit to live with while your 'sick man' is within speaking distance. Aren't they two simpletons!"

"When?—now, or before the latest deluge?"

"Always, I think. Marriage in their case would spoil two very decent artists to make two souls with but a single thought—and that a remorseful one."

"What a defiant little celibate you are, to be sure. Will you come with me to see Jephson?"

"No. If you don't finish the story, it can't be pictured, and I'm off. Good-by. Try and get a little rest for yourself between watches with your sick man. You are looking positively—old!" And with that Parthian arrow she was gone.

I broached my plan to Roderick that evening when he was sprawled before his easel, pipe extinct, hands deep in his pockets; a speaking picture of dejection and despair.

"I am going to get out of this for a month or two, Arthur, my son. Want to come along?"

"What's the use?"—this out of a very basso profundo of gloom.

"Oh, there isn't any particular use. But you can sulk somewhere else as well as here."

"I'm not sulking."

"Well, call it sniveling, then. Will you go?"

"Stevie, old man, you can be the most brutal cad in the world when you try. Can't you see it's all up with me?"

"A blind man could see that with his eyes shut. But I am going somewhere, and poor company is better than none."

"I'll go if you'll take to the woods where we sha'n't meet anybody."

"You are a man after my heart. You shall be skied like your last picture at the Exhibition—where nobody will see you. Get up and pack. We fly in the cool of the morning."

It was three days after the disappointment of Editor Jephson when Roderick and I left the train at Elkmount and stowed our dunnage under the seats of the buckboard which is the connecting link between Alta Vista Park and the railway. True to his unspoken promise, Roderick had proved but the most uncongenial of travelling companions, and not yet would he ask where we were going. But on the drive up the cañon he thawed out a little on his artistic side.

"By Jove! what a vista that is just ahead, Balfour. It's like looking through the propylon of the noblest of all the temples."

I nodded. "Why not? God built it. But this is only the Court of the Gentiles; the inner sanctuary is beyond."

Then came the long-delayed question. "Where are you taking me, Stevie?"

"To a lodge in the valley of the sky-kissed hills; to the horse ranch of one Abijah Gooch, who doesn't know a picture from a palette, or a printed story from a chapter out of the Koran. I hope you brought your flannels. The nights are apt to be chilly at nine thousand feet."

Gooch's ranch was—still is, I hope—a wide-spread domain in the western half of the park, with a comfortable log house for its nucleus, and a mighty mountain range for its rearward boundary and background. Swift as our flight had

been, my telegram had outpaced it by some few hours, and Gooch was expecting us. So we found a hearty Western welcome, with a supper fit for a viking; and for the first time since the outstart Roderick ate as a man of his inches should.

After supper I tolled him out to the slab-floored porch; and when the glories of the mountain sunset had fairly laid hold of him, slipped away to have private speech with our host. Gooch was an old friend of the fire-test sort, but I thanked him for our welcome.

"I'd just like to see you go to the hotel while I have bacon and potatoes and a pile o' spare blankets," quoth the hospitable one, at the summing up.

"I know; but I've taken the liberty to multiply my wel-

come by two. I hope you'll like Arthur. He is a good bit like a son to me."

Gooch's laugh was a guffaw proportioned to his bulk, which was gigantic. "Same old song and dance—tryin' to make believe you're as old as Methusalem. You make a sure-enough old man like me tired."

"I'm getting along, Abijah; too far along to want to mix and mingle with a lot of frivolous younglings at the Inn. Many people there this year?"

"Fairish crowd. Couple o' mighty pretty girls came up yesterday—drove 'em myself."

"H—m; how would you describe a pretty girl, Abijah?"



"BON JOUR, MONSIEUR PAPA."
(Page 228.)

"Egad, that'd be accordin' to the breed," laughed the gigantic one. "One of 'em was tall and what you might call statoosky, with big eyes, and hair like the finest bunch-grass you ever saw. T'other one was little and quick-actioned, with eyes that snap at you, and hair with just the shiniest dash o' sorrel in it when the sun hits it. Oh, I tell you, there ain't but just one word for her; she's a reg'lar thoroughbred filly from the word go—that's what she is."

That was Faith—my Faith, I might call her, since she would not give herself to any other; and at the turning of the thought the tobacco in my good briar went bitter and became as the aloe-incense of the buried years of youth wherewith I would fain have wooed her.

The sunset glow had faded beyond the western snow-caps when I rejoined Roderick on the porch.

"Decently comfortable, Arthur, my boy?" I asked.

"More nearly so than I thought I should ever be again," he admitted. Then he filled his pipe afresh, and out of the new smoke cloud said: "I wonder where she is to-night?"

"*Quien sabe?* But that's nothing to you."

"No, I suppose not. And yet I hate to think of her grilling away there in New York."

"She isn't."

Roderick's tilted chair righted itself with a thump. "How do you know?" he demanded.

"I saw Faith before we left, and she told me they were going somewhere together."

"Humph! Somewhere—together." He pulled viciously at the pipe, and then burst out: "Say, Balfour, do you know I'm coming to hate that girl! She doesn't want to marry, herself, and she doesn't want anybody else to. That's why she has made herself Eleanor's art-conscience, spelling it with a big 'A'."

"Bosh!"

"It isn't bosh; it's truth itself. Oh, Stevie, old man, you don't know how it has broken me! Think of it: we grew up together and were lovers long before either of us knew what it meant. And then I went to the Institute, and must needs be an enthusiastic ass and drag her into the picture-making, too. It's a judgment on me!"

For the first altitudinous fortnight I kept my promise to Roderick literally, "skying" him diligently every day among the mountains on Gooch's side of the park. At the beginning of the third week, when he began to show symptoms of having had an overdose of two-man solitude, I washed my hands of him. He disappeared Inn-ward in the course of the afternoon, and it was long after supper when he returned. I was smoking on the porch, and he came to sit beside me.

"You did the best you could, Stevie," he said, after a time; "but it was no use trying to run away from them. They're here."

Now, it was supposable that he would have seen through my flimsy plot at a glance; but lovers are proverbially blind. So I had to postpone the shout of derisive laughter, and say, "More slipshod English: who may 'they' be?"

"Why, Eleanor and Faith, of course. It seems that they had planned to go to the Adirondacks, but Faith changed her flippant mind at the last moment."

"Then you've seen them?"

"Yes; had supper with them at the Inn."

"H—m! How long will it take you to pack?"

"Oh, I don't know: why?"

"Because it is moonlight, and Abijah can drive us down to catch the morning train."

He went dumb at that, killing time while he filled and lighted his pipe.

"Wouldn't that be rather offish?" he ventured, at length.

"Offish? Heavens! How long is it since we began to ape the manners of the social Philistines? Go and gather up your traps."

But the command served only to make him tilt his chair more firmly against the wall.

"I—I can't quite do that, you know, Stevie," he explained.

"I've promised to take them to Lost Man's Cañon to-morrow, and you're to go along as a—as a sort of make-shift chaperon."

Here, at last, was a vent for the pent-up derision, and I laughed loud and long.

"Shades of all the duennas! Has it indeed come to this? I'd like to see myself dangling after you three babes in the wood!"

"Oh, come, old man; you musn't kick out of it. I know it will bore you no end, but there are a lot of others at the hotel, and—and—"

"—And the proprieties, or such of them as have survived the nine-thousand-foot climb, must be kowtowed to. Bah!"

"I knew you'd swear—said so, in fact. But Faith made you going a hard and fast proviso. You'll do it, won't you?"

"Oh, I suppose so. But at my age—"

"Stow that. I've noticed that it's only where women are concerned that you grow old and decrepit. When it comes to tramping the legs out of a grown man you forget all about it."

Ten city squares would fairly measure the distance through the scattering pines from Gooch's to the Elkhorn; and

on the way over the next morning I ventured a question.

"What is the *modus vivendi*? Are we totally oblivious to the past; or do you and Eleanor meet on terms of mutual accommodation?"

"Oh, it's all over between us—same as ever. She says that is no reason why we can't be good friends, however; and I suppose it isn't. But if you can contrive to keep Faith out of the way for a few minutes at a time, perhaps I can—"

"No, you don't, my son. You've rung me into this as a duenna, and I'll give you enough of it. Moreover, I didn't sacrifice my Summer to you to have that chit of a girl make yet another kind of a fool of you."

"Don't be abusive, Stevie," he said, gently; and once again the god Momus twitched at my elbow.

They were waiting for us on the Inn piazza; Eleanor with the field easels, and Faith with the basket of luncheon, which she promptly turned over to me. The single fortnight afield had set them both up wonderfully, and the fine wine of health, which is the table drink at any board in the lilted altitudes, glowed in cheek and eye. Eleanor was still more the statuesque beauty that she had always been; and Faith—but she was ever fair and sweet and good to look upon in my eyes.

Our greeting was unconventional enough to draw the fire of all the Inn eye-batteries; and from maid and matron we earned the supercilious stare which makes the *triste Bohemian* an outcast within the pale of Philistia—an impersonal voice or brush or pen until some great lord or lady of Gath or Askalon makes a raree-show and hath need of strange beasts to lion it. But we cared not a groat; and Roderick and Eleanor, at least, were blissfully unconscious of the eye-volleyings.

Our way led out through the pines to the little river which waters the park, and so up the stream to the place of its plungings in the gorge below the cañon. We were yet among the pines when Faith made me put down the basket to tie her shoe, and so had speech of me unheard by the others.

"How could you!" she said, tragically; with a stamp of the small foot that left me to begin the shoe-tying all over again.

"Easily enough—much more easily than I can tie your shoe if you go on stamping at me."

"Oh!"—staccato explosive, but with the soft pedal held down for the sake of other ears than mine—"I could—I could—"

"I know you could, and you may when the fitting opportunity presents itself. But just now I beg you will restrain yourself until I can tie this knot."

"It is simply wretched!" she said, when I had tied the knot and resumed the basket.

"They were simply wretched, you mean—at least, my half of them was. I don't believe in cruelty to children; in fact, I have long been a member of the society with the alphabetical name."

"Could you be serious for five consecutive minutes if you should try?" she snapped.

"Heaven forbid that I should be otherwise. Three meats there be for the scoffer's table: a precocious child, a woman in wrath and an old man frivolous."

Silence for the space of a dozen onward paces, and then: "I thought—I hoped you saw the folly of it, and would stand with me. Your influence with Arthur is unbounded, and with just a little help from you we should have tided it over safely. But now you have undone it all."

"Is the love of these two such a calamity as to justify your intervention—and mine?"

"Isn't it just that?"

"Why is it?"

"They have their work to do, and if they come together you know they won't do it."

"Their work? That is plain, unvarnished cant, Faith—art cant—and you know it. Bachelors of art have been few and far between since the monks laid down the brush some centuries ago."

She parried the thrust and returned it smartly. "And you know well enough that art is a jealous mistress who will brook no rival. It is your own creed, and you've written it out often enough to have it by heart."

"There are exceptions to any creed," I returned, rather weakly, it must be confessed.

"But not two of them in a single household. If these two marry, that will be the end of it—for Eleanor."

"You mean that she would sink the artist in the wife. She might do worse."

My lady's short upper lip curled, and the blue eyes flashed.

"How like a man!" she said. "A woman toils and endures for years trying to carve out her little work-niche in the world, and no man offers her that which you say is worthier than any individual ambition. And then, when she is about to attain, some man crooks his finger at her, and, presto! she must turn her back on all her ambitions and go meekly with him."

"What a fierce little battle-maiden of art you are, Faith. He would be a brave man, indeed, who would dare crook his finger at you. I wonder if you've ever known what it is to be really in love."

Now I will leave it to any fair-minded reader of these circumstantial jottings to say if there were anything especially incendiary in this. But if I had grossly affronted her she could not have been more hotly resentful. One withering flash of the blue eyes, a sharp little cry as of the bitterest contempt, and she ran to overtake the twain in advance, leaving me to follow as I might. And afterward she ignored me as pointedly as if I had worn a very Merlin-coat of invisibility.

Lost Man's Cañon is a gloomy cleft in the western mountain barrier of the park, and its portal cliffs stand like grim sentinels at the confines of the pleasant valley. The bottom of the cleft is the bed of the plunging river, and for nine months in the year the cañon is impassible save to winged things. But in August, when the snow banks in the high-lying gulches have paid their Summer tribute to the stream, there is a hazardous footway up the chasm at the base of the southern cliff. A short half-mile beyond the portal the cañon opens out in a miniature upland valley of high-piled mountain grandeurs, and it was to this valley that we were bound. It was nearly noon when we reached it, and we spread our bread and meat on a flat boulder and ate; in silence for the most part, since the high-piled grandeurs were with us. Afterward the three with easels and sketch-blocks climbed higher, leaving me to smoke the pipe of peace in solitude.

I was filling the pipe for the third time when the tinniest silences were broken by a sound like the wing-beat of angels, or the soft *frou-frou* of a woman's draperies,—the terms are synonymous—to a lonely old man,—and Faith came to sit at my feet. A glance assured me that the mood vindictive had passed.

"Filled your block already?" I asked.

"No; but you looked lonesome, and I took pity on you."

"But your responsibilities?"

"They are as much yours as mine. Besides, they are hopeless. Let us talk of something else."

"Willingly. There is a little matter which has been weighing upon me, and I'd like to unload it. Where are the small ones this Summer?"

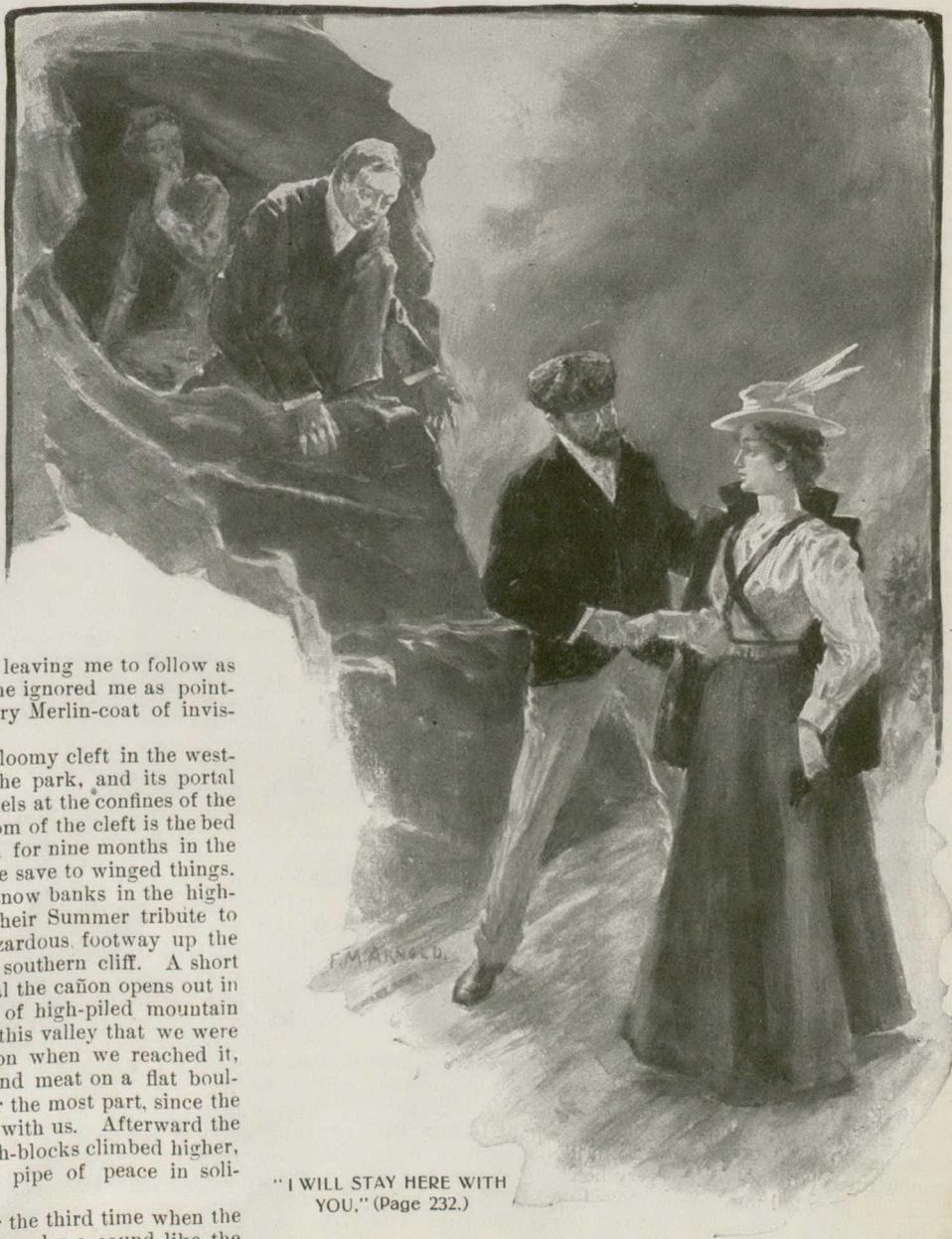
"Jack and Jill? They are with Aunt Flo in Fort Collins."

There was a sweet upwelling of mother-love in eye and voice when she spoke of them; the small brother and sister to whom she stood in the room of the dead father and mother, and for whom—and not for all the love of art for art's sake, I fancied—she wrought.

"How are you getting on, Faith? Are you going to be able to send Jack to college when the time comes?"

She shook her head, and the trembling of the sweet lips told me why the disappointment was too large for speech.

"I thought not; and that brings me to the little matter of



"I WILL STAY HERE WITH YOU." (Page 232.)

weight. When the book topped its fortieth thousand a month ago, I made my will in favor of the small ones. And if the necessity arrives before I depart, you must let them anticipate."

It was little enough that I had to devise, but I would have given any multiple of it gladly, with a mortgage on the future, for that one sight of her sweet face upturned to mine. But the next instant she was on her feet in generous protest.

"Oh, Stephen! How could you do it! But I can't let you," she burst out.

"Why can't you? You call me 'Monsieur Papa': can't you give me the privileges as well as the name?"

"No."

"Why not?"

"Because—because I —"

The interruption was a clattering landslip of pebbles, and a call from Roderick.

"Hi! you two. You'd better cut it short and run for it. It's going to rain, *poco tiempo*."

True enough, an ominous cloud had crept up from behind the western peaks, and the sky was darkening. But the sometime glory of the firmament had passed into the faces of these two who were coming down the hill hand in hand. They were radiant, and it was plainly evident that love had come to its own again. Indeed, they were so engrossed in each other that they went on their way down the cañon together, leaving us to follow as we could.

I wasted no moment in gathering Faith's belongings. Lost Man's Cañon has its name for three lives snipped off in one of its frequent cloud-bursts, and the thunder was already echoing among the sky-pitched heights. But for all the haste I found time to piece out Faith's broken sentence. She had divined the motive behind my provision for Jack and his sister, and she would not take the gift from a gray-beard who gave it for love of her.

The lightning was playing in lambent flames below the snow-caps and the thunder was crashing among the peaks when we ran to overtake Roderick and Eleanor. We came upon them in the midst of the passage perilous, and they were in distress. Eleanor had slipped on one of the wet stepping-stones and sprained her ankle.

There was scant time for ceremony. At the stepping-stones of hazard the cliff is slightly broken, with a narrow ledge just above a tall man's reach. I pointed it out.

"Up there with you, quick, Arthur; it's the only chance!" I commanded; and he climbed to the ledge in a twinkling. "Now stand by to take the women. Lively, man! Don't you hear it coming?"

"But there isn't room up here," he called down.

"There has got to be room," I retorted; and before he could protest I had swung Eleanor up into his arms. Then I turned to my loved one. "Come Faith."

She was looking back over the way we had come, and an ashen terror was graying the sweet face. For the turbid flood of the cloud-burst was already roaring through the little upland valley. Then she looked me full in the eyes, and death meant nothing to me.

"They are safe, and they have each other," she said, softly. "I shall stay here with you."

For a moment I was mad enough to joy in the sacrifice which would give me in death what I might not hold in life. But I thank God to this day that I was yet sane enough to strike home the only blow that would slay her resolution.

"The small ones, Faith—you must live for them."

"Ah, yes; I had forgotten that they would be alone. But I would rather die with you, Stephen, dear."

I lifted her quickly and passed her up to Roderick. There was no more than time to make sure that he had her before the brown flood thundered down the gorge, and I saw no more.

They tell it to this day in the park how a man far past the vigorous lustrum of youth fought with the flood of a cloud-burst in Lost Man's Cañon and lived to tell of it. For my part in that fight, the part played by bone and sinew and muscle, small credit is due. But from the moment when my dear one turned to me at the very bending of death's bow and let her eyes tell me that she loved me, I knew I should live and not die; that for all the smittings of the impending death struggle I should yet be immortal.

And so in good truth it proved, though I realized little of the struggle and nothing after it until I found myself in my room at Gooch's, coming painfully alive under a vigorous manhandling at the hands of Roderick and Abijah, both of whom I shall remember as *masseurs* of the school heroic.

"*Hélas!* Softly, you two; am I a pig, to be scalded and scraped?" I gasped; and Roderick fell back and sobbed like a child. But Abijah the muscular grinned.

"That's right; sit up and cuss us out. It'll do you a sight o' good," he said.

They were for putting me to bed forthwith, but I said

them nay, compromising upon such stimulants as they saw fit to administer. But I shall always believe the potions were drugged, for when I awoke the firelight was dancing on black walls, and Roderick was sitting beside me on the bunk-rail. I sat up and demanded to know the time.

"It's nine or thereabouts. Feeling better?"

"I'm all right. Ask Abijah to put the broncos to the buckboard, and then come back and help me into my clothes."

"Yes, I will! Man, you're sick!"

"Go and order my carriage, I tell you! I shall be sicker if I see her not before she goes to bed."

