SMART SUMMER NOVELTIES.

DAINTY PARISIAN TRIFLES

THE FLUFFY "NOTHINGS" IN NECKWEAR TO BE WORN WITH SUMMER GOWNS.

Paris, May 18.

The present fashion of cutting the neck of a gown half low may be responsible for the number of handsome boas and other throat coverings that are to be found at present. For a boa there is a long gray one of ostrich feathers, with bunches of marabout feather tails trimming the ends. The newest arrangement in mousseline de soie is of the fichu variety, fastening on each side in front with a rosette, and with long ends hanging down on the skirt. This is made up in white mousseline de soie, elaborately trimmed with black and ecru lace. Another example is painted with purple lilies. Something on the same line is a lace hood fastening in front of the shoulders, with long lace ends.

Painted parasols promise to be extremely fashionable. Parasols are of two sizes, very large and very small. The latter are exact imitations of those carried about forty years ago. The daintiest are of mousseline de soie, embroidered and trimmed with lace incrustations. Quaint brocades are used in covering others and lace is added to the little ruffles which finish them.

Footgear is also gay, all shades of gray and tan as well as many of the soft pastel shades being used. The kid has a bright finish. Stockings come to match. Colored stockings to match the dress are sometimes worn with a black shoe. In fact, the shops seem to have as great a call for colored hosiery as for black. They also furnish a large variety of fine white stockings. But is it possible that the craze for the 1860 modes will extend to the wearing of white stockings?

There is little new to say of hats. On the street one sees a good many three cornered straw hats that look well with the Napoleonic high coat collar that is found on so many tailor made suits. Some of these hats are trimmed with fruit, and many with straw imitations of feathers. Handsome and odd hatpins are used on all hats and are considered a part of the trimming.

"Vieux Paris" seems to be the part of the Exposition most in favor with the smart set, and during the musical afternoons the salle is crowded with well dressed women. The gowns affected are mostly of the tailor made order in cloth of neutral shades. Elephant gray is popular. The jacket is always a bolero; indeed, in a group noticed the other afternoon no less than a dozen varieties of this garment were worn. Vests accompanied most of these, and open waistcoats of heavy lace were both novel and dressy. A pretty idea on a jacket of gray cloth is revers of tucked white silk, finished

COMBINATION OF BLACK AND WHITE.

with a row of narrow fringe, with a stitched band of the cloth between the silk and the fringe. Summer jackets of tucked silk are also appearing, and the revers and collars of these are elaborate.

WHAT A WELL GOWNED WOMAN WEARS.

Here are some of the costumes that are to be worn by well gowned Parisians during the coming week:

A navy blue serge makes a pleated skirt and short, pleated bolero that hangs with straight, loose pleats from the bust. Black satin, embroidered with gold, forms an open vest that runs to the choker. The underwaist and the corselet vest are of draped white satin. The hat to be worn is of black tulle, laid in white pleats and trimmed with cherries and leaves. This ties with tulle strings.

A wool of old blue dotted with white has a double breasted bolero that is cut in points over a corselet and shows only a bit of chemisette. These points are made of white panne, embroidered with black and gold. The sleeves are made with small undersleeves of white lawn. The hat is a three cornered shape of white straw, trimmed with straw feather of black and white and a big chou of red tulle.

A black cloth is made with a pleated skirt and pleated and stitched bolero. The high, turnover collar is trimmed with gold braid. Under the bolero is an open vest of white guipure that partly covers a front of cloth of gold. This stuff might better be

FOR THE SEASIDE.

described as a gold gauze. The hat that completes this smart costume is turban in shape, with a brim made of black straw leaves veined with gold. On one side, a little to the front, is an arrangement of blue ribbon, folded to resemble as nearly as possible a cabbage.

A gown much admired is of old rose crepon trimmed with bands of cloth of the same color. The bottom of the skirt is trimmed with stitched bands that cross each other in the fashion of lattice work. These are of cloth and are trimmed with small cloth buttons. The bolero has two stitched straps of the cloth ornamenting each side at the top. These come from the shoulder seams and cross on the bust, fastening the garment. The choker and underwaist are of white lace. About the choker is a scarf of thin blue silk. This knots in front below the straps of the jacket, knots again at the waist, with ends hanging down on the skirt.