"See who?"

"Why, Faith, of course; who else?"

Roderick's comment was a long-drawn whistle, and then he laughed like the idiot he can be upon occasion.

"*O Gemini!*" he gasped; "and I never so much as guessed at it—all of the purblind, chuckle-headed dolts!" and then to me: "They're here, both of 'em; sitting it out on the porch so they can send Abijah in for ten-minute bulletins."

"Get me into my clothes, son Arthur; quickly, if you love me."

He did it and, being only human, girded at me joyously the while.

"You're a gladsome old monk of the desert to preach celibacy to me! By your own insistings you must be seventy if you're a day!"

"That is why I am in haste: I have no time to lose."

"Selah! And you are shaking in your shoes like any boy. Verily, the tender passion is no respecter of age and decrepitude. And all for that blue-eyed little whiffet of a—"

"Shut up! The man doesn't live who may wag an abusive tongue at her."

Roderick fell into a chair and laughed till he gasped again. "And no longer ago than this morning you told me to sit tight while you giped at Eleanor! *O tempora mutantur!* But come on; it's time for another bulletin."

It was Eleanor who was holding Abijah in play on the moon-lighted porch. Faith sat apart in the shadow, and would have no speech of me till I was established in Abijah's own particular easy-chair. Even after that—after the others had ignored us and she had come to perch on the broad arm of the big chair—she was silent. But that was ever her way when she was most deeply moved. After a long time, she said: "Aren't you ashamed, Monsieur Papa?"

"Ashamed of what?"

"To have made me tell why I couldn't let you be Monsieur Papa to Jack and Jill—and to me; when—when you must have known."

The soft night wind was slipping down from the slopes of the background peaks. A loosened strand of the warm-brown hair blew across my face, and the gap of the years between us closed, for love filled it.

"I didn't know, sweetheart; I can't realize it, even now. Are you very sure it isn't a midsummer madness, Faith?"

"It couldn't be that."

"Why couldn't it?"

"Because—" her voice sank until it became as a whisper of the soft night wind in the pines—"because it began in midwinter—that freezing Winter of failure two years ago when you bullied Mr. Jephson into taking my first poor little pictures. Oh, Stephen, dear, you don't know what that meant to Jack and Jill—and to me!"

Dear reader, if you be a man and a lover you know well what upbubbling rhapsody of lovers' oaths she was fain to muffle with a soft palm laid upon my lips.

"Oh, please hush!" she pleaded. "Those two babes in the wood are listening, and they'll never forgive us. Besides, they will take ells for our inches. Eleanor!" she called; "isn't it time we were going back to the Inn?"

It was Arthur who replied to the effect that we, and the night, were yet young; and Abijah made no move corralward. We dwelt in the heart of the silence which is golden after that, my loved one and I, until I broke it to say:

"But your ambitions, Faith? You remember what you said, this afternoon."

Her soft laugh was the very upwelling of happiness. "I shall yet picture many a story for you, Monsieur Papa, and they shall be truer, sweeter pictures, God willing, than your pen or my pencil has ever drawn."

And she has kept her promise.

THE LADY OF THE SEDAN.

Spirits of the elder day
Walk no more their wonted way;
All the phantoms of the past
Long since into limbo cast!
Yet there's one escapes the ban—
She who owned this old sedan!



By what name she should be known,
I have never found, I own:—
Call her, "Lady Florimel,"
"Rosamund," or "Mirabel!"
Nay? Then call her "Mistress Anne!"
Look! She leaves the old sedan!

There is summer in her face,
In her air and step are grace;
At the rising of their star,
Cavaliers a-tiptoe are!
Smiles her ancient serving-man,
Close beside the old sedan.

Something once so blithe and sweet
From her rose-lips to her feet,
Did those flattered cushions press—
Flounce, and ruff, and powdered tress,
Flutter of the scented fan—
See! she comes in her sedan!

L'ENVOI.

Maidens of the flying wheel,
Though your faithful knight I kneel,
You've a rival in the Past;
You, with all the spells you cast,
Match her witchcraft, if you can—
Hers, who owned the old sedan!

EDITH M. THOMAS



PARIS AND THE EXPOSITION

(CONCLUDING PAPER.)

By ELIOT GREGORY. (An Idler.) Author of "Worldly Ways and Byways," "The Ways of Men," etc.

Both Paris and the Exposition have, since many weeks, put the last finishing touches to their holiday attire. The City and the Great Show are now in order, adorned capable to receive the universe. Scaffolds which two months ago hid the dainty façades, and all rubbish blocking the sight-seer's path, have disappeared as if by magic. Flowering shrubs now bloom, cascades sparkle and green slopes rest the eyes where for so long a wilderness of plaster, stones and shrieking workmen combined in a hideous chaos.

To an ordinary spectator ignorant of the way such things are done, more seems to have been accomplished in the last few weeks than during the twelve months that preceded them. If it were not for an occasional group of workmen moving a piece of machinery into place, or the all-pervading smell of fresh paint, a visitor might imagine that the stately structures arising from trim avenues on all sides had stood for centuries where he sees them—an impression deepened by the *patine* of time which has been so cleverly given to many of the buildings that one incredulously touches the fresh plaster before realizing that it is not moss-grown granite.

After seeing the Exhibition carefully, it is hard to say which corner of the vast grounds pleases the most. The River beckons to us with its dainty flag-decked Quais. The Art Palaces are irresistible: to hesitate before them is to be lost. The Champ de Mars is a bewildering *pêle-mêle* of varied attractions, and the Esplanade des Invalides, with Sousa's band playing in its centre, is hard to pass. Being of a lazy disposition, however, I start again and again from the top of the Trocadero slope, for the double reason that it is easier to stroll down hill than up and because from that eminence one can get a general view of the buildings,

a sight which never fails to give me a thrill of delighted surprise.

On coming out from the dark arches of the Trocadero palace into the warm splendor of a sunny morning, a panorama of such radiant beauty bursts on one's eyes that the mortal who can see it unmoved must indeed be of a phlegmatic temperament. Can any one, for instance, grow tired of admiring the group of Russian buildings? They are the first that meet the eye and are, perhaps,

the finest on the grounds. Their white walls and green roofs, golden domes and pagoda-shaped towers outlined against a blue sky are so picturesque and exotic, that one seems for the moment to be back in medieval Moscow. But the illusion does not last long; a half turn to the right and one is in Dutch India, before a Buddhist temple rising from a grove of palms and cactus. Beyond, in the haze of the morning, appear in almost endless perspective the buildings where the nations of the world have stored their rarest treasures and most dainty manufactures.

While it is interesting and instructive to study the progress of great nations, I confess to a weakness for remote and half-civilized people with child-like ways, and love to visit and revisit the colonies of the dusky subjects whom France has been at such pains to gather on the banks of the Seine. In each case a model of a village has been built and a group of the natives imported. I am never tired of admiring the skill and ingenuity displayed in the former or of watching



THE INTERIOR OF THE GRAND PALACE.

the ways and customs of the latter. A chief regret will always be that one cannot talk with the smiling, docile peoples, and glean some idea of how an Exhibition and its glittering palaces impress them. Certainly the sensation of being transplanted from an African desert to Paris in 1900 must be worth the telling, even when it is experienced by a savage.

I linger round the pavilion of Madagascar and listen to the inhabitants chattering in the shade. What are they

saying to each other so vehemently with such a wealth of gesture? It must be worth hearing.

The fantastic pavilion of the Soudan is a perfect nightmare of a building, and filled with the still more curious products of that land of fire. Next appears a Congo hut, at the door of which a very lightly clad family are performing their toilets, delightfully unconscious of a thousand or so spectators, while a little beyond, blacking the horizon, is the grotesque pyramid of an Annan temple composed chiefly of superposed gods, each boasting as many legs as a well-to-do spider.

A step further and you are in a village of Dahomey. On the tiny lake around which the huts are grouped, a native fisherman—blackier than it seems possible anything human can be, without aid from a box of shoe-polish—"is paddling his own canoe"—rudely scooped out of the trunk of a tree—his exercises watched with shrieks of laughter by a group of ebony belles on the shore.

As one strolls further down the slope, it is like the phases of a fantastic dream to pass from Chinese Joss-houses to Oriental mosques; but it is clattering reality again to find one's-self in the Tunis bazaar. Illusion can be carried no

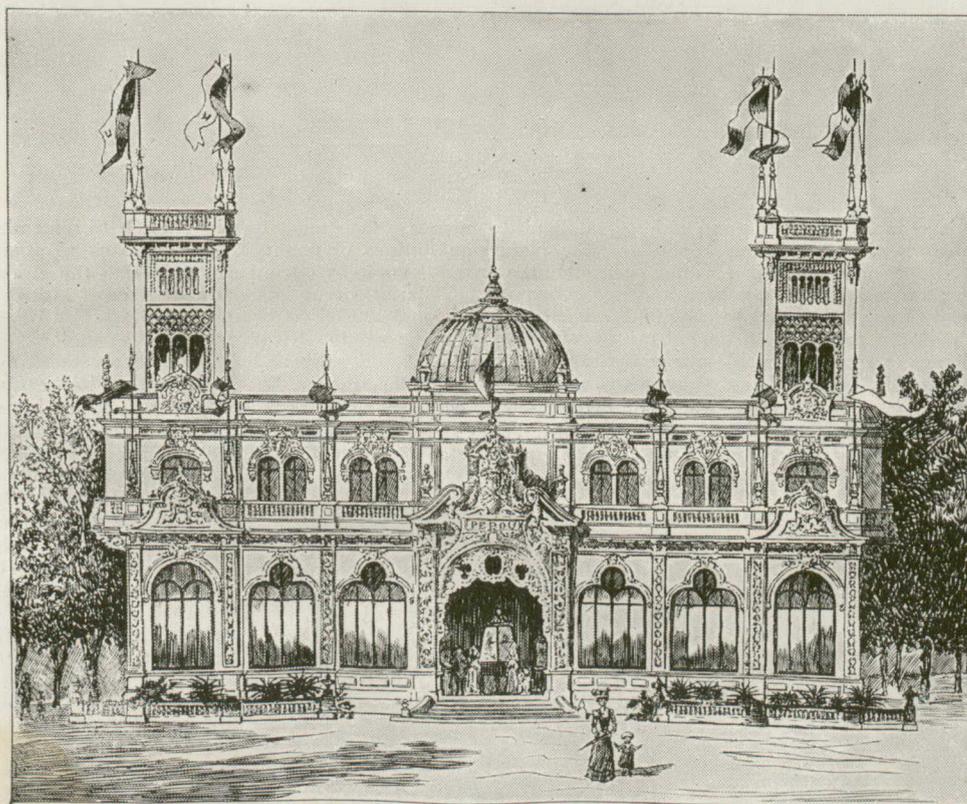
been avoided, and all possible effect drawn from the thousands of shady trees adorning the squares and quays.

The close grouping of so many contending architectures and colors would have been impossible without the aid given by surrounding verdure. As it is, the background of bloom and shade lends a grace and charm to the brilliant scene and tones down the confusion to an exquisite harmony. One shudders to think what the effect of the Avenue Nicolas II., and the too new Art Palaces would be, without the landscape-gardener's art which has set them in a verdant frame of lawn and grove. This is distinctly French, by-the-by, this power of evoking a landscape in a night, literally making the wilderness blossom; the contents of the enormous hot-houses of the City which are placed at his disposition, and the dampness of the climate, being powerful aids to the gardener in his work of creation.

It is a sad fact, but one which should be mentioned, that with few exceptions the side-shows are mere catch-penny impositions. From the gigantic Tour du Monde down, interiors rarely fulfil the promises of gaudy exteriors, as the tourist discovers too late. Panoramas abound on all hands, each more disappointing than the other. The much-talked-

of Telescope itself, which was to show us the moon within "bowing distance," has so far failed to develop anything visible, and the disappointed visitor is entertained with ordinary photographic projections of the moon and larger stars, little better than those familiar to the average school child at home.

Exception to this rather sweeping condemnation should, however, be made in favor of the Swiss Village mentioned last month, a most artistic bit of decoration, and the fantastic Topsy Turvy House, whose roofs and chimneys touch the ground, while the foundations rise high into the air. One enters by the skylight, and after ascending several floors arrives at the cellar. By an ingenious arrangement of mirrors the furniture and the visitors ap-



THE PERUVIAN PAVILION.

further. The thing itself stands before you—narrow passage, noisy native merchants, gaudy wares, white walls, overhanging roofs and dusky-faced women; all is complete. Then, pushing on, confused by the din, you come suddenly into a quiet little court filled by a great shade-tree, whose branches overhang the entrance of a little Mosque which it is quite evident has been hidden here in the heart of Paris for full five hundred years! A Moor contemporary to the Mosque and the tree—to judge by his beard and wrinkled face—sits dozing by an old well. One rubs one's eyes; is this really the nineteenth century? Alas! A German tourist with a kodak and his Frau in a green dress and a pink Gainsborough dispel the illusion. With a sigh one wanders on.

A word of praise should be said, in passing, about the skilful way that trees have been used as decorations throughout the Exposition and its annexes. Perhaps the only point at which the Chicago Fair failed was in lacking the air of stability which old trees give to a scene. In Paris this has

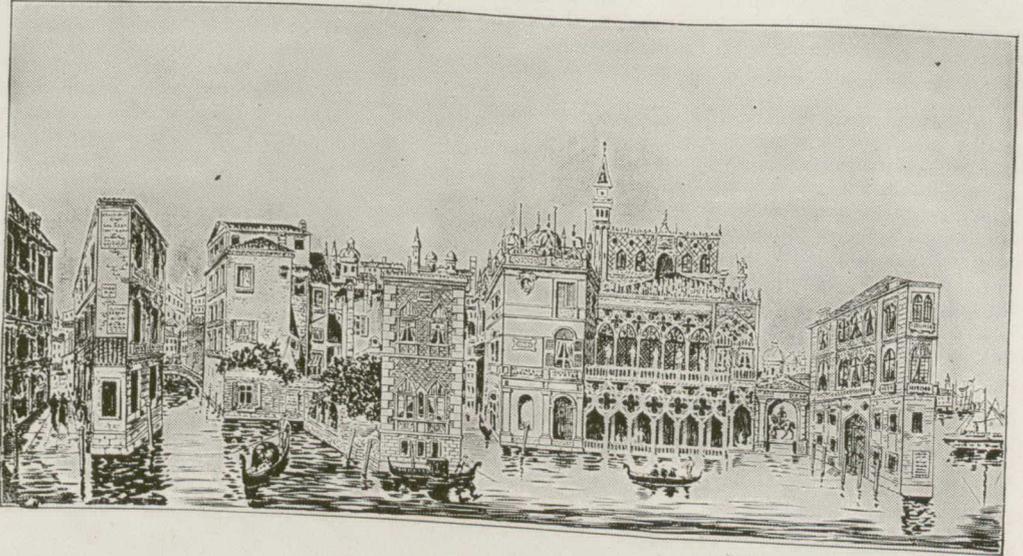
pear upside down. The idea has been well carried out, and will doubtless be amusing to those who care for that sort of spectacle. Americans contemplating a visit to Paris should be warned to avoid on principle the side-shows and stick carefully to the legitimate parts of the Exposition; whatever is free is good, and wherever an entrance fee is asked disappointment is pretty sure to follow.

Great international exhibitions of this kind serve principally as centres where the different nations of the world may meet and gauge each other's progress in the different Arts and Trades, and realize their own strength or weakness, as the case may be. Such object lessons, often unpleasant and rarely flattering, have before now served as the starting point for reform and brilliant achievement. The Art Exhibit of America points this moral. Splendidly as the nation has come to the fore in every other way, it is in the picture-lined galleries of the Art Palace that Americans show their most marked progress.

It was my good fortune eleven years ago to stroll through

the just opened Exhibition of that day in company with Meissonier, then President of the Fine Art Department. As we left the buildings one of our group turned to the master and asked him what one thing struck him as most remarkable in the place. Without a moment's hesitation the aged artist replied, "The progress made by Americans in painting." On reviewing the six well-filled rooms of American art exhibits to-day, one cannot help wishing that the kindly critic could have lived another decade and seen what masterpieces the country would produce. That American artists are the equal, if not the superior, of those of any nation in Europe to-day, is evident to any unprejudiced observer who has the privilege to stand before the two hundred and fifty canvases which our galleries contain. Were it not for the fear of appearing boastful I would be tempted to go a step further and assert that nowhere in all the vast galleries around me do I see works that to my mind can be placed on a plane with the paintings of some of my compatriots. Even the galleries of France herself—our generous instructress and foster-mother—cannot boast canvases as remarkable as our own. When I study the works of Sargent, Whistler, Alexander and Cecilia Beaux I am tempted

have surpassed their masters in many ways, but in none more brilliantly than in their comprehension of *plein air*. The great "open air" religion which was so ardently preached some thirty years ago by Manet, Pissaro, Monet and their followers has been caught up and carried by our artists to a perfection



PANORAMIC VIEW OF VENICE.

difficult to surpass. One must be old enough to remember the picture exhibitions of twenty-five years back to appreciate the progress made by our men in following those great innovators. Galleries are no longer dusky lines of bitumened compositions, but have become in the hands of the young school open windows from which one can look out upon Nature, cool and gray and opalescent, or sunlit and vivid. The world has moved fast in many directions during the last half-century, but in none so fast or so far as in art, and it is no small satisfaction to see that American youths are leading the march.

To a thoughtful observer the crowds at a show of this kind are but a shade less interesting than the buildings or the wares on exhibition. While watching the concourse of peoples drawn from the uttermost parts of the earth, one is struck with the subtle contrasts of expression and bearing between representatives of the different nationalities. The way each race "does" the Exhibition is as different and as characteristic as the color of its skins or the cut of its clothes.



ASIATIC RUSSIA.

to believe that the four greatest living painters to-day owe allegiance to the United States. Nowhere among the works of other nations do I see Nature portrayed more simply or with more consummate knowledge.

Another feature of American art strikes me. Our artists

sort of special mission and bent on finding out as many secrets of European civilization as possible. They have a prying way of looking behind draperies and into dark corners, as though convinced that something of prime importance was being concealed from them. One would admire this thirst for knowl-

edge if it were not for the lurking suspicion that some day all their acquired information will be used against us.

Inhabitants of the Indies—English, French or Dutch—have another manner. It is the apathy of a conquered race. Every expression, every gesture portrays centuries of resignation. They are mostly found sitting in their own sections, either too lazy or too discouraged to move.

Much the same manner is noticeable in the Turks, but one feels that with them it comes from a different cause. Their religion teaches fatalism, and its lessons are easily read in face and bearing. That they have made no progress since Mohammed entered Mecca is evident by their exhibits—the same stuffs and embroideries, the same tiresome brass and copper wares that dazzle one so much at first and become so wearisome later. I come out from their section more convinced than ever that it is useless to hope for anything better or different from them; that if the French and English armies were withdrawn to-morrow from their territory, there would not be a railroad or a telegraph working by the end of the month. A century of rubbing elbows with civilization has taught them nothing.

It is not hard to pick out a Russian at a glance. There is a combination of stolidity and dulness about him impossible to mistake. One wonders more and more every day at the curious alliance which for the moment binds republican France to this half-barbaric despotism. The much advertised map of France in colored marbles offered by the Czar is a fair example of the alliance. This commonplace gift was made in return for the splendid Gobelin tapestry that Paris picked from among her treasures and recently presented to her new ally.

What strikes one about the crowd in general at the Exposition is the class of sights that seemed to attract them. Apparently no "show" is too foolish to draw their attention: You will find crowds waiting for admittance to the poorest panorama and *café chantant*, while the galleries of paintings

and sculpture or the priceless collection of antiquities in the Little Palace are neglected. A dull eye, indifference to everything, seem to be common to the people of all races, as they tramp wearily about from palace to river and from quay to theatre. So marked is this that one asks in wonder

why these people have gone to the expense and fatigue of a journey. Only yesterday I hit upon a long line of men and women looking at photographs of Parisian monuments, while the originals were in sight outside. Theirs was probably the same point of view as makes certain audiences go into a delirium of delight when a horse-car or a fire-engine is produced on the stage, while the real thing in the street will not cause them to turn their heads.

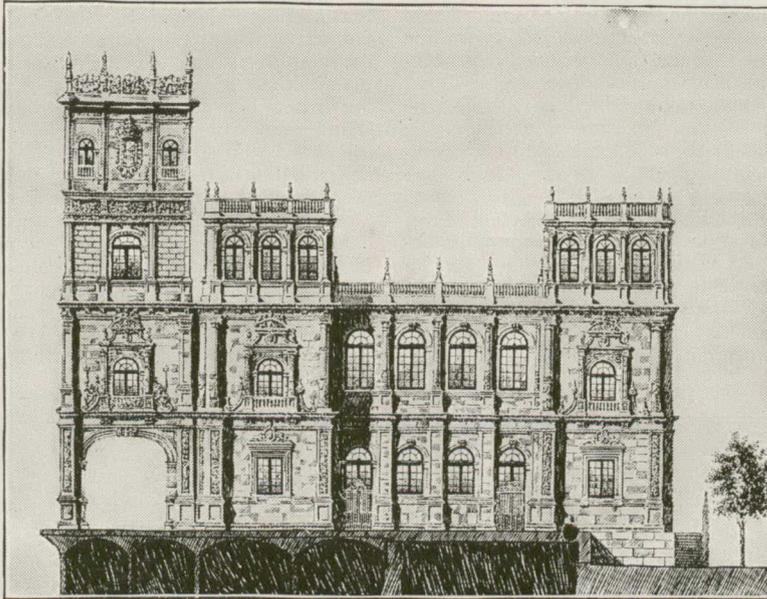
The most intelligent visitors at the exhibition are undoubtedly the

English and Americans. There is an alertness about the Anglo-Saxon attitude, a determination to see and appreciate everything and profit by every opportunity, that distinguish them at a glance from their Continental neighbors.

Italy and Spain have sent but few visitors to Paris; and their exhibits show a sister feeling with the Orientals. As far as I can see, nothing has been invented or changed in Italian manufacture since I first trod her soil thirty years ago. Roman scarfs, Florentine mosaics and Venetian carvings and glass go on reproducing the old models. As for Spain, she simply makes no pretenses to have any manufactures and has contented herself by choosing a few tapestries and bits of rare armor from her marvellous collections, stopping there—"the world for getting, by the world forgot."

Germany, on the contrary, has a great exhibit, the whole nation evidently having made a united effort to appear well in France, and the number of tourists from across the Rhine and their friendly air tell more plainly than diplomatic despatches how fast the old feeling of hatred between the two countries is dying out.

It would not be at all fair, in mentioning the different visitors that the big show has gathered together, to omit the



THE SPANISH PAVILION.



THE GRECIAN BUILDING.

American Girl. She is here in force, which delights my heart, for I love her sweet face and can never see it too much. The more I know the women of other lands, the more I like my fair compatriot. She is always so alert and smiling and so invariably well-dressed. On the grounds of the Exposition the American Girl is really great! She has brought her father and her mother with her, as well as her brother and probably someone else's brother, too. There is a determined expression in her bright eyes and a firm line about her lips which show that she is determined that nothing shall escape her. No sooner does she perceive a closed door or a notice "The public not admitted here" than she instantly decides to get inside that building or perish in the attempt. From that moment all her energies and her ingenuity are spent on the accomplishment of her purpose. Need I add that she invariably succeeds?

No account of the present Fair would be complete unless special mention were made of that triumph of modern industry, the Electric Palace. A visitor should not feel that he has a complete idea of the place without passing at least one evening in the grounds to witness the illuminations.

It has become a tradition that each Exposition should have a special attraction to please the crowd. The Eiffel Tower long held that rôle, and in Chicago this fell to the Ferris Wheel. When the present exhibition was being planned diligent search was made for something that would be sufficiently original and attractive to replace the Wheel and the Tower, and a large price was offered for an idea. This gave the cranks full swing: for many months the unfortunate Commissioners were bombarded with every kind of possible and impossible scheme. One gentleman proposed a well ten thousand feet deep; another an ambulant fort, while a third thought that a submarine restaurant would be irresistible to the holiday makers. In despair the lists were closed, without anything as striking as the Great Tower (which, by-the-way, has made its inventor a multi-millionaire) being found. In consequence, instead of one great attraction the favors of

the throng are to-day so equally divided between two or three contrivances that it would be difficult to say whether the Moving Sidewalk or the Electric Palace comes first in public esteem. By day the Sidewalk attracts innumerable throngs, but when night comes on the "Fire Palace" rules supreme. It is hard to express the impression made by the *ensemble* of the Champ-de-Mars, when its encircling pavilions and the Palace of Electricity at the far end are illuminated. Every architectural detail, every dome and minaret, every archway and colonnade are not only outlined against the night sky in ever varying tints, but reflected in the quivering waters below. Then, just when you have decided that illumination can go no further, lo! from out of the recess of the vast building plunge cascades of molten fire, hiding the construction beneath a blazing, scintillating flood. The next moment all is extinct, the Tower alone standing like a slender Vesuvius in the surrounding darkness.

When one reflects that these are produced with the imperfect appliances now at our command, and then enter the electric building and study recent inventions—as yet imperfect—by which light can be produced in glass tubes without filaments or connecting wires, the mind gasps before the possibilities contained in this "light of the future" as it is

proudly called by its discoverers.

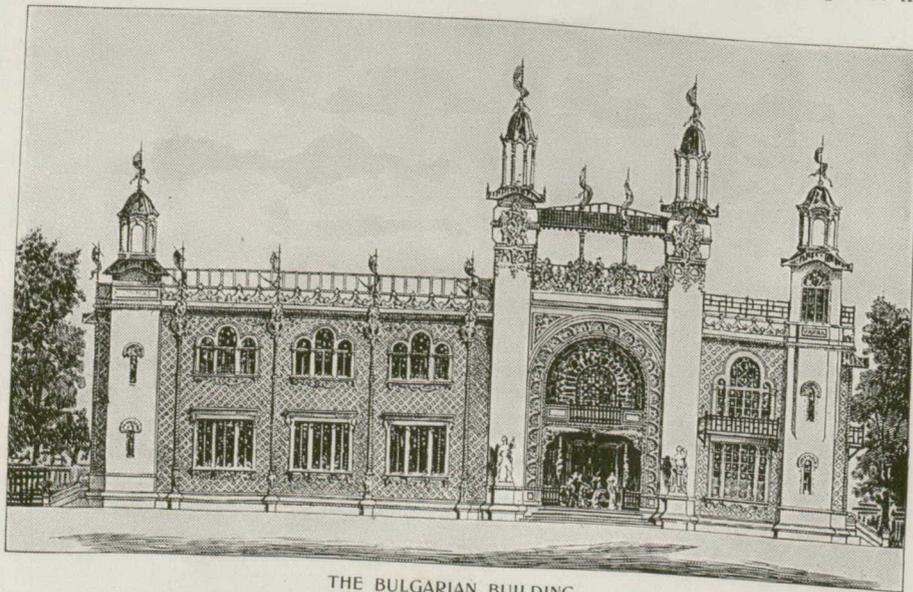
That most of us will live to see all attraction accomplished by electricity there can be but little doubt. Now the inventors tell us that before long all public and private buildings will be made incandescent, and that night will, as it were, be eliminated. Here, the imagination halts, incapable of grasping

even the idea. As I bid farewell to Paris and the Exposition one distinct impression remains, which is, that the future of the human race will during the next hundred years be more influenced by electricity than by any other factor.

Like Prometheus we have stolen fire from heaven. It remains with us to what purpose it shall be put.

PARIS, JUNE 1, 1900.

ELIOT GREGORY.



THE BULGARIAN BUILDING.

A HUMAN LITTLE GOD.

Love is so glad the parting pain is shared.
It would not even have the other spared
The lonely longing when we are apart;
Ah, Love's a selfish little god, sweet heart.

Love is so doubly joyful when we meet,
Because the joy is double and complete.
Joy is not joy when given to one alone;
Ah, Love's a generous little god, my own.

Love shares our pleasures and divides our troubles
And lo! dividing halves while sharing doubles;
For this he asks full fealty—no less.
Ah, Love's a human little god, I guess.

EDMUND VANCE COOKE.

Social Observances

CONDUCTED BY MRS. FRANK LEARNED.

THE SMALL COURTESIES IN HOME LIFE.

It is not merely from a desire to please in society that good manners should be studied, but from the wish to consider the feelings of other people. Kindliness and unselfishness are among the virtues to be cultivated in all social intercourse; and nowhere can these qualities be better acquired than in home life. In the home circle, however, too much is often taken for granted, and the graces of courtesy are sometimes entirely dispensed with. Yet these small adornments are useful in moulding manners and character. Tact and thoughtfulness are some of the home arts. Cheerfulness and a readiness to make home bright are other duties. Courtesy to one's parents is of importance; taking time to cheer the tired mother or perplexed father, remembering to take a helpful interest in brothers and sisters and not to be too absorbed in one's own pursuits, are valuable points to keep in mind. It is worth while to be punctual at meals, careful of one's personal appearance and to cultivate sensible, pleasant talk at table. In a word, a well-bred and considerate person does not reserve careful manners, neat clothes or cheerful conversation only for the outside world.

REPLIES TO CORRESPONDENTS.

Irene.—It would not be in good taste for you to go alone to meet your friend at the railway station when he comes to your town, and not proper to go with him to a hotel while he is looking for accommodations. He should go later to call on you at your home. A woman should not make herself conspicuous, and it is always safe to keep on the side of reserve.

K. O. G. H. and C. A. M.—It is usual for a man to walk on the outside of the street when accompanying a lady, although there is no formal rule about this. People should always turn to the right when passing each other in the street. A woman bows first to an acquaintance in passing.

Highland Avenue.—It is generally considered that a hostess owes a visit to those who call on the day of a reception. As you are a stranger in the town, it would be well to make an effort to call on the day of the "At Home" in acknowledgement of the invitation you have received; but if you cannot go, call a few days after instead of sending cards. A visit would be more cordial, and in small towns visits are more easily accomplished than in large cities.

Toronto.—A married woman calling on a mother and daughter may leave two of her own and two of her husband's cards. Her own cards are for the hostess and daughter; her husband's cards for the hostess and her husband. It is not necessary to leave a married man's card for a young girl.

L. E. S.—When entering the door of a church or theatre a man should allow a lady to precede him and should hold the door open for her. She should pass in first when he hands in the tickets at a theatre, and precede him when the usher is showing seats, unless there is a great crowd, when it may be necessary for him to precede her. She should be seated first.

Mrs. R. R. G.—A correspondent who wishes a personal reply should allow ample time in which to receive it, on account of unavoidable delays and the very large number of correspondents who must receive consideration. Women wear hats at day receptions: at an evening reception at a private house they should not be worn. Drinking toasts is not in fashion, but the matter is informal. No one drinks an entire glass of wine for a toast; one merely sips a little of the wine.

C. T.—At a Summer hotel in these days people dress for utility more than for the display of various toilettes. It depends on whether one is going driving, golfing or sailing during the morning as to what one wears at breakfast. A pretty dimity or a neat shirt waist and skirt would be suitable. At dinner a dainty foulard or organdy cut high in the neck might be worn. It is not good form to use a "telescope" bag. A travelling bag of alligator skin or other good leather would be desirable.

Mrs. C. W. M.—When one is emerging from mourning the colors used are gray, violet and purple, and one advances by degrees into brighter colors. There is no rule about these matters. Some

people after a period of second mourning—black and white—begin to wear colors immediately. When one is in deep mourning one does not go into society nor pay visits; neither does one go to the theatre. Some persons are so constituted that they need diversion, or they become morbid and depressed; one must judge for one's-self about the period of seclusion and remember that it is not always the strictest and most formal mourning which is the most sincere. A married woman needs to make exceptions to general rules for mourning, because it is her duty to be cheerful for her husband's sake and to go out with him and not allow herself to be absorbed by grief.

M. E. T., Millie, Antigone and Others.—It is not customary for young girls to send presents to their young men friends who are graduating. There is a very positive rule that the only gifts which young girls may with propriety accept from men are flowers, bonbons, books and music. It is bad form to accept any other gifts, and jewelry or personal ornaments of any other kind are not accepted by girls who follow the best standards. Girls of fifteen to eighteen years of age cannot be too careful about being seen in public with young men, unless accompanied by an older woman as a chaperon. Books suggesting ideas for novel entertainments are advertised in the pages of this magazine.

Arod.—As a rule, all invitations which request the pleasure of a person's company should be answered, except invitations to a church wedding, as a church is large enough for a general assemblage of friends; but an invitation to a wedding reception should be answered in the same form in which it is expressed. People like to know for how many guests they must provide. It is besides a personal compliment to be numbered among guests at the house. The answer should be written to those in whose name the invitation is issued, but the envelope containing the reply must be addressed to the hostess only, as she is supposed to have full charge of the arrangements. Marriage announcements are acknowledged by sending cards to those in whose name they are issued and also to the bride and bridegroom.

Ida.—Although your mother is a semi-invalid and rarely visits except among relatives, it would be proper for you and your sister to enclose her card with yours for your afternoon tea. Your card may be "The Misses Field," with the date for the tea written in the lower left-hand corner. It is not only a mark of respect to your mother to send her card with yours, but it is a courtesy on her part to all who have invited her hitherto and on whom she has not called. If she is not able to receive on the day of the tea, you may say to guests that she regrets not being strong enough to do so. Young girls whose mother is an invalid should invite some married woman to receive with them, but older women need not do this.

Olivia.—Everyone's household should be managed so independently that borrowing is never necessary. It is a great mistake for neighbors in small towns to be on such a familiar footing that they borrow of each other. If one is forgetful or shops are closed or the hour is late, it is best to suffer some inconvenience rather than place one's-self under obligations which may seem trivial yet may end in friction or annoyance. If one makes it a rule never to borrow, it will soon be seen by neighbors that it is best for them to observe the same plan. No one wishes to be considered a poor housekeeper. One may be kindly, courteous and obliging if demands are made upon one, and there need then never be any fear that one may be considered parsimonious.

J. G. T.—It is proper for a hostess to be served before men guests.

Inexperience.—If there is no servant to wait on the guests and the host passes a plate to the lady seated next to him, she had best keep it unless he should ask her to pass it to someone else.

First Reception.—On the occasion of a housewarming it is usual to have the entire house thrown open for the inspection of guests, who amuse themselves in wandering about upstairs and down, informally. Have as little furniture as possible in the rooms reserved for dancing. Have palms and flowering plants for ornamentation in the hall. The musicians may be placed in the hall or in a corner of the dancing-room, screened off with palms. At a general reception or housewarming it may not be necessary to provide special diversions for the older guests who do not dance, but you might have card tables in the library for those who may wish to play euchre, hearts or whist. The side piazza may be enclosed with awnings and have seats, rugs, palms and Chinese lanterns. A buffet supper or "standing up" supper is always most convenient; that is, to have refreshments placed on a long table in the dining-room, and served from there, allowing guests to help themselves and having a few servants in attendance.



CLOTHES AND THE WOMAN

A SKETCH—WITH A MORAL.

By CORNELIA ATWOOD PRATT, Author of "The Book of Martyrs," etc.

"You are a horrid, frumpish-looking thing," said Ethel, frowning at the Woman in the Glass. The Woman in the Glass returned the expression with interest.

"Your hair hasn't been curled for two weeks, your necktie isn't tied as smartly as it ought to be, and you haven't fussed with your complexion for ages. You are getting old and wrinkled, and it serves you right. And I want you to understand that—I—don't—care!" With this Ethel left the Woman in the Glass mutely protesting against the imputation of age and went downstairs to her breakfast.

The art of dressing, like other arts, presupposes an audience. The costume of a superior woman is usually directed "To One Who Will Understand It"; the costume of an ordinary woman "To Whom It May Concern." Ethel was not the ordinary woman. In her first youth she had dressed as most girls dress, reaching dumbly after something to express her idea of beauty, not knowing as she did it that she was sister to all other young and blossoming things in Nature. I suppose the petals of the rose represent some notion of beauty that the rose-heart holds.

Ethel's fancy for delicate gray and silver shades and wonderful lavenders and heliotropes, for pale-rose and white and tender green, represented not so much her belief that these were becoming to her young, blond beauty as her conviction that they stood for things exquisite, subtle and refined—things which had no taint of commonness; things in which vulgarity could have no part. And, though of this she was not consciously aware, the end of it was to be that some day there should cross her path a youth who would see that here, in soft garments such as befitted her ladyhood, was the most exquisite expression of the feminine that had ever met his seeking eyes.

He came. He always comes, though sometimes Fate arranges that he does not stay. Ethel, in her gray cloth with its white-and-silver garnishings and her most wonderful hat of violets and green leaves and creamy old lace, floated into his range of vision as a star moves across the field of a telescope, and he perceived immediately that this was nothing less than an angel astray from the green slopes of Paradise. Aloud, he observed somewhat stiffly,

"My sister tells me you are by way of being very musical, Miss Sutton." For, although he was sure that something immensely important was taking place, it was, after all, nothing but one of Mrs. McIntyre's musical afternoons, and that lady was introducing her brother, Arthur Meredith, to pretty Ethel Sutton, just as Mme. Paninski was tuning her violin.

After that many things happened. To ordinary eyes they looked like very common sublunary events, such as calls and theatre-parties and dinner-dances. But to Arthur and Ethel they were sun-illuminated, wonderful; they were steps along the glittering path that ended in the dazzle of a solitaire on Ethel's third finger.

They were engaged for two years, for Arthur had his way to make. The world grew to be again the world in the course of time, but it was still a very dear and precious

place, yielding much happiness and promising much more. The reason why the course of true love never runs smooth is that it must be tested, tried, disciplined, before it can prove its title. Arthur was absorbed in business; Ruth Ashton certainly did spend an unnecessary amount of time with his sister, and the gods made Ethel jealous, because no woman knows her own strength or her weakness till she has experienced this sensation. Both these people were very proud; so they quarrelled and the engagement was broken.

It was after all this that Ethel accepted her cousin Molly's invitation for the Summer and went down to Chillingly-by-the-Sea in June, when the ground was covered as closely by the crisp pink of wild roses as was the sea with the crisp blue-and-white of crinkly little waves.

At Chillingly the mountains kiss the sea and the tall pines stand to guard their tryst. It is one of the most beautiful places that man has yet discovered, and the people to whom it belongs name it with lowered breath lest the world should hear and come and take it from them and make it "fashionable." Now it is "quiet." Most of the cottagers have children. There are plenty of nursemaids and babies at Chillingly, and plenty of grandmamas and maiden aunts, and a few art-students, but other kinds of human being are uncommonly rare. There is no masculine society. It amused Cousin Molly to make merry over this poverty in Chillingly.

She declared that one morning when by some strange chance an actual man rode slowly past on his bicycle she heard Ethel scream and say "What is that?"

When Ethel came down to the shore she was still so angry with Arthur that she said to herself she never wished to see a man again; but it is hardly probable she meant Fate to take her at her word, especially when she began to feel that she had been in fault. Yet, if she were in earnest she could not have gone to a better spot on the whole continent than Chillingly.

She had been there two months to a day on the morning when she reviled the unoffending lady in the mirror, and she was conscious of a certain subtle deterioration in herself.



"SHE LOOKED INTO THE EYES OF THE WOMAN IN THE GLASS."
(Page 242.)

She was growing coldly indifferent to her personal appearance. The life was chiefly out-of-doors, and Molly was very unexacting, which made indifference easier. When the mainspring of a watch is broken who cares whether the case is polished? Ethel asked herself.

This carelessness showed itself in several little ways, none of which was very striking in itself, but taken together they made up a sum total of perceptible neglect. For one thing, she did not curl the locks about her face as she was wont to do. Everybody knows how difficult it is to do this successfully at the sea-shore. But previous to this time Ethel had been very fastidious about the matter. There are girls who can impart to disordered locks at the seaside a cosmic look. They can make you feel that such disarray is a natural and inevitable phenomenon, like the gray moss hanging across pine boughs or the seaweed trailing limply from the rocks.

But Ethel did not have this gift. Everybody went about in golf skirts at Chillingly, but Ethel had been too indifferent to order a new one. Hers lacked freshness and was made the year they were worn a trifle short and full, while this was the Summer they were cut long and scant. But she noticed with surprise that she did not mind being out-of-date. There positively were moments when she did not care whether her belt ribbon was properly secured in place or not—and that is as far as a girl's pride can fall. In all the days of her twenty-seven years Ethel had

never experienced such a dejection as this. But it is one thing to array yourself when you are going to hear some one say, "That's an awfully becoming thing you're wearing to-night," or "How can you say I have no feeling for decoration when I wanted to know what kind of feathers those are in your hat?"—and quite another to do it when you have been deprived of such stimulus.

Cousin Molly had three children, who took possession of Ethel and made her bathe and walk and row and sail and fish with them, and all of these things she did mechanically, and the world seemed to get stupider and stupider every minute, until she longed sometimes to scream at the top of her voice, to see if that would break the silence she could feel gathering in her soul.

On this particular morning of which I write Jack and little Ethel were clamoring to have her walk with them to the town a little distance inland. Jack had earned ten cents by picking

up pine-cones, and the money was burning in his pocket. Ethel selected her oldest hat from a pile in the hall closet, and they set off. The village was nearly two miles away and the road was dusty. Regarded as exercise, the walk was not bracing. When the village was reached she sent the children to the laundry to see if the family collars were done—it is one of Chillingly's peculiarities that one delivers one's own goods—while she proceeded to do Molly's errands at the shops. She had been to the post-office and the bakery and the meat-market when she saw Jack and Ethel coming down the street, conveying with much clamor a strange man. As they approached she perceived that he looked like a person of distinction. He was past middle age and somewhat gray, but well-knit and well-groomed, manly and vigorous. He wore outing clothes, but the care with which he was arrayed made this undress attire appear conspicuously well-dressed.

Just as he stood he was an admirable example of the man so well and so appropriately clad that his garments seem only a suitable extension of his personality.

As she took in his immaculate array Ethel gave a gasp, and suddenly the heinousness of her recent laxity in these matters swept over her like a great flood and beat her spirit down. She found herself repentant and self-conscious. She knew poignantly all at once that the wind had blown her hair about her face, and she suspected it had pushed her hat awry. Her shoes were deep with dust



"LEANED AGAINST THE MANTEL-SHELF AND LOOKED DOWN AT THE FIRE."—(Page 242.)

from the long walk, and when she involuntarily lifted a hand to her necktie she found that it had escaped from the pins and had climbed adventurously to the top of her collar. Meanwhile the children were coming on.

"Auntie! Auntie! This is Mr. Cameron. He's from that yacht we saw come in this morning, and he's going out to see father. We know him ever so well. He was at our house last Summer, too."

With an immense amount of composure Ethel greeted Mr. Cameron as her cousin's friend, and suggested, mendaciously, that as she had "ever so much more marketing to do for mama" that the children go on without her and escort the newcomer home.

The sensations of self-accusation she had felt at the sight of this stranger in comely apparel were so acute that they constituted an experience, and on her way home, toiling alone through the sand, she meditated upon it.

What did it mean? She knew she had been careless in everything during the months that were past. For two years she had dressed for a select audience of one; the audience removed, the rest of the world was nothing. But, as she distinctly remembered, before her engagement she had dressed to please herself, to express herself to the world. Her self-respect had demanded it. Well—herself and the world were still there! She recalled the classic story of the Englishman in Alaska, who dressed for a solitary dinner every night through seven lonely years, and, as she walked, there dawned upon her the philosophy of clothes.