A style of bodice of which one never tires is a short jacket closed on one side with bows of the fancy silk, which forms a small yoke and high belt. This style looks pretty in an elephant gray bunting made up with a white and black dotted silk. The gray sleeves end above the elbows with little cuffs, showing an undersleeve of silk. The skirt is hung from a yoke heavily stitched with white.

THE BOUFFANT SKIRT.

In these gowns described, the conventional skirt pattern has been used. The bouffant skirt, or the Louis XV, as it is beginning to be called, is really little seen on the streets of Paris. Its use as yet is confined to dinner or reception frocks. Still, there is little reason to suppose that this style of skirt is not here for good. The dressmakers show more and more models in which the full skirt appears, and do not hesitate to say that for summer frocks nothing else will be so fashionable.

What the French call "a little costume," a useful gown for the theatre or for a restaurant dinner, is of old blue Louisine. Ecru guipure forms a yoke to the skirt, very narrow about the figure, and dropping down the front of the skirt in a point that reaches nearly to the hem. The bodice is cut out and fits snugly, except in front, where it opens with jacket sides. Several rows of black velvet and diamond buttons hold the jacket at the waist and at the bust. A lovely lace trimming passes about the shoulders in the form of a collar to the jacket, and as a trimming down the sides. The underwaist is of fine lawn, with rows of embroidery between clusters of tucks, and to trim the choker are several rows of velvet. The blue sleeves make a little flaring cuff, open on the inside of the arm, at the elbows. The sash is held by a velvet band and tiny buttons. The undersleeve is of the embroidered lawn, and is made in two puffs, ending in a pretty wristband.

Another example of the same kind of costume is of palest pink cloth. The pleated waist is held by a high belt of gray and turquoise blue brocade. This belt is draped, and has a smart bow on one side. The sleeves, with the exception of little caps at the top, are of the brocade, and are made close, but are shirred into the seams. The skirt is close on the sides, but shirred in the back and somewhat full. This gives a novel swing to the skirt, quite different from the folds of the bouffant skirt.

STITCHED SILK TRIMMING.

Stitched silk is sometimes used as a trimming to gowns of thin stuffs. A pretty white silk crepe, sprigged with pink, is trimmed with white silk that is heavily stitched with black. The skirt is shirred to a yoke of the stitched silk, and about the bottom is a trimming of a fancy, appliqued border of the same. The waist is shirred under a deep, cut-out collar of silk, that is headed and finished by bands of black velvet ribbon. About the choker is a scarf of pink tulle, that ties several times before it is tucked into the stitched band that makes the belt.

A pretty neck arrangement seems to be the noticeable thing on the following costume. This is made of a wide ribbon, that starts in the back. It is carried once and a half times about the neck and then drawn down to one side to end in a bow. This is a pretty arrangement with any jacket suit. The gown in question is a lavender crepon. The neck ribbon is of yellow and black plaid. There is a bolero of lace that is tufted with black velvet and finished with a crinkly edge of black. On the skirt is a lace point, arranged as a yoke, but rising to nothing in the back. The skirt is shirred to this and is bouffant. The sleeves are slightly flowing at the elbows, over close lace undersleeves.

At Redfern's there is a group of gowns that may be taken as excellent examples of the form of the tailor-made preferred in Paris to-day. The gowns all give the appearance of small, flat bust and long waist. Boleros are not used to the exclusion of other models, for there are a number of basques, tight jackets, that entirely cover the figure, and Princess effects. But the general effect is long and close. The skirts are pleated in part, but the "bonne femme" style seems not to be followed. A tunic appears on several suits, and there is a noticeable use of stitched "pattes."

FLOWERS IN CENTRAL PARK

THOSE THAT WILL BLOOM WITHIN A WEEK—BORDERS OF BRILLIANT BLOSSOMS.