"It's just this," she mused. "When one doesn't care about it any longer, it is a sort of moral achievement to do it. There is a residuum of duty somewhere—if I could only find it. Perhaps this is it! One should not be willing to be anything less than as fine and beautiful as one can rightly be, because one must not diminish the amount of beauty in the world any more than the amount of goodness. It must be natural to grow careless when your audience is gone, for even the garden-flowers that run wild lose their double petals and grow ragged and unkempt. But one is part of the sum of things, and one must be as good a part as one can. . . . But why didn't it come to me until I saw Mr. Cameron?"

"Why, of course. It was because he was so conscientiously dressed himself that it made me ashamed of being any less so. That's what examples are for—to be a reproach when we fall below them. Now I quite understand."

At the end of that afternoon, when the guest had departed and the family gone for a long drive, Ethel went up to her room to prepare for the late high-tea which took the place of dinner in Cousin Molly's seaside home. She went as one

goes to some solemn ceremony. She was scrupulously exacting with herself in the matter of detail to-night, and the golden locks came down three times before they at last went up after a fashion to suit their owner. Then she put on her prettiest white serge frock, the one with the rose-colored ribbons. When her toilette was at last completed she looked with grave approval into the eyes of the Woman in the Glass. Then, with a sudden impulse, she leaned forward and shyly touched her lips to those of that lady.

"I promise you," she said very earnestly, "that, though I never see Arthur again I will dress as though I saw him always!" And then she went down stairs.

In the big hall the candles were lighted and a fire was leaping on the hearth, for the wind had shifted suddenly, and outside it was chilly, foggy and already dark. Through the open door she could hear the steady boom of the surf upon the rocks below the house, and the wind was calling wistfully through the pines.

"The people ought to be here by now," she said, and knelt to lay another stick across the andirons. Then she leaned against the mantle-shelf and looked down at the fire.

There was a crunching upon the gravel, but not of wheels, and then a step on the veranda and a face she knew at the door! It was Arthur, and he crossed the floor rapidly and stood before her as if he were finding what he had sought.

"You made me very angry," he said, without preface or greeting. "It was so foolish of you to be jealous. But I simply can't stand it without you. I am lost in the world. So you must be reasonable and believe in me as I do in you, Ethel. There is no other way for us two to live."

"Oh, I know it," she faltered, as she lifted her face to his.

FANCY STITCHES AND EMBROIDERIES.

By EMMA HAYWOOD.

The subject matter this month should find favor with lovers of embroidery both for home purposes and for dainty gifts, because everybody has some use for a pincushion. It may be noted that in designing for these necessary yet decorative toilet accessories sufficient attention is not always paid to the fact that they are made for the purpose of having pins stuck into them, and, therefore, after they have been in use for a short time the plain parts of the white linen will present a much spotted if not soiled surface that ill accords with the freshness and beauty of the embroidery. To obviate this, it is desirable to provide some kind of covering for the parts of the linen appropriated to practical use. This can be done, without drawing attention to the fact, by introducing lace, figured net, lace stitches or fish net for filling some portions of the design. In the colored plate fish net has been used for this purpose with excellent effect, for the design is so constructed that something of the kind is really required to complete it. The space can be filled with an open-lace stitch if this be preferred to the fish net. The edge of the diamond form is in any case button-holed, so that when the work is finished the linen may, if desired, be cut away and a piece of colored silk in harmony with the embroidery put in its place, but this is quite optional.

The coloring, also, is a matter for individual taste, for the reason that it should accord with its surroundings. In most instances it will be sufficient to change the coloring of the wreath of flowers only, since the method adopted for the scroll work will harmonize equally well with pink, blue, yellow or red blossoms. But in case it should be wished to carry out the entire design in one color, this can easily be done and good results gained with a sufficient number of shades on the same tone; at least four, if not five, will be required.

The blending for the scroll work of green, gold and soft red shades, as shown in the coloring illustrated gives the feeling of rich Autumn tints. The manner of working the scrolls can be plainly seen; long-and-short stitch alone is employed, care being taken to follow always the direction of the curves, for herein lies the secret of real success. The tiny blossoms and leaves are in satin stitch, with one French knot for the center of each blossom. The design is, as usual, working size and makes quite a large cushion when

finished with a full ruffle of lace and a rosette of baby ribbon at a single corner, or four smaller ones at each corner.

The remaining designs are for smaller cushions. The oblong cushion has five circles worked into the design. These being filled in with the kind of lace stitches used in drawn-work are particularly attractive; they are intended for the spaces devoted specially to pins. The method already described is followed for working the scrolls if they are to be solid, but for this design another plan may be adopted with a very pretty effect—that is, to outline the design in stem stitch, then fill between the lines with knots, feather-stitch or any open work that adapts itself to numerous curves. The fillings should be in colored silk, as the circles are not intended for cutting out. If preferred, any of the ordinary lace stitches may be substituted for the drawn-work fillings.

The third and last design is of the daintiest description. It can be mounted on either a round or square cushion—preferably, perhaps, the latter. The center should be filled in with a lace stitch. The chrysanthemums can be of any color preferred, and the charming leafy scroll-work may be treated in Autumn tints as suggested for the largest design. This particular design would lend itself very nicely to ribbon work on a non-washable foundation, the blossoms being worked with the crinkled French embroidery ribbon. The plain ribbons do not give as realistic an effect for this style of flower; they are a trifle wider and not so pliable. Washable goods are, however, the best materials as a foundation for constant wear. Linen plain or sheer when soiled can be laundered again and again without detriment to the embroidery, if only proper care be used in following the directions for successful cleaning so often given in these pages. It should be remembered that bolting cloth also washes well, so that for a dressy pincushion it can be used over colored silk or satin instead of plain, fine white linen.

There is not much novelty in the way of making up. Nothing is prettier than ruffles made of lace; or, if the cushion be of bolting cloth, frills or a ruche of the same material can be made with a scalloped edge.

There is something of a fancy for reviving the box pincushion. This needs a fall of lace around the box, with a ruche of ribbon or lace around the lid.



DESIGN FOR TOP OF PINCUSHION. DESCRIBED IN "FANCY STITCHES AND EMBROIDERIES."



DESIGNS FOR TOPS OF PINCUSHIONS. DESCRIBED IN "FANCY STITCHES AND EMBROIDERIES."

The Art of Knitting

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain. p.—Purl or, as it is often called, seam.
 n.—Narrow. th o or o.—Throw the thread over the needle.
 pl.—Plain knitting. k 2 to.—Knit 2 together. Same as n.
 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

stitch over the second, and repeat as far as directed.
 Row.—Knitting once across the work when but two needles are used.
 Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.
 Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next star. As an example: * K 2, p 1, th o, and repeat twice more from * (or last *), means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

KNITTED BEAD PURSE.

FIGURE NO. 1.—Materials: One spool of best purse twist in black, two bunches of steel beads No. 10, or four bunches of glass beads No. 10; the glass beads being in smaller bunches will require more than the metal. Two very fine knitting needles must be used, not coarser than No. 19, as the purse must be knit very tight. String a quantity of beads on the silk; cast on 61 stitches and knit two rows plain, then



FIGURE NO. 1.—KNITTED BEAD PURSE.

knit one, slip one bead up close to the needle and knit one. Knit four more stitches in the same manner, being particular to keep the beads close to the needle. Now there will be six stitches on the right-hand needle, five of which will have been beaded. Knit five stitches plain; knit five, slipping the beads close to the needle. Knit five plain. Continue to the end of the row, and knit back plain.

Work back and forth in this manner until you have knit in five rows of beads, knitting back each row plain so that there will be a plain row between the beaded rows. The work is now six blocks broad and one block high, each block being

five beads deep. Knit the row back plain after the block is finished.

Begin the second block by knitting six plain, then knitting five with beads, then five plain, and continue as directed for the first row of blocks, until the second row is complete.

The third row of blocks must be made like the first, the fourth like the second, and so on until the work is nine blocks deep, each block containing 25 beads. Keep all the knots on the wrong side and on the extreme edge of the work while knitting. Cast off and join together by overhanding neatly at the bottom and sides; this will form the purse.

Fringe the bottom by stringing thirty beads for each separate string, and sewing to the bottom of the purse at equal distances to make the fringe in loops. This fringe may be as heavy as desired. Sew the purse on the gate-top and finish with the ribbon or hang on a long neck-chain.

CHILD'S MITT IN DROP STITCH.

FIGURE NO. 2.—Material required: 100 yards crochet silk, 5 knitting needles, and 1 yard of baby ribbon. Cast on 12 st. on each of 4 needles. Knit 80 rows plain as for a stocking. Take a crochet hook and slip it into the last stitch of knitting. * Crochet 2 ch. st., drop first stitch off knitting needle, catch next stitch with d. c. *, drop every other stitch, repeating between stars around. Take hold of the bottom and top of the knitting and drop the stitches by pulling the open stitches to the bottom.

For the Thumb:—Count off 5 holes. Ch. 10 and fasten into first of 5 holes to form a ring.

First row.—3 ch., skip 2 ch., d. c. in next.

Second row.—3 ch., fasten into middle of 3 ch. of last row. Repeat until 7 rows are worked. Finish with 1 d. c., 3 tr. c., 1 d. c. in every hole for the scollops. Fasten the thread with a sewing needle.

For the Top of Mitt:—First row.—3 ch., fasten into middle of each hole around.

Second row.—* 3 ch., fasten into middle of 3 ch. of last row,

*. Repeat until 7 rows are worked.

Eighth row.—* 2 ch., 1 tr. c. into middle of 3 ch. of last row *; repeat around the row. Finish with scollops, 1 d. c., 3 tr. c., 1 d. c. in every hole.

For Bottom of Mitt:—First row.—2 ch., fasten into knitted stitch with s. c.; repeat all around.

Second row.—2 ch., 1 tr. c., fasten into s. c. of last row.

Third row.—Like preceding row.

Fourth row.—Sl. st. into middle of hole, 5 ch., d. c. into second st. of 5 ch., to form picot, 1 ch., fasten into next hole and repeat. Lay the mitt flat and work cross-stitches down the center between two rows of knitting: make 2 more rows of cross-stitches, one

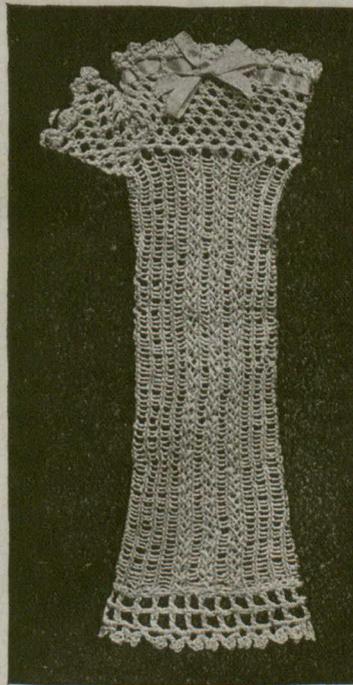


FIGURE NO. 2.—CHILD'S MITT IN DROP STITCH.

each side of the center row, as seen in illustration. Draw baby ribbon through the top of the mitt and finish with a bow.

These are very pretty worked in either pink or white, or the knitting may be worked of one color and the crocheting for the hand and border of a contrasting shade.

Crocheting

ABBREVIATIONS USED IN CROCHETING.

- l.—Loop.
- s. c.—Single crochet.
- h. d. c.—Half-double crochet.
- p.—Picot.
- ch. st.—Chain stitch.
- d. c.—Double crochet.
- tr. c.—Treble crochet.
- sl. st.—Slip stitch.

Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more from * (or last *), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

DOILY FOR CAKE PLATE.

FIGURE No. 1.—Materials: Medallion braid No. O. and white cotton No. 40.

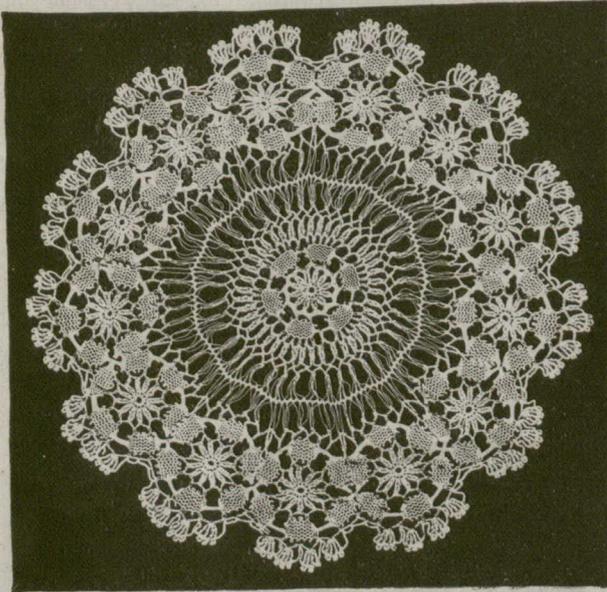


FIGURE No. 1.—DOILY FOR CAKE PLATE.

First round.—* For the center circle ch. 5, join round and work 12 s. c. in the ring.

Second round.—3 ch., 2 long trebles in each s. c., then 3 ch. 2 l. tr. continue all around and join *.

Third round.—One s. c. in each 3 ch., joining center stitch of first loop to 2nd picot of a medallion and center stitch of 2nd loop to 5th picot of same medallion; continue all around.

Fourth round.—On the other side of the braid work 4 ch., 1 s. c. in each picot of braid with 4 ch. between and one treble on each bar of braid. Repeat to end of round.

Fifth round.—Two long trebles in each loop with 4 ch. between the clusters.

Make a length of hairpin work containing 126 loops and join round. Then work 1 d. c. in a loop of finished center. 3 ch; take 3 loops of hairpin work together with 1 s. c., 3 ch., 1 s. c. in next loop of center and repeat to end of round.

Border.—Take 2 pieces of braid and cross at intervals of 3 patterns, forming 13 circles, as seen in the engraving. In the middle of each circle work a small wheel the same as the center from * to *.

On the outside of the braid 1 s. c. in the 4th picot of braid of 3rd medallion, 1 s. c. in 3rd. picot of 1st medallion of

next circle, 7 ch., 1 s. c. in 6th picot of same medallion, 7 ch., 1 s. c. in 1st picot of next medallion, 7 ch. 1 s. c. in 3rd picot, 1 s. c. in 4th picot, 7 ch., 1 s. c. in 6th picot, 7 ch., 1 s. c. in 1st picot of next medallion; 7 ch., 1 s. c. in 4th picot and 1 s. c. in 3rd picot of next medallion. Repeat all around.

Next round.—Slip stitch to center of chain; 5 ch., 1 s. c. in s. c. * 7 ch.; 4 l. tr. in center stitch of ch. for 4 ch. and working a picot of 5 ch. on each l. tr. and 7 ch. 1 s. c., 7 ch., between each cluster of l. tr.; 7 ch. 1 s. c. 5 ch., 1 s. c. in center of 7 ch. of previous row, 5 ch., 1 s. c. in center of next 7 ch., 5 ch., 1 s. c. in next s. c. and repeat from * to end.

To join Border to Center.—* 1 s. c. in 2 loops of hairpin work, 3 ch., 1 s. c. in center picot of medallion, 3 ch., 1 s. c. in 2 loops of hairpin work, 3 ch. 1 s. c. in end picot of medallion, 3 ch., 1 s. c. in 2 loops of hairpin work, 3 ch., 1 tr. on bar of braid, 3 ch., 1 s. c. in 2 loops of hairpin work, 5 ch., 1 s. c. through the first picot of both medallions, 5 ch., s. c. in same 2 loops of hairpin work 3 ch., 1 tr. on bar of braid, 3 ch., 1 s. c. in 2 loops of hairpin work, 3 ch., s. c. in first picot of braid 3 ch. and repeat from *.

FANCY YOKING WITH CROCHETED WHEELS.

FIGURE No. 2.—Wash bobbinet is the foundation of this yoking. The wheels in relief crochet on it are made of white crochet silk, but any color that will harmonize with the dress material may be used.

Cut and fit the yoke before sewing on the wheels. When laundering iron on the wrong side on a soft woolen blanket to bring out the wheels in relief.

Begin a wheel or daisy with 6 chain. Into the first chain made, work 15 roll stitches of 15 overs each; join last stitch to the top of the first roll. Leave sufficient thread to each wheel to sew in position on the bobbinet.

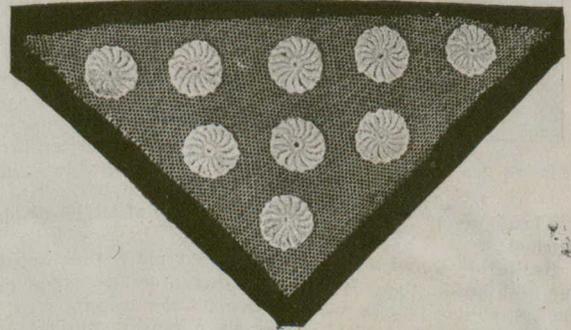


FIGURE No. 2.—FANCY YOKING WITH CROCHETED WHEELS.

This may be made of white cotton for wash dresses, or of black silk with black silk net for more handsome gowns.

THE ART OF CROCHETING: A Handsomely Illustrated and very valuable Book of Instructions upon the Fascinating Occupation of Crocheting, which is a Guide to the Beginner and a Treasure of New Ideas to the Expert in

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THE
NEWEST BOOKS

From Houghton, Mifflin and Company, Boston:

Pirate Gold, by F. J. Stimson.

The Queen's Garden, by M. E. M. Davis.

From Sand Hill to Pine, by Bret Harte.

Pirate Gold is a diverting story with a good plot well worked out. The "gold" is a bag of Spanish doubloons which had lain in the vault of the Old Colony Bank for more than thirty years without a claimant. It belonged originally to one De Soto, captain of a pirate ship which had been captured and brought into Boston harbor. When the pirates were landed the Captain threw this bag of gold and his baby daughter into the arms of James McMurtagh, a bank clerk. The latter deposited the money in the bank and took the girl baby home with him and reared her far better than he would have done had she been his own flesh and blood, for he realized that she had gentle blood in her veins. When she had grown and married a scamp, who deserted her, her foster father took the Spanish doubloons to help her. The story hinges on the long and weary task of McMurtagh to replace the gold in kind, that no one need ever know that he had borrowed the money.

In *The Queen's Garden* Mrs. Davis tells one of the sweetest little love-stories it is possible to imagine. A fair, young girl who has lived in the wilds of Texas comes, after the death of father, mother and three aunts to whose care she has been confided in succession, to the house of her father's sister in New Orleans, whom she finds dying of yellow fever. She never sees her aunt, but while she is waiting, hoping that she will recover, meets a young reporter who lodges in the adjoining house; and in the midst of that awful contagion these two young creatures fall in love. They both have the fever, but recover through the care of the family physician. The beautiful old garden hidden away in the French quarter of New Orleans is described with a loving touch.

From Sand Hill to Pine is a collection of short stories which have already appeared in magazine form. Whatever Bret Harte writes is sure to be interesting, even though it be of Forty-niners who use the most modern and up-to-date slang. The familiar figure of Yuba Bill, the stage driver, appears again, whose sense of humor is as keen as ever. In all the stories the hero, usually an educated, cultured man from the East, falls in love with a delicate, flower-like daughter of one of the miners. Cissy, the belle of Canada City, proves herself such a heroine in time of trouble that the reader is inclined to fall as deeply in love with her as Dick Masterton does. "A Jack and Jill of the Sierras" is a charming story, which ends as all love-stories should.

From Charles Scribner's Sons, New York:

The Ways of Men, by Eliot Gregory (An Idler).

The White Robe of Churches, by the Very Rev. H. D. Spence, D.D., Dean of Gloucester. (Imported.)

Sir David Wilkie and the Scots School of Painters, by Edward Pinnington. (Imported.)

The Seven Ecumenical Councils.

Mr. Gregory's half-cynical, half-amused way of looking at the follies and weaknesses of humanity, and his pointed and altogether delightful way of writing them have produced a book to enjoy and to read again and again. There are thirty-three chapters on as many different subjects, all of which are treated with great good-humor, while at the same time the author drives the truth home with a keen and trenchant pen. The work is that of a scholarly mind trained to the best standards of ethical and aesthetic culture. Mr. Gregory has apparently ever been an enthusiastic student of men, and, luckily for readers, has had unusual opportunities for intercourse with many whom the world calls famous. He displays a versatility in dealing with familiar and unfamiliar subjects that is as rare as it is ingenious and diverting; the sketches of Sardou at Marley-re-Roy, Calvé at Cabriers, of his beloved Carolus-Duran; Rostand and Coquelin. "The Paris of our Grandparents," "The Poetic Cabarets of

Paris" contrast admirably in theme and treatment with keen analyses of New World tendencies and conditions. The chapter on "Etiquette at Home and Abroad" is a forceful arraignment of the American people, who, in their dislike of anything that savors of snobbery, go to the extreme of brusqueness. Who that has ever spent years abroad will not subscribe to every word in the chapter

on "A Nation in a Hurry"! The author decries the passing of the old-fashioned old lady with cap and soft laces and dark gowns. He does not admire the modern grandmother who, at a short distance, can hardly be distinguished from her granddaughter. The chapter "Growing Old Ungraceful" voices a protest that will meet with the approval of most readers. The author's quotation of Tolstoi's definition of art will bear repeating. "Art," says the great teacher, "is simply a condition of life. It is any form of expression that a human being employs to communicate an emotion he has experienced, to a fellow mortal."

The author of *The White Robe of Churches* takes for his title and key-note a paragraph from the writings of Raoul Glaber, a monk, referring to the renaissance of religion, and the building of great numbers of cathedrals, abbeys and churches at the end of the eleventh century. The Dean lives in the ancient Gloucester deanery and preaches in the great Cathedral, both of which are very dear to his heart. He gives a short historical account of the genesis and development of the crypt, the nave, the transepts and the choir, with its altar or holy table, together with the rise of the Lady Chapel.

Sir David Wilkie is the latest publication in the famous "Scots Series," the aim of which is to reintroduce to the reading public Scottish names well known in art and literature. The present volume is written with the double purpose of restoring Wilkie to his own country and of giving to the world a plain, unvarnished tale of that courage, industry and concentrated energy with which the artist won his way to universal esteem, high social position and fame. Born in the latter quarter of the eighteenth century, he became a leader and one of the founders of Scots art. He had no art ancestry and his genius for art blossomed from an entirely unexpected quarter. The story of the life and struggles of a man who reached Wilkie's achievements is interesting reading.

The Seven Ecumenical Councils are the subject matter of Vol. I.—VIII. of a "Select Library of Nicine and Post-Nicine Fathers of the Christian Church," the preparation of the volume having been entrusted to Henry R. Percival. The book, he states, "professes to be a translation of the decrees and canons of certain ecclesiastical synods." The work has been done under the editorial supervision of Philip Schaff, D.D., LL.D., and Henry Wace, D.D. The volume is made complete by indexes of authors' and names.

From The Century Company, New York:

The Autobiography of a Quack, by S. Weir Mitchell.

Nervous, morbid, hysterical people will do well to read *The Autobiography of a Quack* in broad daylight, for the weird, uncanny story, scientific and psychological as it is, would give one the "creeps" if read late at night. This story and *The Case of George Dedlow* were published anonymously in the *Atlantic Monthly* and attracted considerable attention at the time. Dr. Mitchell's imagination takes a fantastic turn now and then which is simply delightful. Again one feels that he has been writing late at night after a liberal course of Lecoq and Vidocq. *The Autobiography of a Quack* is a study in criminology, fascinating even to those who are not especially interested in the subject.

From D. Appleton and Company, New York:

The Farringtons, by Ellen Thorneycroft Fowler.

The readers of *A Double Threat* and *Concerning Isabel Carnaby* will hail with pleasure this latest book by the same author. It is equally as interesting as Miss Fowler's first books, although it has nothing in common with them except good construction and smart dialogue. The plot is naturally worked out, although the reader has no idea of the *dénouement* until it is reached; the unexpected in this case is delightful. The author has a charming manner of treating well-worn subjects. She seems not so much to be telling the story of *The Farringtons* as describing the growth of their

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characters. One loves Elisabeth Farrington in spite of her willfulness and youthful arrogance, though her depth is somewhat shallow. One's heart aches for Felicia, the wife of Alan Tremaine, the unbeliever. Her love for her husband led her to take unquestioningly his *ipse dixit* with regard to religious matters. When their child died, the father felt how false had been his teaching and turned to the light for help to bear his great sorrow, but he faced a greater one when he attempted to reconcile his wife to the change in his views. Christopher Thornley is a hero to love and admire; he was determined to have the best of life or nothing, and the best meant Elisabeth's love; failing that no other love could enter his life.

From Frederick A. Stokes Company, New York:

Towards Pretoria, by Julian Ralph.

A Master of Craft, by W. W. Jacobs.

Lying Prophets, by Eden Phillpotts.

At the beginning of the war in South Africa, Julian Ralph went out as special correspondent to the *Daily Mail*, of London, and his book contains his record of the fight for the relief of Kimberly. All who have read anything he has sent from the seat of war know that he is strongly anti-Boer. *Towards Pretoria* is the most complete book of its kind that has yet been published concerning the war. The first chapter deals minutely with the history of the Dutch in South Africa, and prepares the reader for the breaking out of the war in October, 1899. In addition to the graphic descriptions of the several battles in which the author participated the book is unusually well provided with material to help the reader who would go into the subject exhaustively. There is a map, full index, a glossary and a list of the casualties up to March 10, 1900, when Mr. Ralph returned to England.

A Master of Craft is a masterpiece of ingenuity. Captain Flower finds himself engaged to marry three women, and the author takes over three hundred pages to relate the expedients to which the Captain resorted to extricate himself from his dilemma—that is, in trying to get rid of two of the women, for he really wished to marry the third and last. Some of the ruses are amusing, and the mishaps which overtake him may afford a small amount of fun to the reader, while they give him no end of trouble.

Lying Prophets is a new edition of a novel which deals with life in the Cornish moors, the real life led by the country folk with the added artificiality of certain phases of art life brought from London. The construction of the story is good, and the interest is sustained to the end, but the book leaves a bitter taste in the mouth of the thoughtful reader. Such hard, unfeeling, narrow, bigoted Christians as the Luke Gaspelers have existed and perchance do exist at the present time, but it is not pleasant to read about them. The growth of the daughter's character when she finds that she has been deserted and her final acceptance of the truth Christ preached on earth are finely delineated. The author knows his Cornish superstitions and folk-lore well and presents them in an interesting manner.

From Little, Brown and Company, Boston:

Empress Octavia, translated from the German of Wilhelm Walloth by Mary J. Safford.

Currita, *Countess of Albornoz*, by Luis Coloma, translated from the Spanish by Estelle Huyck Attwell.

Empress Octavia is a romance of the reign of Nero, immediately preceding the period covered by *Quo Vadis*. Poppæa Sabina was still the wife of Otho, and Octavia was yet alive and bore herself as Empress of Rome, beloved of the people but hated by Nero, who had become enthralled by Poppæa. Petronius, the great Cæsar's most trusted friend, is the self-same sceptical, ironical man in this book that he is in *Quo Vadis*, with an added heartlessness of manner and nature. Mebellus, a young sculptor from Bilbilis, a provincial of the provincials, is made to act the lover—he is in reality in love with the nineteen-year-old Empress, but his passion has scarcely passed the stage when he looks upon Nero's wife as a creature of the gods. The descriptions in the book of the sufferings of the Christians are very vivid.

Currita is a tale of Madrid high life which shows up with unenviable plainness a corrupt society and a more corrupt government. The author is a Jesuit priest whose keen eyes sees through all the subterfuges to which society resorts in order to deceive itself and others. His pen, though sharp and fearless, shows no personal venom, and in a way the reader

feels that the author almost enjoys some of the escapades of the people whose lives and characters he is depicting. Much of the novel is historic; that is, many of the incidents are familiar to students of Spanish history, although not chronologically accurate.

From Hinds and Noble, New York:

How to Prepare for a Civil Service Examination, by Francis E. Leupp.

Songs from All the Colleges.

If there is anything about civil service which Mr. Leupp has neglected to put into this book, the critic has failed to discover it. First one is told of the positions that come under the head of classified and unclassified civil service; the disqualifications are given, then directions for making applications. The pay, the hours, etc., of each position are set forth, and the system of marks is clearly illustrated. There are pages of recent questions and answers to give the applicant a fair idea of what he will have to undergo in his examination.

Compilers of *Songs from All the Colleges*, David B. Chamberlain, Harvard, and Karl B. Harrington, Wesleyan, have selected the songs and glees which are the most popular to-day in the colleges, including as many as possible of those that are typical of particular Alma Maters. Many of them have not been published before, although very popular in their respective colleges. Many old songs are included for the benefit of college graduates scattered over the world, who will gladly welcome the favorite old tunes of their undergraduate days.

From Lothrop Publishing Company, Boston:

The Forestman of Vimpek, by Madam Flora P. Kopta.

This story of Bohemian forest village life is most entertaining. It is not a novel in any sense of the word. Each chapter is complete in itself, though several of the characters reappear throughout the book. The people described are simple, unambitious, honest, toiling peasants to whom Bohemia means that home to which they are attached with loyal devotion. The record of the lives of some of these people is heartrending. The chapter telling of the literary triumph of farmer Mlejnek's wife Barbara is pathetic in the extreme. How any literary aspiration could live in the heart of a woman who was up at three o'clock in the morning to begin her house and farm work is beyond comprehension. After the children were provided with bread, some sent to work and others to school, the poor woman had a moment of peace. In the woman's department of an agricultural newspaper she found a prize of twenty florins had been offered for the best article on buttermaking. For three weeks she worked in her few spare moments over the paper she sent in for the competition. She was successful, but her life-blood seem to ebb with the work.

From F. M. Buckles and Company, New York:

In London's Heart, by George R. Sims.

In London's Heart is lurid enough to please the most devoted lover of melodrama. The hero is a ticket-of-leave man who was more sinned against than sinning, but who was obliged to go through many adventures by fire, flood, and even to impersonate his dead brother before he finally comes to his own. There are too many "coincidences" in the book for real life; anent this the author muses over one of his characters, the South African millionaire, "He knew the stock phrases of the writers who sit in their easy-chairs and write loftily of the long arm of coincidence in fiction and on the stage. But he had never been one to admit the justice of the sneer at it. The man who gets away from humdrum, every day existence never does sneer at the long arm, for the long arm is continually stretching itself out to make the comedies and tragedies of life." The love stories of the young folk serve to bind the incidents together.

From The Macmillan Company, New York:

The Care of the Child in Health, by Nathan Oppenheim.

The author of this book is attending physician to the children's department of Mt. Sinai Hospital Dispensary, a man of great research and wide experience, whose work has eminently fitted him for the writing of a work of this kind; and the book is one which every mother and nurse may read with profit.

LAURA B. STARR.

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When the present stock is exhausted, however, we shall hande this line no more. Some useful and handy styles of shears and cutlery are still in stock. We are offering these goods at the same low prices as prevailed prior to the present high prices of material and import duties.

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Peaches and



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The proper meal on the mornings of these hot summer days, when delicacies are most craved, consists of sliced Peaches and Ralston Breakfast Food.

They add a slight dash of acid to that delicate flavor of Gluterean Wheat which has made Ralston Breakfast Food famous with folks fond of fine foods.

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A strong statement, but easily proved this way: Send for my FREE 32-page book "Dainty Desserts for Dainty People"—76 delicious recipes. Or better—Send 5 cents (for postage) for the book and a full pint sample. For 15 cents a full 2-quart package. Makes a tempting jelly without odor, and transparent as sparkling water. Pink gelatine for fancy desserts in every packet.

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THE VERANDA.

The veranda and its incidentals command a prominent place in the plans for the enjoyment of a residence in the suburbs, for a broad, spacious porch embodies much of the meaning of the home—particularly when this is in proximity to the city and without extensive grounds; if the veranda be of limited dimensions, one soon awakens to a realization of the defect. From early morning onward the possibilities of the veranda are not without significance in the life

temperature of the interior of the house.

It is not so long since the veranda's severe equipment comprised practically only a few chairs, further decoration being an unknown art. Then the chairs took unto themselves various elements of ease and beauty of outline, and the hammock came into notice. Femininity having devised the charms of the *mise en scène* which presents itself for admiration to-day, the same hand and touch may attain still greater results as the years



A COMFORTABLE CORNER.

of mother, wife, hostess. Her efforts to make of it an abiding place of true sunshine should be unceasing and far-reaching.

THE EQUIPMENT.

The pleasure of the veranda is no longer confined to one season. When the cool days of Autumn give warning that prudence must be exercised in the enjoyment of its allurements, the adjustable sections may be brought forth and the Winter sun-parlor, the benefits and attractions of which are numerous, constructed. Arranged so that radiators may be added, as many places of this kind are, the veranda offers extreme comfort the year round; even without this advantage the glass-enclosed piazza of itself provides a shield which in inclement weather has a very considerable influence on the

pass by, the beautiful pictures of the present serving as exemplifications merely of veranda history.

There are in the veranda combined facilities for the enjoyment of what no interior apartment ever incorporated. It is the private box, as it were, from which one may admire, according to individual capability, the scene which Nature presents; then in hammock, swinging divan, or on willow couch one may dream or read as the inclination prompts; the tea-table encourages hospitable intent; the combination work-table and secretary permits employment of needle or pen, and the easel and portfolio allow indulgence of an artistic tendency.

THE SOCIAL SIDE.

The veranda and its accessories, clam-

bering vines, awnings, screens, plants, jars of beautiful flowers, etc., together with whatever furnishings taste and purse may dictate, in themselves provide welcome and entertainment to city friends. The contrast between the din of town and the reposeful quiet of the suburb, so beautiful a presentment of sunshine and shadow effect upon lawn and foliage are attractions which to accustomed and, perhaps, therefore unappreciative eyes may have lost much of their original significance; their value, however, will become substantially enhanced as one notices the estimate placed upon them by guests. The delightful, even if simple luncheon will be remembered as a feast.

For social intercourse with local friends and acquaintances the piazza offers a pleasant medium. There will come the hour for French or German conversation; meetings in the interest of charity, domesticity, etc.; the afternoon when each brings a piece of dainty work and listens to the reading of something new as pertaining to advancement; the informally offered cup of tea with dainty wafer, sandwich, thin bread and butter plain or with marmalade.

The children's interval should be made a daily regulation, especially during the Summer. Children seem tireless, possessed of inexhaustible energy, regardless of time, heat or food in the enjoyment of out-of-door pastimes and congenial companionship. The dutiful mother, realizing the consequences of continuous indulgence of this nature, will appoint an hour at which her children shall gather around her on the home porch, when she will devote to them a portion of her day in reading—children may be always held by interesting reading,—games of restful character, refreshment, etc. As she reads they may make themselves comfortable as far as the various accessories of the veranda—hammock, divan, reclining chair, pillows, etc.—allow.

REFRESHMENTS.

The hostess with a single maid may feel herself at no disadvantage as she professes hospitality to town acquaintances. The introduction of a few small tables in conjunction with a larger one, or two or three shelves to be used in emergencies as a buffet, will facilitate attendance upon guests. The day previous many preliminaries of the repast may be arranged, and on the morning itself the hostess will provide the servant with explicit, written instructions regarding the menu, china, glass and silver.

Bouillon, consommé to be served hot or jellied, chicken, sweetbreads, lobster, ham, tongue, salmon for salad, croquettes, patties, sandwiches and the like must be cooked and placed in the refrigerator over night; mayonnaise, salted almonds, cakes, etc., may also be prepared in advance. If one owns a vegetable garden or if the locality offers any specialty, arrange for the repast on lines which will admit of the introduction of something different from the conventional menu—newly gathered berries, fruits and vegetables, or freshly caught fish, crabs, etc.

Any individual culinary forte will be utilized here most appropriately. Even the ordinary dishes of the day, with the



Handy Food.

In a tight, two-pound package, occupying but little shelf room, and useful in some dish in every meal, is

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the ideal wheat food. All grocers sell Pillsbury's Vitos. Ask yours for book of Pillsbury's Recipes.—Free.

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THE BUTTERICK PUBLISHING CO. (Ltd.), 7 to 17 West 13th Street, New York.

DOMESTIC SUBJECTS.

(Continued.)

LUNCHEON DISHES.

quality of ingredients at command, may be made to appear something very far removed from the city productions of the same name. For instance, clam broth with whipped cream may be served, the clams being freshly dug, or canapé of fresh mushrooms that have been gathered early that morning. The following is an excellent recipe for the latter:

CANAPÉ OF MUSHROOMS.—Place over the fire a skillet or saucepan and when hot put in a good piece of butter and a pound of the round of beef cut into small cubes. When all the juice has been extracted remove the pieces of beef, substituting the mushrooms, which have been peeled and had the ends of the roots cut off. Toss them about in the hot sauce for a few moments, season with pepper and salt, pour all over crisp buttered toast and serve. Sherry may be added if desired.

Ducklings and green peas would be relished; so also would small individual chicken or game pies. Then, there are delicious varieties of bread, biscuit and cake unknown to the town housekeeper, and home-made ice cream, mousse, parfait of various flavors, easily prepared and incomparable in quality.

CLARET CUP.—There are many varieties and as many recipes for claret cup, but one that usually meets general commendation is as follows: Place in a large bowl a quart of raspberries, sprinkle over them a cupful of sugar, then add in thin slices two oranges, one lemon, a couple of apricots or peaches, half a small pineapple, one large banana, a thin peeling of cucumber skins; pour another cupful of sugar over these and place on top of all a piece of ice about six to eight inches square and let stand for a couple of hours; before serving add two quarts of claret, one bottle of carbonated water and a small bunch of mint. More sugar may be added if desired.

Café frappé and iced tea are very agreeable where claret cup may not be desired.

In addition to the dishes touched on above are many others from which to select. For instance, tiny clams creamed on toast; deviled crabs, made easily by mixing the shredded crab meat with a mayonnaise sauce, filling the carefully washed shells, covering with finely sifted bread-crumbs, dotting with tiny bits of butter and baking in a hot oven—crab croquettes may be made almost on the same basis; lobsters and sweetbreads *en brochette* or creamed; lobster *farci* and chicken timbales; jellied chicken or tongue; *pâté de foie gras* in aspic jelly either in moulds or timbales; imported canned artichokes served heated on toast in slices, with cream sauce; asparagus tips creamed, *en coquille*, as in patties; asparagus and mayonnaise; sandwiches of lettuce, olives, sardines; individual short-cakes of strawberries, or peaches with cream. In addition are all the varieties of ice cream, sherbet and parfait, also crushed macaroons in whipped cream flavored with vanilla, coffee or maraschino, and served ice cold in tall, thin glasses.

If one offers lobster or other not easily digested courses, it would be prudent to provide a Roman or French punch, instead of ice cream at the end, and also to serve crystallized ginger and mint cream drops.

FRUIT MACÉDOINE.—The following will be found delicious: Place in a bowl a finely shredded pineapple, berries, Hamburg grapes, cherries, cut-up peaches, oranges and bananas, and the tender part of celery and walnuts; pour over all a large cupful of sugar and leave on the ice. Just before serving add a wineglassful of curacao and one of brandy and pile high with whipped cream. This mixture can be placed in the shell of the pineapple or frozen in a jelly, or may be brought to the table in a block of ice decorated with peach, orange and grape leaves.

MARGARET HALL.



Maple Ice Cream

To a cup of rich maple syrup add beaten yolk 4 eggs, stirring, cook in granite dish until it boils. Strain through fine sieve then cool. Beat 1 pint cream, add to it stiffly beaten white of egg. Whip syrup until light, mix all together, then freeze.

The freezing takes three minutes in the

Peerless Iceland Freezer (One Motion)

Dasher is cleaned by dipping in hot water.

The Peerless Iceland Freezer has the fewest parts and one motion: all that is necessary to make smooth, delicious ice cream.

A Four Quart Freezer and Peerless Ice Chipper **Free.**

If not on sale in your town, write for information how to obtain the above absolutely free. On request, we will send you our booklet, "Ice Cream Secrets," which tells the secret of making fine ice cream, like the best confectioners'.

DANA & CO., Dept. C, Cincinnati, Ohio
Who also make the "Toy"—for 1 pint of cream

SELF-SEALING PIE TIN has a crimped rim which holds both crusts firmly together and prevents the rich juices from escaping. Crust will always bake crisp and brown. We are the largest manufacturers of Pure Aluminum, Scotch Granite and Tin Ware in the world. AGENTS, write how to get free this and four of our other best selling household novelties—Outfit worth \$2.00—Express prepaid. Address Dept. A. R. HOUSEHOLD NOVELTY WORKS, 25 Randolph St., Chicago, Ill., or New York, N. Y.; Buffalo, N. Y.; St. Louis, Mo.; Kansas City, Mo.; Denver, Col.; Seattle, Wash.

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We furnish samples free to Agents. F. S. FROST, Lubec, Me., sold \$132.79 retail in 6 days. Write for Catalogue, new goods, rapid sellers.

COMFORT AND BEAUTY TOUCHES.

Toss pillows, to be tucked in at the back of one's neck or under an aching side or shoulder, or even utilized for an occasional sham battle with the children, are capable of exercising a wonderful influence on one's capacity for philosophical enjoyment. They are of different sizes and shapes, filled with down feathers, pine needles or hops and covered with material that is strong and durable as well as pretty.

Floor cushions, or as someone has aptly called them, "confidence cushions," have acquired an individuality that forbids further questioning as to whether they really belong on the floor or are sofa pillows that have accidentally fallen. They are large and almost invariably square, and the covering, however rich, is in medium or dark tones of color; if embroidered, bold, rather severe designs are wrought in appliqué or one or more of the different cross-stitches, and the edges are simply finished with

cord or gimp. By far the most effective cover consists of a Smyrna rug in Oriental design and coloring. To apply the latter, remove the fringe and join the ends invisibly at the center of the under side. Fasten the sides in the same way and finish with a cord all around.

The gaudily upholstered, creaking patent rocker has been very generally replaced by the substantial, capacious rocker of Colonial days. Beauties there are, too, of the last-named style; chairs that will be cherished and handed down to children's children with as much pride and veneration as is expended upon mahogany heirlooms.

Happily, several ugly fads in house furnishing no longer find favor—such as treating all sorts and styles of old furniture with white enamel; puttying and staining rough, soft-wood floors to make a pretentious background for rugs, and, because of the impression that rugs are more hygienic than all-over carpets,

spreading half a dozen small rugs—a large one being beyond the limits of the purse—over the floor of the living-room, where they are a constant menace to comfort.

An unprecedented supply of etchings, carbon prints, photographs and the like, suitable for framing, has been produced of late. At present it is demanded that the frames of all black and white pictures or those in brown tints shall be of dark wood, and if a mat is used it must be of gray, green or some other decided tint. The ingenious woman can easily transform a wood frame with dark stain and a

dull polish, while an inexpensive mat of the right tint will show undreamed of beauty in many an old, favorite picture.