Friday's rainstorm demolished the last of the tulips, which have made so brilliant a showing in all the parks this season, and stripped the wistarias and the other early bloomers of their last few lingering flowers. The azaleas, weigelias, deutzias, haws, spiræas and snowballs are now taking their turn in the sequence of display. A remarkably beautiful effect is produced by a large bank of weigelias near Bow Bridge, in Central Park, where its richness of bloom is repeated in the waters of the lake. A huge group of azaleas at the bend of the main drive, near the Seventh-ave. entrance, and another near the greenhouse, are ablaze with rose, crimson and flame colored blossoms. Hardy azaleas are being planted in various parts of Central Park, eight hundred of them having been placed in the Ramble alone last year. The Ramble, by the way, is yearly gaining in attractiveness. Eighty thousand bulbs, forty thousand of them tulips, were planted there last fall. The glowing borders formed by them this spring are now giving way to summer bedding plants, which will be replaced as the season advances with various varieties until with the cold blasts of fall the last chrysanthemum perishes, and the yearly march of the flowers is at an end.

WILD TULIP BORDERS.

A new feature of the gardening in Central Park this year is the planting of irregularly outlined borders through the grass plots along the sides of the roads and walks. N. Jonsson Rose, landscape gardener for Manhattan and Richmond boroughs, explains that he has adopted these borders for two reasons. It is difficult, he declares, to make the grass grow other than sparingly under the thick foliage of the trees, and the grouping of flowers and grass is in accordance with natural scenery where the flowers spring up everywhere. In the Pyrenees, Provence and Switzerland, for example, he says, the wild tulips border the roadsides and dot the vineyards, and the more they are ploughed down the more profusely they flourish with precisely the spirit that the dandelion here shows when it thrives on frequent mowings. The borders are now rich with masses of columbine, pansies, larkspur, early phlox, candytuft, rockcress, dame's rockets, narcissus, an occasional poppy and yellow and purple iris, the last named in profusion.

THRONGS OF VISITORS.

Beds of flowers are being made around the greenhouses, a part of the Park which has hitherto been a mere dumping ground. The work of completing the plaza of the conservatories and the drives and walks, with the necessary sodding and planting will hardly be completed this season. But by another summer that section will be one of the most charming not only in Central Park, but in New-York. The exhibition of hybrid rhododendrons, orchids and bird-of-paradise plants in the greenhouses is attracting throngs of visitors, as many as fifteen thousand having been in attendance on recent Sundays. Between forty and fifty varieties of rhododendrons are shown.

The hardy rhododendrons of Central Park, although still young, are among the delightful features there. A great mass of them at one side of the main drive near the One-hundred-and-tenth-st. and Sixth and Seventh ave. entrance will be vivid with color within a week.

While the wild character of the upper end of the Park is being in no way impaired, a general cleaning up is going on. Trees are being pruned, walks improved and rustic benches placed at frequent intervals. A jet fountain is to be placed in one of the bays of Harlem Mere just beyond the greenhouses.

Two large flower beds, which break the tedious stretch of asphalt of the Plaza, at the Fifty-ninth-st. entrance, are an innovation this year, and give visitors to the Park a hint of the glories awaiting them.

There will be displays of flowers throughout the season from Ninety-sixth to One-hundred-and-eighth-st., near Grant's Tomb, and at Seventy-second-st., in Riverside Park. Flower beds will also be kept up in Madison, Union and Washington squares; Battery, City Hall, Stuyvesant and Mount Morris parks, and along Park-ave. More tropical foliage plants will be employed for these than in former seasons.

DRINKING FOUNTAINS.

A new water service for drinking fountains, etc., is being placed in the lower part of Central Park and some small irrigating pipes are being laid.

Among the trees of which Central Park is justly proud are a clump of Japanese maples at the Seventy-second-st. entrance and a cedar of Lebanon just east of the Bolivar statue, on the West Drive, about opposite Eighty-fourth-st. It is said that this and one in Prospect Park, Brooklyn, with only one exception, are the finest cedars of Lebanon in this country. One which stands on C. P. Huntington's estate at West Chester is somewhat larger and older than either of those in this city. The cedar of Lebanon is a low, wide spreading tree. It grows slowly during its first years, assuming the form of a spire until it has attained its height, and then it spreads out. It does not cone until it is forty or fifty years old, and sometimes not until it has withstood the mutations of a century.

A large number of trees have been planted in the Park near Ninety-seventh-st. They will in time serve as a screen from city sights. Among them are six or eight kinds of dogwoods.