Books give a room a touch of refinement that can be imparted in no other way. Never is this more evident than when the low, open bookcases now so popular are used. One should sedulously avoid the common error of cheapening the effect and robbing the receptacle of much of its dignity by overloading the top with bric-a-brac and fancy-work, at least half of which has neither beauty nor utility to recommend it. KATHERINE B. JOHNSON.

THINGS NEW AND OLD.

To many housekeepers the fact that a thing is new is a great point in its favor; that it be particularly inviting is an additional consideration. Many physicians now recommend even for children the use of fruit jelly, and the chemical value of nuts as food is now well recognized. Many experiments relative to the medicinal qualities of the various kinds of nuts have been made, and in some cases physicians have gone so far as to assign them a place in the regimen for certain diseases. They are particularly advocated for elderly people. The chief evil to be overcome appears in the fact that nuts are difficult to masticate sufficiently, and it is absolutely necessary that no hard portions should enter the digestive organs. A pinch of salt taken after partaking of nuts will act upon them in such a way that digestion becomes easy.

The nutritive value of the French or Italian chestnut is not yet generally understood. The peasants of France eat large quantities of these delicious nuts with bread, and when the bread has been spread with garlic or onion, good hygienic effects result. A diet of this kind is a good substitute for meat.

CHESTNUT PUDDING.—Shell a pint of chestnuts; boil in salted water three-quarters of an hour; drain, remove the inner skin, mash and rub through a sieve. Beat to a cream a quarter of a pound of sugar and four tablespoonfuls of butter; add the beaten yolks of four eggs, the chestnut powder, a quarter of a pound of bread-crumbs, a cupful of milk and the juice and grated rind of a lemon; beat fifteen minutes; cut in lightly the stiffly beaten whites of four eggs, turn into a buttered mould, cover and steam forty-five minutes. Serve with cream and sugar.

To combine an acid which will serve to disintegrate and nuts which will furnish desirable elements, the following recipe is recommended:

NUT CONSERVE.—Take three pints of any fruit juice—preferably grape or currant. To each pint of juice add a pound of sugar, six oranges sliced thin, the juice and grated rind of two lemons, two pounds of raisins stoned and chopped, a pound of English walnuts and half a pound of chopped filberts. When the fruit juice has dissolved the sugar add the other ingredients slowly and cook for about an hour. The mass will become as thick as marmalade and is a rich and delicious sweetmeat.

MAPLE SUGAR can be utilized in many ways, giving a new flip to an old dish. It makes an excellent marmalade with plums, following the ordinary recipe for marmalade, but using maple instead of granulated sugar. Apples of undecided flavor are improved by stewing with half maple and half brown sugar, while Winter pears are fairly transformed by the following treatment:

BAKED PEARS.—Stew perfect pears in water till they are tender. Melt down a pound of maple sugar in some water and put the pears in a pan, pouring over them the maple syrup. Set them in the oven and bake, basting from time to time; when done they will have a coating of the sugar and a rich syrup surrounding them. It is best to prepare them in a china baking-dish and serve them in the dish in which they were baked. If one has children to whom to cater, this dish will be a great and immediate success.

Even the poorest grape is valuable for the agreeable acid it contains, and grape jelly is not found as often as it should be on the housekeeper's shelves. For jelly roll, Washington cake and tarts it is the best possible to use; it is delicious spiced with meats and makes a fine catsup.

GRAPE CATSUP.—Wipe the grapes, stem them and just cover them with water in a kettle. When tender strain through a colander and measure. To each three pounds of pulp add a pound of brown sugar, a cupful of cider vinegar and half an ounce each of cloves, cinnamon, allspice, mace and salt. All the spices should be ground. Stir and boil until of the proper thickness. Then bottle and cover the corks with paraffine or sealing wax.

Always use wooden spoons and agate or porcelain-lined kettles when cooking acid fruits.

The following recipe was taken from the manuscript cook-book of a Southern housewife of sixty years ago.

PUMPKIN CHIPS.—Choose a highly colored pumpkin and cut the slices into chips as large as a finger. Wash, dry and weigh them against an equal weight of sugar. Add to each pound of sugar the juice and grated rind of two lemons. Boil sugar and lemon juice together and add pumpkin. If necessary add a little water. Cook slowly until the slices of pumpkin become clear. When nearly done add half a dozen lemons sliced very thin. This is an improvement and makes a pleasing preserve. NANNIE MOORE.

Doctor's Food Talk.

Selection of Food One of the Most Important Acts in Life.

Old Dr. Hanaford, of Reading, Mass., says in the "MESSENGER": "Our health and physical and mental happiness are so largely under our personal control that the proper selection of food should be, and is, one of the most important acts in life.

"On this subject, I may say that I know of no food equal in digestibility, and more powerful in point of nutriment, than the modern Grape-Nuts, four heaping teaspoons of which is sufficient for the cereal part of the meal, and experience demonstrates that the user is perfectly nourished from one meal to another.

"I am convinced that the extensive and general use of high-class foods of this character would increase the term of human life, add to the sum total of happiness and very considerably improve society in general. I am free to mention the food, for I personally know of its value."

Grape-Nuts food can be used by babes in arms, or adults. It is ready cooked, can be served instantly, either cold with cream, or with hot water or hot milk poured over. All sorts of puddings and fancy dishes can be made with Grape-Nuts. The food is concentrated and very economical, for four heaping teaspoons are sufficient for the cereal part of a meal.



Intended For Others.

Difficult to Believe Advice Applies to Us.

"While reading the morning paper at breakfast, I frequently read over the advertisements of Postum Food Coffee and finally began to wonder if it was a fact that my daily headache and dyspepsia were due to coffee drinking.

"It never occurred to me that the warning fitted my case.

"I had been on the diet cure for more than ten years, having tried a strictly meat diet, also a strictly vegetable diet and at other times left off breakfast for a time and again left off dinner, but all these efforts were futile in ridding me of the steady half-sick condition under which I labored.

"I had never once thought of overhauling 'dear old coffee,' but when it finally occurred to me to make the trial and take up Postum, I immediately discovered where the difficulty all these years came from. I now eat anything for breakfast, as much as I desire, doing justice to a good meal, and the same at lunch and dinner, with never a headache or other disagreeable symptoms. My only 'crankiness' now is to know that I have Postum served as it should be made, that is properly boiled. There is a vast difference between poorly made Postum and good.

"C. E. Hasty, of Alameda, Calif., insists that he owes his life to me because I introduced him to Postum. I have a number of friends who have been finally cured of stomach and bowel trouble by the use of Postum Food Coffee in place of regular coffee.

"Please do not use my name." D. J. H., 1223 Bremen St., Cincinnati, Ohio.

DOMESTIC SCIENCE.

TO KEEP BUTTER.—If you have not a cool storeroom where any amount of butter may be kept sweet and firm, cover the butter with a brine. First make the butter into rolls and wrap these in pieces of muslin. Make a brine of six quarts of water, using so much salt that an egg will float in it. Add two tablespoonfuls of granulated sugar and half a tablespoonful of saltpetre. Have the brine come to a boil, and when it is cold strain it over the butter. The brine should more than cover it. A weight can be put over the rolls to keep them under the surface to exclude the air.

HORSERADISH MAYONNAISE.—This sauce is a favorite for cold meats and for fish. When a mayonnaise made of a yolk of egg and about three tablespoonfuls of oil has thickened add slowly three tablespoonfuls of finely grated horseradish into which have been stirred a tablespoonful of vinegar, a teaspoonful of sugar and half a teaspoonful of salt. Like all mayonnaise, the material must be very cold to make it properly, and the sauce should be kept in a cold place until wanted.

HORSERADISH SAUCE NO. 2.—To two tablespoonfuls of finely grated horseradish and a round teaspoonful of sugar, add half a teaspoonful of salt and the same quantity of dry mustard. Mix thoroughly and set in a cold place. When wanted stir into it three tablespoonfuls of whipped cream, discarding any drippings.

BREAD AND PLAIN CAKE.—In hot weather the housekeeper will find it desirable to suspend loaves of cake or bread in the pantry, tying each loaf in a cotton bag. If a little dry when desired for use, moisten the loaf slightly with cold water and place it in a hot oven for about seven minutes to restore its freshness and sweetness. A closed tin box invites mould, and a cellar is not the most wholesome place for bread and cake, because these foods absorb damp odors.



Mrs. Ewing's opinion:

The N. K. Fairbank Company,
Gentlemen: Chicago, Ill.

"I have thoroughly tested the new **WHITE COTTOLENE** and find it absolutely neutral, perfectly odorless and flavorless, and consequently much superior to lard as a frying medium and shortening agent. In my judgment it is cheaper, cleaner and more wholesome than lard for all cooking purposes."

Emma P. Ewing

Dean Chataqua (N.Y.) Cooking School.

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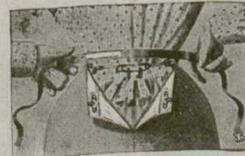
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Practical Gardening



[ALL FLORAL QUESTIONS OF SUFFICIENT GENERAL INTEREST TO WARRANT PUBLICATION WILL BE ANSWERED IN THESE COLUMNS. THOSE OF A SEASONABLE CHARACTER SHOULD REACH THE AUTHOR SOME TIME IN ADVANCE, AS MATTER FOR THIS DEPARTMENT IS NECESSARILY PREPARED SEVERAL WEEKS BEFORE PUBLICATION. ADDRESS COMMUNICATIONS TO WARD MACLEOD, CARE OF THE DELINEATOR, 17 WEST 13TH STREET, NEW YORK.]

Freesias possess more sterling good qualities than any other Winter-blooming bulb. They should be started early in August in order to bloom by Christmas. Orders for bulbs should be placed very early, using last year's catalogues for reference, in order to secure them as soon as placed upon the market. A succession of bloom is obtained by successive plantings from August on through October, but the best results are secured by early planting. Proper soil and temperature are essential to success. Without due attention to these requirements the best bulbs will yield only a meagre supply of flowers, indifferent as to size and fragrance and borne on stems too weak to support them.

SOIL AND PLANTING.—A mixture of two parts of leaf mould or well-rotted sod and one of old, well-decayed manure, with one-fourth its bulk of coarse sand added to the compost, forms an ideal soil not too rich for freesias. Crude manure must never be used. Where stable fertilizer is not procurable, an excellent potting soil is obtained by mixing equal parts of leaf mould and rotted sod and adding to each quart of this one-fourth part of coarse sand, a teaspoonful of bone-meal, and a level tablespoonful of finely sifted wood ashes. The latter keeps the soil both sweet and mellow. The whole must be most thoroughly mixed.

For finest flowers buy the largest-sized bulbs. Plant six in a five-inch pot, placing them in a circle about an inch from the edge of the pot and a full inch below the surface of the soil. Give sufficient water to moisten the soil thoroughly, but not to saturate, and continue to water lightly as required until the shoots appear. Do not place at once in sunshine, as frequently advised; neither set away like hyacinths, as is sometimes done. For all plantings made during moderate weather set the pots outdoors in some shady place—the north side of a building is a good location—and cover pots, surface and all, with old leaf rubbish or bury them in sand if practicable, to keep the pots cool and insure a slow growth. They must not be hurried. Water lightly now and then if they show signs of becoming dry, and when the young shoots begin to appear uncover them and accustom to sunshine until they can bear an unlimited supply.

When frosts threaten set them in a protected place at night, but do not bring indoors until there is danger of actual freezing. Then place in a cool, fireless room with abundant sunshine and fresh air. They make a sturdy growth in

a very low temperature, provided it does not reach the freezing point, and in pots placed close to the glass, with unstinted sunshine. They are semi-aquatic in their demands and, when the weather becomes severe, thrive best by pouring quite warm water into their saucers, pouring off the surplus as soon as the soil is thoroughly saturated. Under this treatment they yield a mass of strong, upright, lance-shaped foliage and an abundance of large, lily-like flowers of delightful fragrance and borne on strong stems that are wholly self-supporting. To the alchemy of the sunshine the flower is indebted for its fragrance, and under the stimulus of a rich soil deeper tints and shadings appear. When a fair proportion of the flowers have opened keep them in a shaded location, giving an hour or two of morning sun as a preservative, and their bloom will last much longer.

VARIETIES.—*Freesia refracta alba* yields a fine, large flower from the large-sized bulbs, identical except in name with the Giant Bermuda; both are a clear snow-white with yellow markings. *Freesia grandiflora* is a much finer strain, developing, under treatment given above, flowers of a rich, creamy white, some a pale-straw color, others tinted with rose, lavender and purple. Under good cultivation and careful ripening the bulbs multiply very rapidly and bloom in perfection year after year. Keep them in the sunshine after they are done blooming, gradually withholding water as the foliage turns yellow, and when dry set away in a cool, dry cellar, leaving the bulbs undisturbed in the pots until the following Summer; repot then in fresh soil, and grow the tiny bulblets separate for future blooming stock.

Much has been said on the subject of floriculture as an occupation for women—

WOMEN FLORISTS.

much that is encouraging, much more that is wholly misleading, being written evidently from an imaginary standpoint and a general gleaning from most favorable statistics. In the first place there must be a certain degree of familiarity with the work. No field of labor, either mental or manual, offers to the unskilled worker a royal road to success. The would-be florist, if wise, will engage in the service of some skilled, broad-minded and generous-hearted florist, under whose tuition she may acquire practical knowledge sufficient for a beginning—a branch, perhaps, of the firm in which she has been schooled—studying and enlarging her field until competent to

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the largest seller among intelligent people and the mark for all imitations and substitutes. The difference in the price of Pearline and the cheapest imitation is nominal. One garment ruined would consume the saving of a year



better -
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Soap

PRACTICAL GARDENING.

(Continued).

superintend. There is moneyed competition to be met, the larger and more experienced growers controlling the market. Still there are openings where a woman of fair executive ability and the necessary qualifications may create a demand in certain lines. Towns of a few thousand inhabitants and removed from the large cities offer best openings for what is known as greenhouse stock, and with close study coupled with untiring energy and a growing experience a paying business may frequently be established. Let the first year include a somewhat modest attempt as to supply with most vigorous and persistent effort in creating demands and effecting openings.

A safer field for those within easy access of the large cities is offered in the cut-flower trade. Most of the flower stores in these places get both plants and flowers at wholesale from greenhouses on the outskirts or from cold-frame and open-air growers. It is wise to grow well a few kinds rather than an indifferent medley, since in growing a specialty one may also grow a reputation and consequent demand. Both garden and wild flowers find a steady demand in cities like New York, Chicago and Philadelphia where the annual flower sales amount to millions of dollars; and many of these are sent to market by farmers' wives and daughters, whole farms being given over to flower growing. Among favorites most easily grown are the sweet May pinks, sweet peas, Summer carnations, asters, dahlias, miniature single sunflower and early blooming chrysanthemums. The common oxeye daisy, which grows as a weed in the meadows and by the wayside, often overrunning entire fields, sells readily at ten cents per bunch to people with a love for the artistic and for wild flowers; intermingled with the lightest field grasses it is doubly attractive. These, like other flowers, must be marketed trimly cut and bunched and packed to reach the market in fresh condition. With these precautions any simple, pretty or old-fashioned flower adapted to bouquets of a single kind finds ready sale. The growing of certain herbs forms a paying occupation and will be treated in detail in this department later.

FLOWER STORES.—The capital required in this line is very slight compared with that necessary to engage in growing greenhouse stock. The amount varies with location, furnishing and the competition to be met. The profits depend upon the rent, incidentals and the number and class of customers. The beginner would better select a location where rents and other expenses are light, selling on commission for some large establishment. A commission of from one-fourth to one-third of the proceeds is usually allowed. A location near a fashionable suburb, on a street traversed by people of means and culture, in line, perhaps, also with some fashionable day or high school, proves remunerative. A point in direct line with any attraction patronized by a desirable class of customers is usually one of the best. One hundred and fifty dollars will furnish a flower store very neatly in an isolated location, whereas on

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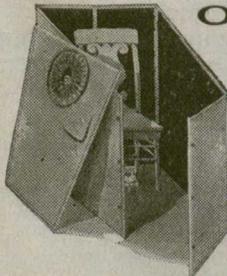
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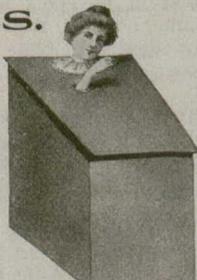
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principal business thoroughfares or in the near neighborhood of strong competition the outlay would be much greater.

It is a good plan to keep a line of "sample plants" as well as cut flowers from which patrons may order. One entering to purchase cut flowers alone may buy a potted plant and *vice versa*. A few blooming plants kept in stock and added to a good selection of decorative plants in limited number render the place bright and attractive and obviate the necessity of much furnishing. Begonias, of the flowering class, are much admired and easily cared for. The list of palms given in this department in June would form a popular sample collection. The sword fern is a host in itself when well grown, and the Boston fern, a drooping form of the same class, is much sought. *Dracena indivisa*, *Pandanus utilis*, *Pandanus veitchii* and *Ficus elasticus* are all fine for decorative purposes and very popular. The proprietor of a flower store in one large city gives as a souvenir to each customer a tiny booklet of eight leaves, in size about three inches by two and a half, with rough paper covers of leaf green, on each leaf a cut of some decorative plant and on the reverse brief cultural direction. Upon the cover is the inscription "Green Goods" and below this: "A brief description of best varieties for general use."

Let no plant suffer from lack of water during the heated days of midsummer.

HINTS AND HELPS FOR AUGUST.

A plant well watered in the morning may be completely dry by evening. Keep the soil in pots moist if you desire a healthy growth and satisfactory results. Callas that have been resting should now be started. Plunged pots should be given a twist or turn now and then to prevent rooting through. Carnations for Winter blooming should not be pinched back later than this month. Violets must be kept free from runners. Hardy pinks that have bloomed may be divided this month. Asters should be fertilized generously for large and abundant flowers, with soil about them well stirred and free from weeds. Gloxinias, tuberous begonias, achimenes, and gesnerias that have bloomed all Summer and are now done should be placed in some shady place and water gradually withheld until they ripen their bulbs, then set away in a frost-proof place and left just as they have grown in their pots. Dahlias, cosmos, and other brittle plants will now require taller stakes; they should be loosely tied. Cosmos in the North should be potted the last of the month, like chrysanthemums, for removal to a cool room indoors later, where they will bloom finely; these fail to bloom in many northern localities unless started early indoors. Young shoots from dahlias may now be grown as cuttings, being rooted in sand and grown along until January, when they will have formed small bulbs for next year's flowering; they should then be dried off. Poppies and other plants that are past blooming may be pulled up and their places filled with other plants or sowings of sweet alyssum, mignonette or dwarf nasturtiums for indoor blooming.

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CLUB WOMEN AND CLUB LIFE

CLUB INSIGNIA.

The club badge has come to be an important part of the club movement and is a source of much pride to the genuine club woman. The successful club usually adopts a pin or badge of some kind. The badge of the General Federation is worn by thousands—indeed, there are over 500,000 women in the United States entitled to wear it. It is a small pin made in silver, enamelled with the Federation blue and having a rising sun at the bottom and the motto, "Unity in Diversity," printed plainly across. There are many stories told of this pin as a means of introduction between women who have been travelling alone. Club women in Europe recognize each other by means of this little pin, and there is really a feeling of fraternity engendered by it wherever it may appear. It is not only a symbol, but it stands for the progressive idea of its motto, which establishes a feeling of sisterhood which in time deepens and becomes permanent.



SOROSIS.

One of the stories which is told of this pin comes from a woman who is very well known in the club annals of America. She had buried her husband and suffered much from the loss of property and the injustice of friends. She was travelling

York is often called the mother of clubs. Its name was selected from a botanical dictionary by Mrs. Jennie June Croly. The word means an aggregation or a growth to cultivate combination, and this is appropriate since the club sums up the best among New York women.

The badge of the Sorosis is a golden Roman capital S reversed by a scroll upon which is enamelled the Greek equivalent of the club name. All members of the Sorosis are entitled to wear this badge, and often retiring presidents have received, as a mark of appreciation from the club, a badge set with diamonds.

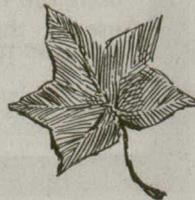


NINETEENTH CENTURY.

Mrs. William Tod Helmuth, who was one of the popular presidents of the club, has a beautiful one which she wears in a conspicuous position at all times. Mrs. Helmuth's badges, by-the-way, are the envy of club women everywhere; she has more than two hundred of them,



which she has fastened to a broad white ribbon. This she wears upon all important occasions pinned across from the left shoulder to the right side of the belt. Mrs. Helmuth, as president of the New York State Federation, has been presented with the badges of most of the societies under her guidance. She belongs to about thirty herself and, of course, is entitled to wear



The Twelfth Night.

East and was nearly submerged under the waves of discouragement. The temptation to suicide was strong before her, and she was in danger of yielding, when she heard a pleasant voice saying:

"Pardon me, but you look as though you were in deep trouble. Can I be of any assistance to you?" and looking up she saw a pleasant-faced little woman near with the Federation badge—the badge she herself wore. In the short talk that followed the discouraged one opened her heart and received fresh encouragement to go on with her duties in life.

The club pin either represents a sentiment or serves to illustrate the particular object of the club. The Sorosis of New

all badges that are given to her.

The National Society of New England Women has a handsome badge which consists of six shields bearing the coats of arms of the six New England States. A sheaf of Indian corn rests between the shields, and it is tied with a red and white ribbon, the early New England colors. The design is in green, gold and white enamel, and the badge is worn suspended on a red and white ribbon from a slender bar of gold.

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lyn takes its name from the initial letters of philosophy, history, art, literature and oratory, all of which fields are considered in the work of the club. As Phalo is a Greek word and appeared on the helmet of Athena, the society selected it to appear upon its badge.



Twelfth Night Club of New York

is made up of young actresses. The insignia is an English ivy-leaf with artistic lettering in gold to express the sentiment "Friendship in Eternity." A prominent club in New York is the Clio, which was organized for the study of history. The badge pin is made up of the letters in ornamental gold, across which is a scroll with the club motto, *Petimus optima*—"We Seek the Best." The New York Woman's Press Club has a design made up of a circular rim in enamel crossed perpendicularly by a symbolic lighted torch, and obliquely across its surface is an emblematic quill pen. The New England Woman's Press Association has a scroll representing a newspaper done in white enamel and a pen stuck across it, with the name of the club in clear lettering.

The badge of the Woman's Club of Denver is familiar to the thousands of women who went to the Biennial in Denver in 1898. The club flower is the blue columbine which grows so freely throughout the State, and the badge is a white shield with the letters W. C. D. in black upon it and a scroll in artistic arrangement around the edges in which is inscribed the club motto, "Union, Liberty, Charity." The Fortnightly Club of Denver has for its emblem a beautiful picture of Mt. Evans, with a branch of pine at the back and the letters D. F. C.

The Georgia Sorosis, which has its home in Middletown, adopted the State seal and the motto, "Wisdom, Justice and Moderation." The State Federation has since



adopted this seal and motto, an example which has been followed by many other State Federations in using State seals.

The Pennsylvania Society of Federated Women uses the State seal, and Massachusetts has recently talked of using the Bay State seal, although it has a Federation badge, which is a simple bar of silver with hooks on which to hang the G. F. W. C. badge and such other club badges as they desire.

The Arché Club is devoted to the study of art and music and has for its head Mrs. Herman J. Hall, the Chairman of the Art Committee of the National Federation. It is one of the most famous clubs in America. The club badge is a laurel wreath with a torch arising from the middle and at the bottom an artist's palette and brushes with the lettering "Arché" across the center. The Chicago Culture Club has a crest for a pin, with the motto, "Strength united is stronger." The pin is done in red, white and blue combined artistically with the initials and a quill pen lying across it.



The Clio Association of Chicago is identified with many leading philanthropic enterprises. The work of the club has been similar to that of Jennie Collins in the famous Boffin's Bower, in Boston. The Noonday Rest with its attractive features is one of the best things of the kind. The club pin is a bar of gold—torch shape—upon which is in relief "Clio." From the bar is suspended an oval pendant in white enamel with gold background, the club colors bearing the club flower, the fleur-de-lis, in blue.

The Professional Woman's League of New York has a badge with the head of a woman on a blue field surrounded with a laurel wreath and the initials of the club—P. W. L.—on dark-blue ground above the silver wreath. It is tied with a dark-blue ribbon. The New York State Federation uses a simple wreath of silver slightly open at the top. Ohio uses the walnut burr, partly opened, or the buckeye. The lettering is of silver upon old rose.

The Dorchester Woman's Club of Massachusetts, numbering four hundred and owning a beautiful club house, has an unique badge which possesses an historical interest. The castle on the top represents Old Dorchester, and the group of houses on the lower part shows the first settlement of New Dorchester in 1630. The North Shore Club of Lynn, Massachusetts, has a badge giving a view of the ocean as seen from Lynn, with Egg Light in the distance.



The badge of the Woman's Health Protective Association of Brooklyn is a star inside an enamelled vine, with the name of the club in plain lettering.

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FREE.—Mention this magazine and we will send you free samples of finished woods and our booklet, "The Home Beautifier."

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For LADIES and CHILDREN.

No supporters. Up to stay. Button to waist. Have no equal for health, durability or comfort. Ideal stocking for Summer or Winter. Two separate parts. Children's, 25 cts. to 45 cts. Ladies', 35 cts. to 65 cts. If not kept by your dealer, sent on approval, post-paid, on receipt of price. Circulars free. Try them.

The Fay Stocking Co., 34 T St., Elyria, O.



Mellin's Food

Before we commenced giving our little girl, Alice Louise Griffin, Mellin's Food, she was a puny baby not weighing more than ten pounds. We tried several things in the way of food which did not agree with her. Soon after giving her Mellin's Food, she commenced to gain in flesh and weight. We think there is nothing like it for babies, and shall always speak a good word for it, as it has saved our baby's life.

MRS. H. GRIFFIN,
Passaic, N. J.

Because Mellin's Food makes milk like mother's milk is the reason why you should give it to your baby.

A sample will be sent you free on request.

MELLIN'S FOOD CO., Boston, Mass.

Girls' Interests and Occupations

HOLIDAY HOUSES ARE AN IMPORTANT FEATURE among the many clubs for working girls which have been established in the large cities of America, a feature which makes it possible for girls to enjoy at small expense needed rest and change. Hundreds of workers are at this season laying aside business life and seeking refreshment of body and mind in pure air and country surroundings and gaining renewed strength to return to their special lines of usefulness.

The Working Girls' Vacation Society, of New York, has for several years been pursuing its plan of coöperation, and as the result of the earnest endeavors of many women and girls offers delightful advantages to those wishing a Summer outing. From June until September the houses of the Society are open for guests. At Greens Farms, Conn., is a house presented to the Society and fully furnished by the girl graduates of a school. "The Lodge," at Farmington, Conn., is a hospitable dwelling provided by the graduates of another school. A beautiful old place known as "Neversink Manor," Thompsonville, Sullivan Co., N. Y., is in a charming location and in bracing air. "Elmcote," near Greycourt, Orange Co., N. Y., is a cosy house with well-shaded, broad piazzas. Two houses in the Adirondacks are "Uplands" and "Hillcrest" at Santa Clara, N. Y. These are reserved for girls with delicate lungs who specially require the invigorating mountain air of that region, "Hillcrest" being kept open all the year. At the holiday houses each girl pays for board, either the full amount or what she can best afford, but it is never known among the girls how much one or the other pays. The spirit of coöperation predominates, and each girl realizes that by making every effort to meet her own expenses she can best aid someone else who might otherwise not be able to have the benefits of a vacation.

Life at the vacation houses is the real family life in which each one helps to make the days pass pleasantly. Days are spent in the open air in walks or drives, reading on the shady piazzas or under the trees or resting idly in comfortable hammocks. The evenings are merry and are spent in dancing, games, singing, or in having tableaux or charades. In some places the barns are used as halls for entertainments and are hung with lanterns and flags and decorated with flowers and foliage. Country life and simple country pleasures, gathering wild flowers, ferns or berries, are all appreciated by those who spend but two weeks of the year away from the city.

Young women of widely different surroundings mingle in happy sisterly relationship at these vacation houses. Those who have their own luxurious country homes or who might visit gay Summer resorts come to the houses of the Society to board with those whom they have

learned to know at the clubs during the Winter. In that way those whose circumstances offer them wider opportunities in life share their advantages with others. Each set gains from the other, for one learns lessons of self-sacrifice and noble, honest endeavor from the workers, while the other gains the social charm of the young women who are more fortunate in home surroundings. Friendships are formed which are mutually helpful, and character is developed. Girls who have come merely with the idea of having a "good time" grow unselfishly thoughtful for others, and all those whose privilege it is to enjoy the hospitality of a holiday house find there a happy influence which is deep and lasting. The office of the Working Girls' Vacation Society is 361 West Thirty-fourth Street, New York. Miss E. A. Buchanan may be addressed there for further information.

ROWING IS AN EXERCISE WHICH, IF PRUDENTLY pursued, produces great physical improvement. Valuable statistics in regard to this have been compiled by the women who are instructors in physical training at Wellesley College. Students who took regular exercise in boating, as well as gymnastics, made a decided gain in strength of chest and back and increased breadth of shoulders, while students who took no training not only made no gain but actually lost in power, proving that studious or sedentary habits without proper exercise are accompanied by loss of strength. Rowing brings every part of the body into play. The dress should admit of free movements, and easy, low-heeled shoes should be worn. A boat which is strong and large and does not require an expert to manage is safe for beginners, and it is important that a boat should have a good keel and rudder. The oar should be held firmly, the blade entering the water squarely, should be pulled straight through and not placed too deep, the blade only being covered. The work should be done by the swaying back of the body, the feet pushing against the stretcher, the arms being used as little as possible. Boating had best not be indulged in by inexperienced persons unless accompanied by someone who understands how to manage a boat. Swift streams or rough water should be avoided. Safe bays at the sea-shore, lakes or quiet rivers are pleasant places for this health-giving exercise.

TO HAVE ONE'S MINIATURE PAINTED IS A costly fad at present. A young American woman who has won a world-wide fame as a miniaturist is Miss Amalia Kussner, who has recently returned to New York from South Africa, where she painted a portrait of Cecil Rhodes. Miss Kussner has painted miniatures of many notable persons. A charming portrait is of the young Duchess of Marlborough, formerly



"SO-NO-MOR"
Dress Shield Retainers
make one pair of dress shields
serviceable in several waists as
required. So small as to cause no
inconvenience to the wearer.
Attach or remove shields instantly.
Simple and Indestructible.
Stronger than
thread. Set of
four mailed for
25 cents.
Agents wanted.
Every woman
needs them. Free
circular.

Ask
your
Dealer.

A. L. BEESE, Davenport, Iowa.

LADY AGENTS COIN MONEY
with our DRESS SHIELDS,
New Ladies' Companion, Safety Belts,
Aprons, Sleeves, Shoulder Braes,
Syringes, Rubber Gloves, Rubber
Bed Sheets, Infants' Rubber Di-
apers, etc. Ready sales. Catalogue and
Sample pair Arm Band DRESS
SHIELDS 14c. Stamps taken.
L. ERWIN & CO.
886 Western Ave., Chicago, Ill.



Miss Consuelo Vanderbilt. She is represented looking over her shoulder, and the pose of her head and slender neck is very graceful. She wears a white gown, and a white ribbon is twisted in her dark hair. A miniature of Miss May Goelet, the young heiress, of New York, is very effective. A cloud of white tulle is about her shoulders, and in her hair is a scarlet ribbon. The background is pale yellow. Mrs. Arthur Paget, of London, who was Miss Stevens, of New York, and who has come prominently before the public recently in her efforts to raise funds for the wounded British soldiers, is another of Miss Kussner's subjects. She is pictured with a veil of tulle about her shoulders, fastened with a cluster of pink roses. Lady Naylor-Leyland, who was the noted beauty Miss Jennie Chamberlain, of Ohio, is among the many distinguished women who have sat for miniature-portraits. Her fair shoulders are enveloped in tulle. She wears no ornaments, and her brown hair is worn high. The background of blue seems to accentuate her deep-blue eyes. The Countess of Warwick and the Countess of Dudley are among others painted by the young miniaturist, who has also done a portrait of the Czar of Russia, and one of the Prince of Wales, which the latter presented to the Princess on her birthday. Miss Kussner is from Indiana. She is personally liked in England, and when painting miniatures of the Countess of Warwick and the Duchess of Marlborough she was invited to stay at Warwick Castle and at Blenheim. She receives large amounts for her portraits.

SLEEVE BUTTONS NEW IN DESIGN ARE OF mother-of-pearl in the form of an ordinary pearl button. In the center is a tiny turquoise, a diamond or a gold ornament. Unique buttons are made of the matrix of the turquoise, or opal, with the flecks of brown or variegated shades of earth showing on the stone.

BELTS ARE IMPORTANT ACCESSORIES OF THE toilette at this season. They are in a variety of styles, from a leather belt with its severely plain metal buckle to the belt of white kid or silk with cut-work ornamentation, studded with jewels and finished with an elaborate clasp. Alligator skin, patent leather and white and tan suède are much used for belts by young girls; bright-red leather adds a striking note of color for country wear. The pulley belt, so called from the method by which it may be drawn closely about the waist, is of suède or satin, stitched and corded to requisite stiffness, slightly pointed at the back on each edge and narrowing at the front, where two rings are tied together with satin ribbons. These rings may be had separately and adjusted to ribbon belts. Very narrow belts an inch in width are popular and are becoming to most figures. Gold, silver and fancy galloon for belting may be purchased by the yard and may be attached to a fanciful buckle of oxidized silver or silver gilt ornamented with a chased flower. Buckles in colored floral designs represent violets, daisies, wild roses, clover, etc. Broad, soft ribbon folded narrowly about the waist is much used, clasped with a golden, steel, rhinestone or cameo buckle.

PRISCILLA WAKEFIELD.

THE WOMEN OF 1870

enhanced their beauty by using only

Pozzoni's

Medicated
COMPLEXION POWDER.

It is beautifying and healing to the skin, containing only the purest and finest ingredients procurable. Will not rough or chap the most delicate skin; removes freckles, prevents tan and sunburn. Possesses every element essential to a perfect face powder.

Sold by druggists and dealers.

FREE—Sample of Pozzoni's Medicated Complexion Powder, with Silver Mounted **GOOD LUCK RABBIT'S FOOT POWDER PUFF**, with bangle, free on receipt of 10 cents in stamps to pay postage. Full size box, with Rabbit's Foot Puff, sent on receipt of 50 cents. Will stamp your initial on bangle free if desired.

J. A. POZZONI CO.,
New York, N. Y., or St. Louis, Mo.



COLORADO

MAKE up your mind right now to spend a few weeks in Colorado this summer. The climate there is simply delightful and the hotels are excellent.

TOURIST TICKET RATES GREATLY REDUCED.

"One night on the road" trains from both Chicago and St. Louis to Denver, luxurious equipment, including Library Buffet Smoking car and Dining car *à la carte*.

Let me send you maps, time tables, ticket rates; and if you want to know more about the country enclose six cents in postage for our book on Colorado. It is a beautiful and interesting work.

P. S. EUSTIS, General Passenger Agent,
C. B. & Q. R. R., Chicago, Ill.



HERE IT IS AGAIN THE IMPERIAL

The Great Selling Corset-Waist.

We also have four others and a fine line of high grade Corsets, Misses' and Children's Waists, Ladies' Safety Belts, Hose Supporters, Fast Black Satens, Silk and Novelty Cloth, Petticoats, Dress Skirts, etc. Lady Agents wanted everywhere. Price List and Retail Guide Free.

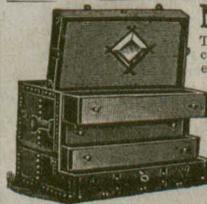
RELiance CORSET CO.,
Mention The Delineator. Jackson, Mich.

SHORTHAND Penmanship and Bookkeeping taught by mail and personally. Pupils located when competent. Write for Catalogue and Free Lesson. Chaffee's Institute, Oswego, N. Y., E. M. Wolf, Mgr.



THE "MISSING LINK" SKIRT SUPPORTER

Pin supporter to back of waist outside above waist line eyes fastened to a lower inside edge of skirt band, connect with hooks on supporter. 25c, post-paid. AGENTS WANTED. HERRON & HERRON, Okaloosa, Iowa.



New Idea in Trunks

The Stallman Dresser Trunk is constructed on new principles. Drawers instead of trays. A place for everything and everything in its place. The bottom as accessible as the top. Defies the baggage smasher. Costs no more than a good box trunk. Sent C. O. D. with privilege of examination. Send 2c. stamp for illustrated catalogue.

F. A. STALLMAN,
49 W. Spring St., Columbus, O.

"Tuxedo"

TRADE MARK

SHRUNK ELASTIC DUCK DRESS FACING



These goods go through a separate confined process for shrinkage and are fully shrunk. The practical value has created a large demand and imitations are on the market called "shrunk" which are not "shrunk"—test them, TUXEDOS are 29 inches wide, made in fast black and colors and are absolutely clean in the measuring off or in the making up and will not soil by contact. Goods will return to original form and elasticity after being wet. Look for Name on selvage. For sale by leading Dry Goods Dealers.

Cromwell Brothers, NEW YORK.

"American Made for American Maids."

G-D CHICAGO WAISTS

Have become so popular that they are now made in various shapes to fit every woman.

All Shapes \$1.00



Ladies' Model

- long waist
- Cutaway
- low bust and hipless
- Small Shape
- slender form
- Nursing cutaway hips.
- Try Them

Made of fine satteen; fast black, drab or white, clasp or button front. Sizes 15 to 30, waist measure; 31 to 36, 25c extra.

Ask your dealer for the G-D Chicago Waist. If he hasn't it, send a money-order or stamps, mentioning color, shape and size desired, and we will send you one, prepaid.

GAGE-DOWNS CO., 268 Fifth Avenue, CHICAGO, ILL.

The Most Popular Corset-Waists in the World

Answers to Correspondents

THE TOILET, ETC.

S. T. AND OTHERS:—If you will send us a self-addressed envelope, repeating your question, we will tell you where walnut stain prepared ready for use may be obtained.

K. A. G.:—To prevent the coming of gray hair, try a wash composed of four ounces of bay rum and one ounce of sulphur in small lumps.

T. H. E.:—All creams and lubricants if used constantly are apt to cause a downy growth upon the face. For information regarding unique parties, see "Social Evening Entertainments" and "Day Entertainments and Other Functions," price 25 cents each.

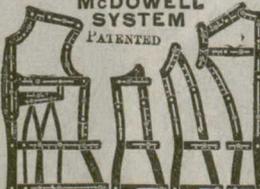
MISS TAT:—See the diet for the corpulent contained in "How Health Promotes Beauty," published by us at 25 cents.

JEUNE:—Soft Turkish wash-cloths and softer merino drying cloths used for facial massage may be obtained at any large dry-goods house.

ARTEMUS:—Choose a time for your bath when you are not fatigued by exercise or overheated and perspiring. Then when robed for the sea, wet your face and, if possible, your head, and plunge into the waves without hesitating or standing about in the cool air. Keep up active exercise in the water, as this increases the respiration and quickens the circulation, and by thus calling to the surface a greater flow of blood, induces a more salutatory warmth. A chill is usually temporarily felt upon the first entrance into the water and is caused by a contraction of the surface capillaries which drives the blood to the interior parts. The accelerated action of the heart will soon cause the blood to return however, but ere long a second chill is likely to occur. The wise bather, and especially an invalid, will prevent this recurrence by leaving the water before it has time to appear.

McDOWELL SYSTEM

PATENTED



Simple, rapid and accurate. Fits every form, follows every fashion, cuts stylish, graceful, and perfect-fitting garments. All first-class Dressmakers are adopting this wonderful invention. FREE at your own home for 30 days. Write

The McDowell Co.
DEPT. A.
6 West 14 St., New York.



Wanted—a case of bad health that R-I-P-A-N-S will not benefit. One gives relief. No matter what's the matter, one will do you good. A cure may result if directions are followed. They banish pain, induce sleep, prolong life. At all drug stores—ten for five cents. Be sure to get the genuine. Don't be fooled by substitutes. Ten samples and a thousand testimonials mailed to any address for five cents, forwarded to the Ripans Chemical Co., 10 Spruce St., New York.

LADIES INVESTIGATE

This Exceptional Offer. **FIRST QUALITY HUMAN HAIR SWITCHES**

Positively the finest ever offered. We challenge all others in price and quality. None like it in the market for the price.

FIRST QUALITY	Price	SECOND QUALITY	Price
2 1/2 oz. 22 in. long	\$1.50	2 1/2 oz. 22 in. long	\$1.00
2 1/2 " 22 " "	2.00	3 " 24 " "	1.50
3 " 24 " "	2.50	3 " 24 " "	1.75
3 1/2 " 28 " "	4.00	3 1/2 " 26 " "	2.50

Our First Quality switches are made of French cut human hair, free from nits. Natural color and guaranteed not to fade. Our Second Quality is equal to the best others offer for higher prices. "All Short Stem." Send sample of hair, quality and size wanted and we will match perfectly and send to you on approval. If satisfactory, keep the switch and remit the money to us. Otherwise goods to be returned to us by mail. Orders filled promptly. Illustrated Hair Goods catalogue free. Address

PARISIAN HAIR CO., CHICAGO, ILL.

When a Housewife

Sees the TRADE-MARK below on Agate-Ware it is SAFE TO BUY, and not till then.



NO POISON can lurk in Agate Nickel Steel Ware, but without this mark there is no immunity from danger. A recent analysis made of 17 different makes showed in every instance one of these three poisons as a part of their coating, viz:

ARSENIC, LEAD and ANTIMONY.

Each Cooking Utensil (we make 5,000 different kinds), of the "L. & G. Agate Nickel Steel Ware" has, besides this Trade-Mark, burnt in the enamel, a label attached with Chemists' certificate as a guaranty of

ABSOLUTE SAFETY.

Send for new Booklet of vital interest to every housewife, FREE to any address.

Lalace & Grosjean Mfg. Co.
New York. Boston. Chicago.

PARAFFINE WAX



Don't tie the top of your jelly and preserve jars in the old fashioned way. Seal them by the new, quick, absolutely sure way—by a thin coating of pure, refined Paraffine Wax. Has no taste or odor. Is air tight and acid proof. Easily applied. Useful in a dozen other ways about the house. Full directions with each pound cake. Sold everywhere.

Made by **STANDARD OIL CO.**

An Ingrown Nail

often results in Blood Poison, necessitating amputation. **VASEO** heals the flesh, softens and removes the ingrown nail without pain or cutting; is quick to act and absolutely harmless. In use for ten years and never a case that one bottle failed to cure. Your money back if it does not cure you. By mail, \$1.

GERMAN TOILET CO., 26 S. 3d St., Columbus, O.

FAT FOLKS

Saugerties, N. Y., Feb'y 24, '97. "I lost 26 pounds in 28 days." Miss—, Philadelphia, Pa., Jan. 16, '97. "I have reduced from 235 to 190 pounds in three months." Mrs.—. Reduce your weight. No dieting or purgatives. Harmless and endorsed by physicians. 16 days' treatment sent free to every earnest sufferer. Dr. E. K. LYNTON, 19 Park Place, New York.

NO MORE DARNING.

Racine Feet

A New Pair Hose for 10c.