Fifty or sixty years from now the hemlock grove which has just been set out in the upper end of the Park, will serve as a welcome retreat on stifling summer days.

Trees and shrubs to the value of $15,000 have been placed in Riverside Park this year. Among them are lindens, elms, beeches, flowering dogwoods, hornbeams and about three hundred maidenhair trees. These trees were a novelty in this city thirty years ago. They grow rapidly, producing shoots ten or twelve feet long in one year. There are many beautiful specimens of them in Central and Prospect parks. They come from Japan, where they are found around temples, but are not known to grow wild anywhere. They produce a sweet, edible fruit. Washington has a whole avenue lined with them.

RECEPTION FOR MRS. KRAUS-BOELTE.

FORTY YEARS OF KINDERGARTEN WORK CELEBRATED BY ALUMNÆ.

Mrs. Maria Kraus-Boelte was the guest of honor yesterday at a reception given at the Hotel San Remo by the Alumnæ Kindergarten Association upon the completion of her fortieth year of kindergarten work in this country. The members of the association are graduates of the Kraus seminary for kindergartners, of which Mrs. Kraus-Boelte is principal and founder.

A handsome diamond badge was presented to Mrs. Krause-Boelte by Miss Anna Harvey, kindergartner of the Adelphi College, Brooklyn. The Rev. Dr. A. B. Sill, rector of St. Chrysotom's Chapel, Seventh-ave. and Thirty-ninth-st., spoke briefly of Mrs. Kraus-Boelte's work in this country.

Mrs. Kraus-Boelte was a pupil of Frederick Froebel, the original kindergartner, and lived with his widow in Hamburg many years. In 1873 she come to the United States, and established the first kindergarten in New-York City. The Alumnæ Association is named in honor of her late husband, John Kraus. Teh Rev. Dr. R. Heber Newton was to have been present, but sent a letter saying that he was confined to his home in Easthampton.

TWO NEW APARTMENT HOUSES.

Harold Court and the Brittany are the most recent additions to the apartment houses of the upper West Side. The buildings adjoin at One-hundred-and-second-st. and Broadway, and are fine examples of modern apartment construction. The exterior designs of the structures are exceedingly attractive, while the arrangement of the apartments and their general finish compare favorably with the finest houses in the city. Every modern convenience which is calculated to add to the comforts of the occupants has been introduced. The apartments are arranged in six, seven and eight room suites. The rents are reasonable.

An illustrated booklet containing pictures, floor plans and full descriptions will be sent on application to Brandt & Kerby, One-hundred-and-fourth-st. and Broadway.

HINTS TO EMBROIDERERS.

MORNING GLORIES LEND THEMSELVES READILY TO ART NEEDLEWORK.

"There are some subjects which are especially adaptable to embroidery and to the embroiderer's materials, while others present difficulties which require all possible skill to overcome," says Mrs. L. Barton Wilson in "The Home Needlework Magazine." "The character, particularly the texture, of certain flowers is in itself an aid to the worker, while that of others is a great obstacle. The former is the case with the morning glory. Its delicate silky texture is not unlike that of the filo flosses, and its surface has also the sheen of the silk; it is therefore a subject we are fully justified in undertaking, and if we are not overambitious, and so led to do too much work on a design of morning glories, we are likely to be successful.

"Morning glories should never be embroidered 'solid' on white linen. As soon as we 'fill in' the form we at once lose the principal characteristic—extreme delicacy. A representation of morning glories, whether painted or embroidered, is nothing unless dainty and delicate to a degree. We should be sure that we have a drawing which embodies this quality to start with—a wavy outline and a very simple composition. (See Figure 1.)

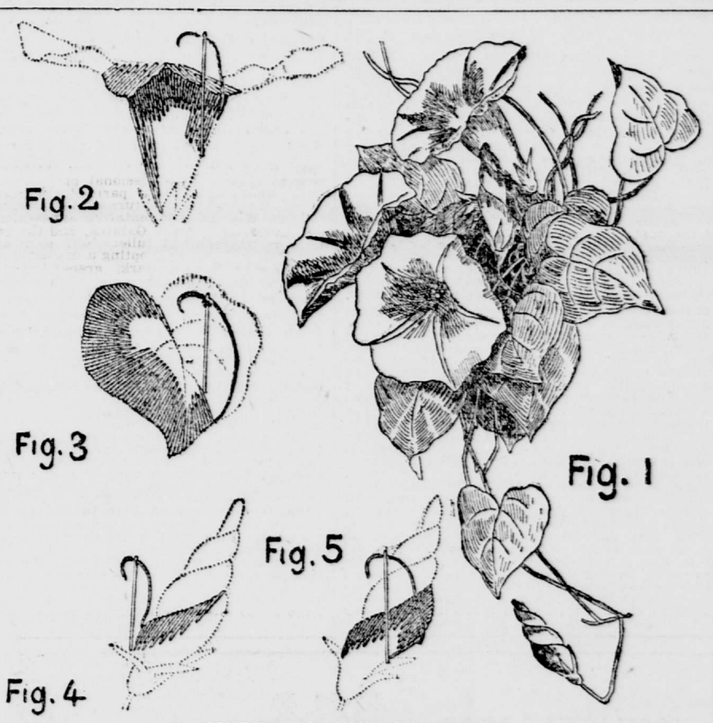
"The stitch direction of the morning glory is somewhat difficult to keep correct, because of the size of the flower. One readily applies the principle in this case and starts off all right, but before many stitches are taken the correct slant is lost, because the space to cover is comparatively large. The veins and ribs of the flowers are, however, a perfect guide. If we should draw one of the blossoms in full view we should have in such an outline a complete circle, and stitches would be laid on it as radii of a complete circle, but this is rarely the position we should choose in which to represent any flower. In a design we should be likely to have all the blossoms more or less foreshortened, and thus each one presents a new problem of stitch direction.

"The form, the sheeny texture, the ribs and the pretty curled buds are decided features, and these we should emphasize. One color should predominate in a design of morning glories. If pink is preferred, nearly all the flowers should be pink, with here and there a purple and occasionally a white one. Before putting the piece in a frame, outline the stems, leaf veins, tendrils and the veins between the ribs of the blossoms. Use the deepest shade of the flower colors for these veins. In white flowers the fine ribs may be done either in pink or purple, and the veins between them in pale green. The ribs should be worked in fine short and long stitch.

"The position of the light and shadow is of importance in this flaring flower. The edge in the foreground, or nearest the eye, should be lighter than the further edge. By thus disposing the shades of silk and leaving the linen for the high light a well rounded effect can be produced. The color of the flower generally pales toward the opening, so that stitching is not necessarily needed to give depth to the little funnel; it is important, however, that the front edge of this tube should be strongly brought out, and the pistil, in case it shows, will further help to give the desired depth.

"Lay in now the border row of long and short stitches across the further edge in the third shade—the first row of the front edge in the second shade, the second row of the further edge in the fourth shade, and the second row of the front edge in the first or lightest shade. Those positions which show the tube are rather easier to bring out. A little shadow should be placed on the tube up against the edge of the flower. The stitches along the edge of this tube should be as straight as possible. (See Figure 2.) In full embroidery they may be quite straight.

"One thread of filo should be used for the flowers, but two will be better in the leaves. This heavier work on the leaves makes the delicacy of the flower all the more noticeable, besides the leaves are



GUIDES TO EMBROIDERERS.

large, and work on them in one thread is quite endless. The stitches should turn at the base and be directed up to the stem, as they are directed down to it in working from the apex. (See Figure 3.)

"Nothing could be prettier than the buds or furnish a better opportunity to the embroiderer. The curving lines mark off sections, and these should be worked separately. Begin at the bottom section with the second lightest shade, work with long and short stitches from the point toward the stem. (See Figure 4.) After laying in the stitches on one side lay in those on the other. (See Figure 5.) Work the other sections each one deeper in color than the last, as these buds are darkest at the top."

WOMAN POLITICAL SPEAKER.

Among the supporters of Mr. Bryan at the Kansas City Convention will be the woman who has the distinction of having served as clerk of the Kentucky House of Representatives—Margaret Ingels.

MISS MARGARET INGELS,
Of Paris, Ky.

She is now making dates for speeches in the coming Presidential campaign.

Miss Ingels was a popular and effective speaker on the Democratic side in 1896, and it was in recognition of her work at that time that she was unanimously voted for as clerk. She stayed with the Democratic body during the Kentucky troubles, and "did what there was to do, without any fear of Mr. Taylor or his militia."