Cut off ragged feet, attach "Racine Feet" to legs of hosiery by our new Stockinette Stitch, and you have a pair of hose as good as new. Cost only 10 cents and a few moments time.

Racine Feet come in cotton, sizes 5 to 11, black or white. Price 10 cents a pair, six pairs 50 cents, prepaid.

Booklet, "The Stockinette Stitch," tells everything. Sent free. Agents wanted.

H. S. Blake & Co., Dept. C, Racine, Wis.

GRAY HAIR MADE DARK

By a harmless Home Wash. Also makes the hair grow and gives it a soft, glossy appearance. Contains no sulphur, nitrate silver, sugar of lead, or poisons of any kind. Will not rub off, or stain the scalp, and is not sticky or dirty. Can prepare it yourself for a few cents. Full directions and recipe for 25 cents. Mrs. D. HUNTER, 431/2 Evans Av., St. Louis, Mo.

THE NATURAL BODY BRACE




CURES
 Female Troubles,
 Stooping Posture,
 Inflammations,
 Intervertebral Pains,
 Tired Feeling,
 Backache,
 Weak Lungs,
 Nervousness.

TRIAL FREE
 It will make you comfortable, buoyant, happy—give you ability to work and enjoy life. It is simple, wholly external, adjustable to any figure. Worn with or without corset. We have over 15,000 letters like this:

CHANDLER, OKLA., July 27th, 1899.
 Your brace did all you said about it and more for me. It has saved me a big doctor's bill and brought me good health, which I had not had before in 25 years. My troubles were dropsy, headache, lung disease, stomach, and other ills to which women are subject.
 MRS. L. B. DICKINSON.

Write to-day for particulars and illustrated book mailed free in plain sealed envelope. Address,
The Natural Body Brace Co., Box 137, Salina, Kansas.
 Every woman should have this brace.

Answers to Correspondents

DRESS.

MRS. I. H.:—If you are in mourning for your mother your silk will not be suitable. Lay it away for future use. See the special article on mourning fashions in THE DELINEATOR for June.

Z. L.:—White organdies and colored linings are still in vogue. Your suggestions regarding the gray dress are very good.

HODGES AND CLARK:—We publish in THE DELINEATOR the earliest possible information on the subject of fashions, but we cannot undertake to give detailed information as to styles and fabrics a season ahead. By subscribing to a trade paper you will be greatly aided in your business.

A. H. W.:—If you are unconventional, you may wear an Eton jacket with a riding skirt. Of course, a shirt-waist is worn underneath.

M. C. P.:—Wear a skirt of black Sicilienne, taffeta or lady's-cloth with the light-blue waist. See the various ways of cleaning laces given in "The Home," published by us at 25 cents.

MISS MARGIE:—If you tell us how your dress was made, we will give you suggestions regarding its remodeling. You did not give us the slightest hint as to its present construction.

BEATRICE:—In selecting patterns for a stout miss of twelve years, choose those that are not too fanciful, avoiding fluffy decorations or anything tending to increase the apparent size. In trimming, lengthwise effects will prove becoming.

MOTHER:—Make the little girl's frock by pattern No. 3896, shown in THE DELINEATOR for April, price 15 cents.

A SUBSCRIBER:—We would suggest a black-and-white striped or polka-dotted silk waist for wear with your black skirt. Use pattern No. 3861, price 20 cents, which is illustrated in THE DELINEATOR for April.

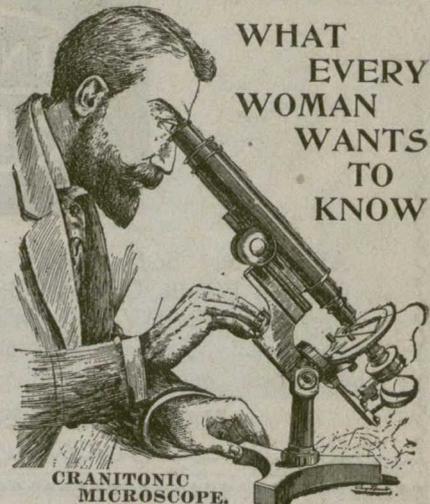
MYRTLE:—For the occasion you mention a simple dress of organdy or lawn with a dainty garniture of ribbon and lace would be in good taste. Liberty panne will develop a handsome dinner waist.

JANICE:—Goods like your sample cannot be used for second mourning. Black and white, gray, and, later, a quiet toilette of any sober color would be in order. Serge or cheviot would make a serviceable travelling dress.

J. A. C.:—Entire suits of striped fabrics will be very stylish and a jacket made by the pattern mentioned (No. 3898), will be suitable for Spring and Summer. Use stitched bands of duck, washable braid and insertions to trim white duck suits. Wear a shirt-waist of any washable material with your brown linen coat suit.

D. V. P.:—Select a toque frame of buckram. One yard of thin cloth will be sufficient for covering the crown and making folds and twists. The cloth is stretched smoothly over the crown and the twist cut from a bias strip three inches wide, the long edges being slip-stitched together. The joining of the ends of the twist is made at the left side under the the trimming. Two folds, each one inch in width, are made in a bias strip of cloth and laid over the outside of the brim, covering it completely. The knot for the left side of the hat is cut from a bias strip three inches wide and twenty-seven inches long, the edges being joined. The ends are sewed under the brim and the knot is tacked to the crown. Two quills are placed side by side, one being shorter than the other and thrust into the knot toward the back. Three more quills may be placed in the knot towards the front. The lining should be of black marcelline.

WHAT AILS YOUR HAIR?



Hair needs food to keep it alive. The food *should* be supplied by the blood vessels of the scalp which run up to the hair roots. If the roots have been weakened by the attacks of the scalp microbe, your hair falls sick, falls out, turns gray.

A sure sign of "hair disease" is dandruff. If dandruff is allowed to remain it *smothers* the growth of your hair.

Heretofore the treatment of diseases of the Hair and Scalp has been a matter of guesswork, without regard to the cause.

In the laboratories of the Cranitonic Hair and Scalp Institute, of New York, the first and only Clinic in America devoted to diseases of the hair and scalp, the cause of the disease is learned by means of a Microscopical Examination and a cure effected by exact and scientific methods.

From an examination of 1,000 different samples of human hair no fewer than 24 different diseases of the hair and scalp were identified; many of them contagious and dangerous in the extreme.

FREE HAIR FOOD.

The advantages of these researches are offered free to all readers, who will fill out the blank below and mention THE DELINEATOR.

Upon receipt of this DELINEATOR coupon filled out, and enclosing a small sample of your hair, we will send you a FREE BOTTLE of Cranitonic Hair Food and a cake of Scalp Soap, by mail prepaid—the only preparations ever formulated fit to put upon the human head—and a FREE REPORT upon the condition of your hair after scientific microscopical examination by our Physicians, who will also prescribe curative treatment free of charge.

Name,.....
 Town or city.....
 State,.....
 Street and No.,.....
 Is your hair falling out?.....
 Have you dandruff?.....
 Is it greasy or is it dry?.....
 Does your scalp itch?.....
 Any eczema or eruptions on scalp?.....

CRANITONIC INSTITUTE,
 526 West Broadway, NEW YORK CITY.

Travel in Comfort.



The service of fast trains over the Lake Shore & Michigan Southern Ry., between Chicago, Toledo, Cleveland, Buffalo, New York and Boston, in frequency, speed, punctuality, equipment and comfort is unequalled.

When you purchase a ticket over this line your investment covers the best in travel that can be bought.

"Book of Trains" tells about it; sent free to any address.

A. J. SMITH,
 G. P. & T. A., Cleveland, O.

"Papa filled mine Sunday Morning."

Den-Cement

The highest authorities in Dentistry say, Preserve your children's teeth.

You Do Not Do It, YET It is Your Duty

DEN-CEMENT is a preparation easily applied by parents to all their children's teeth perfectly, thus PREVENTING decay, derangement of stomach, expense and dread of the dental chair.

We mail complete outfit, instructions and sufficient quantity of DEN-CEMENT, to fill twelve teeth, on receipt of FIFTY CENTS. It is applied in soft paste form, and immediately becomes HARD as ENAMEL, causing no inconvenience and has elicited much praise and many endorsements. Address WHITE MFG CO., Cincinnati, O.

A Child Can Raise

Belgian Hares



In a back yard and make more money on a \$30.00 investment than a merchant can with a \$1,000.00. Send 4 cents in stamps for our Belgian Hare Book and we will prove to you the truth of the above. We are one of the largest importers and breeders in the U.S. Our \$30.00 trio, finely pedigreed, two does bred to our best imported bucks—and a buck, all unrelated, are giving universal satisfaction. We breed only from the choicest imported strains. We own 12 imported bucks. We ship to all parts of the world. Write us for full information.

SMITH BROS.' RABBITRY,
 1856 Winfield Street, Los Angeles, Cal.

BICYCLES

FOR EVERYBODY NO MONEY IN ADVANCE

Shipped direct to anyone and guaranteed as represented or money refunded. Save agents large profits and get a wheel at rock bottom wholesale price. Our Arlington Model K is the greatest bargain ever offered; in lots of one or more at \$14.85 \$35 "Arlington" 16.50 \$40 " " 18.50 \$50 "Oakwood" 21.50

Good wheels \$12.50, \$11.00 & \$10.00. Stripped Wheels \$7.00 and the best that can be made. Thoroughly tested and fully guaranteed. Over 100,000 riders can testify to their superior quality, style, construction and workmanship. Illustrated catalog free. **CASH BUYERS' UNION,**
 162 W. Van Buren Street, B-6 CHICAGO, ILLS.



Look for this SEAL on the end of the box.

Look for this SEAL on the end of the box.

Always buy Soda Biscuit, Milk Biscuit, Butter Crackers, Graham Biscuit, Oatmeal Biscuit, Ginger Snaps, Handmade Pretzelettes and Vanilla Wafers in the "In-er-seal Patent Package." An absolute protection at all times against dampness, odor, dust and germs. Sold everywhere.

NATIONAL BISCUIT COMPANY.

Reduced Prices on Suits and Skirts



WE HAVE on hand several hundred pieces of fine suitings and skirtings which we wish to dispose of in order to reduce our stock. You can now secure a fashionable garment made to order at a **great reduction from former prices.** Order from this Reduced-Price Sale as freely as you wish; send back anything you don't like and *we will refund your money.* **One-third has been cut off the price** of nearly every cloth suit and skirt in our line, and nearly every wash suit and skirt has been reduced to one-half of former prices; but the quality of materials and workmanship is right up to our usual standard—just as good as if you paid double the money. You will not soon have another opportunity of securing reliable garments at such great reductions from regular prices.

Tailor-made Suits, lined throughout; former price \$10; reduced to \$6.67.

\$15 Suits reduced to \$10; some reduced to \$7.50.

\$20 Suits reduced to \$13.34; some reduced to \$10.

\$25 Suits reduced to \$16.67; some reduced to \$12.50.

Separate All-Wool Skirts; former price \$6; reduced to \$4.

\$7 Skirts reduced to \$4.67; some reduced to \$3.50.

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Handsome Wash Suits in the newest styles; former price \$4; reduced to \$2.

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Wash Skirts, indispensable for Summer wear; former price \$3; reduced to \$1.50.

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Reduced prices on Bicycle Suits, Separate Bicycle Skirts, Rainy-Day Suits and Skirts.

We tell you about hundreds of reduced-price garments in our Summer Catalogue, which will be sent **FREE**, together with samples of materials, to any lady who wishes them.

Write to-day for Catalogue and Samples; don't delay—the choicest goods will be sold first.

THE NATIONAL CLOAK CO., 119 and 121 West 23rd Street, New York.

Answers to Correspondents

THE HOUSEHOLD.

NEW HOUSEWIFE:—The Pattern Cook Book, published by us as 25 cents, will meet your requirements. It contains over two hundred pages of the best of everything in reliable, up-to-date recipes for preparing soups, fish, meat, vegetables, entrées, sauces, salads, relishes, breakfast dishes, plain and fancy confections, etc., and is one of the best and cheapest books on the culinary science ever published.

SOUTHERNER:—To repair a damaged mirror, pour upon a sheet of tin foil about three drachms of quicksilver to the square foot of foil. Rub smoothly with a piece of buckskin until the foil becomes brilliant. Lay the glass upon a flat table face downward; lay a sheet of paper over the foil and place upon it a block of wood or a piece of marble with a flat surface; put upon it sufficient weight to press it down tight, and let it remain in this position a few hours. The foil will adhere to the glass.

ALVESTA:—Try gasoline for cleaning your white leather belt. To clean a straw hat, wet it with a sponge, take a hand nail-brush and about one-half ounce of salts of lemon, and brush until the hat is clean. Then hang by a fire to dry.

ARTISTE:—The soft ivory tone that time gives to very rich laces is much desired and should not on any account be removed, but a similar hue on less valuable laces and also yellow tints upon certain silks, woollens and straws is very objectionable. To remove such disfigurements place an iron vessel in a deep box or barrel, and lay in it a few bits of dry sulphur. Over this near the top of the barrel or box, suspend the yellowed articles after they have been slightly dampened evenly by being held over steam. Next light the sulphur and immediately cover the barrel with several folds of cotton or woolen cloth to retain the fumes. In from ten to fifteen minutes the fabrics will be restored to their original tints, and they must be at once washed clean with soft water to which soda or ammonia has been added, the proper allowance being a teaspoonful of dry soda or ammonia to a quart of water.



The IDEAL STEAM COOKER

Cooks a whole meal over one burner, on gasoline, oil, gas, or common cook stove.

Reduces Fuel Bills One-half

Makes tough meats tender. Prevents steam and odors. Whistle blows when cooker needs more water. Dinner Sets, Bicycles, Watches, and other Valuable Premiums given with order for Cookers. Send for illustrated catalogue. We pay express. Agents Wanted.

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Answers to Correspondents

MISCELLANEOUS.

GEORGIAN:—The Pleiades were the seven daughters of Atlas and Pleione and sisters of the Hyades, that gave name to the group of stars. They were fabled to have killed themselves on account of grief for the death of their sisters, the Hyades, and to have been sent by Jupiter as a group of stars in the heavens. Their names were Maia, Electra, Taygeta, Alcyone, Celæno, Sterope and Merope.

TWINS AND OTHERS:—Suggestions for conducting a garden party will be found in "Day Entertainments and Other Functions," published by us at 25 cents.

LULU B.:—We do not publish any pamphlet on weddings except the one which you have, entitled "Weddings and Wedding Anniversaries," published at 15 cents per copy.

H. B.:—We cannot supply a book on the language of stamps. Apply to your local bookseller.

HAND A.:—Ella Wheeler Wilcox is the author of "How Salvator Won," which is contained in "Recitations and How to Recite," published by us at 25 cents. We do not recognize the other poem to which you refer.

JAMES BARTON:—We have no business dealings with the company mentioned, therefore can give you no information about them.

PENELOPE:—A lady does not rise on being introduced to a gentleman, unless he is elderly or of especially distinguished rank.

TOURIST:—You will secure the information you wish by writing to the general passenger agents of the various railroads. Some Western roads like the Wabash Railroad have Summer tour departments, and by so addressing an inquiry to the office of the General Passenger Agent of the road, at St. Louis, you will receive every information and booklets concerning Summer tours to Niagara Falls, St. Lawrence River, etc., which can be taken at a comparatively small expense.

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Answers to Correspondents

MISCELLANEOUS—(Continued).

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MAB:—It will be necessary to take the Bible to a dealer in rare books to ascertain its value.

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CONSTANT READER:—Repeat your question, sending a self-addressed envelope and we will answer you by mail. You fail to state whether you wish admittance to the Sons or Daughters of the Revolution.

MRS. A. B. SMITH:—Write to the *Photographic Times*, No. 60 East 11th Street, New York City.

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For the Pattern of a Lady's Skirt or any Garment requiring that a Waist or Hip Measure be taken.—When the lady is fairly proportionate the Waist Measure will suffice for the Skirt, Petticoat, etc.; take this OVER the dress. When she is large about the hips in proportion to her waist, take the Hip Measure. Pass the Tape easily around the Hips, about five inches below the waist.

For the Pattern of a Lady's Sleeve.—Measure around the upper arm, 1 inch below the lower part of the arm-hole, drawing the tape closely—NOT TOO TIGHT. The Pattern selected should have the same Arm Measure printed on it as the measure thus taken.

In Ordering Patterns for a Miss or Little Girl it is usual to order by the Age; but when she is extra large or small for her Age, instead of ordering by Age, order Waists, Costumes, Coats, etc., by Bust Measure; and Skirts, Petticoats, etc., by Waist Measure or by Length of Skirt below the Belt; but give the Age also, taking the measures the same as for Ladies.

For the Pattern of a Hat, Bonnet, Hood, etc.—For Children and Youths it is customary to order by the Age; but when the Head is extra large or small for the Age, instead of ordering by Age, order by Head Measure or Hat Size. For Adults, order by Head Measure or Hat Size. To measure, put the measure about the Head, drawing it closely—NOT TOO TIGHT.

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For the Pattern of a Man's or Boy's Overcoat.—Measure around the Breast, OVER the coat that is to be usually worn. In ordering for a boy, give the age also.

For the Pattern of a Man's or Boy's Trousers.—Put the Measure around the Body, OVER the trousers at the waist, drawing it closely—NOT TOO TIGHT. In ordering for a boy, give the age also.

For the Pattern of a Man's or Boy's Shirt.—For the size of the neck, measure the exact size where the Neck-band encircles it, and allow one inch—thus: if the exact size be 14 inches, select a pattern marked 15 inches. For the Breast, put the Measure around the Body, OVER the vest, UNDER the jacket or coat, close under the arms, drawing it closely—NOT TOO TIGHT. In ordering a Boy's Shirt Pattern, give the age also.

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THE NOVELTIES IN SLEEVES

are charming, and a Number of them are gathered together on this page for inspection. Patterns to correspond can be purchased from

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or any of their Agencies.



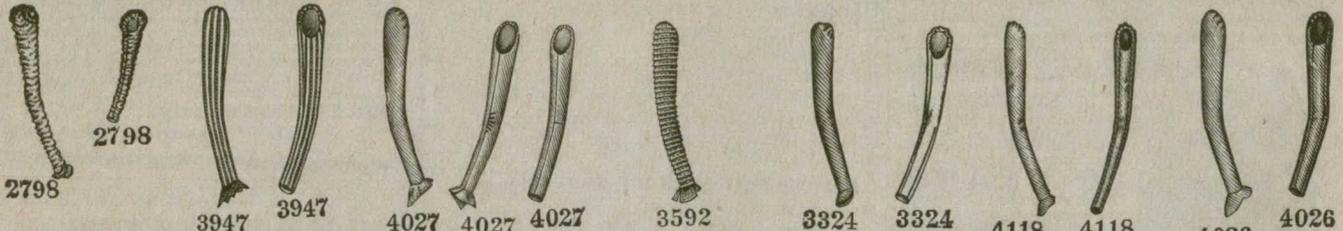
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4026 Ladies' 2-Seam Dress Sleeve. 10 to 16 inches arm measure, 7 sizes. Price, 5d. or 10 cents.

3934 Ladies' 2-Seam Sleeve, without Fulness at the Top; for Jackets. 10 to 16 inches arm measure, 7 sizes. Price, 5d. or 10 cents.

3948 Ladies' 2-Seam Dress Sleeve. 10 to 16 inches arm measure, 7 sizes. Price, 5d. or 10 cents.

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Miss M. Nobles,	Racine, Wis., 54 lbs.
Mrs. J. B. Hyde,	Mowequa, Ill., 52 lbs.
Ellen Ridgeway,	Vandalla, Iowa, 60 lbs.
Miss K. Sheely,	600 N. Main, Marion, O., 70 lbs.
Mr. W. F. Wolf,	Wilmot, Ind., 35 lbs.

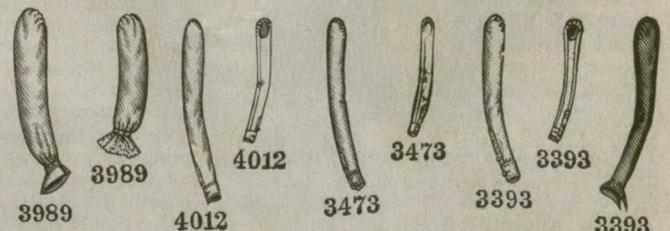
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4012 Ladies' Close-Fitting Shirt-Waist Sleeve. 10 to 16 inches arm measure, 7 sizes. Price, 5d. or 10 cts.

3473 Ladies' Shirt-Waist Sleeve. (To be made with Link or Stud-Button Cuff.) 10 to 16 inches arm measure, 7 sizes. Price, 5d. or 10 cents.

3393 Ladies' Shirt-Waist Sleeve, with 2 Seams. (To be made with a Flaring or Shirt-Cuff and with or without the Lining.) 10 to 16 ins. arm meas., 7 sizes. Price, 5d. or 10 cents.



4143 Misses' or Girls' 2-Seam Sleeve, without Fulness at the Top; for Jackets. Ages, 4 to 16 years, 7 sizes. Price, 5d. or 10 cents.

3935 Misses' or Girls' Bishop Dress Sleeve, to be made with or without the Cuff. Ages, 4 to 16 years, 7 sizes. Price, 5d. or 10 cents.

3994 Misses' Mousquetaire Sleeve. Known as the Bernhard Sleeve. Ages, 10 to 16 years, 4 sizes. Price, 5d. or 10 cents.



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3521 Misses' and Girls' 2-Seam Dress Sleeve. (To be Straight-Around or Finished with a Venetian Point.) Ages, 4 to 16 years, 7 sizes. Price, 5d. or 10 cents.

3247 Misses' and Girls' 1-Seam Dress Sleeve. Ages, 6 to 16 years, 6 sizes. Price, 5d. or 10 cents.

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