AN ADDRESS ON TEMPERANCE.

Mrs. Ella A. Boole, State President of the New-York Woman's Christian Temperance Union, will speak on temperance in Calvary Church, Seventh-ave. and One-hundred-and-twenty-ninth-st., this morning, at 10:30 o'clock.

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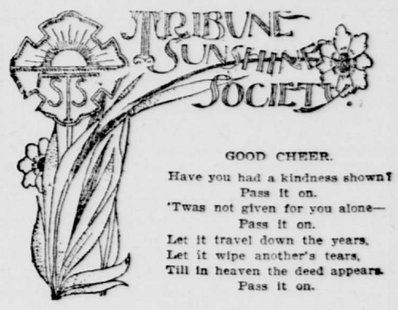
EACH DESIGN ORIGINAL.

O. Haas Bros., high class ladies' tailors, No. 381 Fifth-ave., between Thirty-fifth and Thirty-sixth sts., are making a special offer for this week only that is worth taking advantage of. Tailor made gowns to order in imported material, lined throughout with the richest quality of silk, may be had for $45, the regular price being $75; shirt waists to order, $4.50, usual price $7; duck suits, $35, usual price $55. Each design is original and exclusive. The latest designs from Paris can always be had here also. O. Haas Bros. are known for their good work. They have among their patrons rich and fashionable women. The opportunity to secure first class work at low prices is a capital one.



GOOD CHEER.

Have you had a kindness shown?
Pass it on.
'Twas not given for you alone—
Pass it on.
Let it travel down the years,
Let it wipe another's tears,
Till in heaven the deed appears.
Pass it on.

FOR "FLOWER HUNGRY PEOPLE."

Mrs. Ida Belmar Camp, of Michigan, a new member of the T. S. S., is deeply interested in floriculture, and is a collector of cacti. She asks for a list of flower lovers or "shut ins," to whom she can send floral sunshine. Last year she gave to "flower hungry people" three thousand baskets of flowers, besides several hundred plants and seeds, and she is anxious to be helpful in distributing good cheer. Those desirous of receiving this special form of sunshine will please write to the office for full address.

THE LIFE WITHIN.

When he giveth quietness, who then can make trouble?—(Job xxxiv, 29.

"He giveth quietness." Sweet words of blessing
When the storm gathers and the skies are dark;
Out of the tempest to His sheltering bosom
Fly, O my soul, and find a welcome ark.

"He giveth quietness." O Elder Brother,
Whose homeless feet have pressed our path of pain,
Whose hands have borne the burden of our sorrow
That in Thy losses we might find our gain.

Of all Thy gifts and infinite consolings
I ask but this: In every troubled hour
To hear Thy voice through all the tumult stealing,
And rest serene beneath its tranquil power.

Cares cannot fret me if my soul be dwelling
In the still air of faith's untroubled day;
Grief cannot shake me if I walk beside Thee,
My hand in Thine along the darkening way.

Content to know there comes a radiant morning
When from all shadows I shall find release;
Serene to wait the rapture of its dawning,
Who can make trouble when Thou sendest peace?
—(Emily Huntington Miller in The Christian Advocate.

WORDS OF PRAISE FOR THE T. S. S.

Mrs. Emma K. Brown, a blind member of the society, has written the following to the president of the T. S. S.:

During my three years' connection with The Tribune Sunshine Society I have followed its progress in growth and influence with enthusiastic interest. Increasing thousands share in its benefits, and too much cannot be said in praise of the noble work.

"Whenever you make the sunlight
On a darkened face to break,
Whenever a self-denial
For another's sake you make,
Whenever for souls of the wandering
In Jesus' name you pray,
You are being a ministering spirit
And making things go God's way."

My thanks are due to the Misses Doughty, Mrs. Spink and Mrs. Howard for faithfully remembering me with kind letters and reading matter.

BISHOP WHATELEY'S PUZZLE.

Another solution to the famous puzzle of Bishop Whateley that has so long perplexed people has been given by Edward W. Hudson. The reply has the merit of being up to date in its suggestion of the ever alert microbe. The puzzle reads:

When from the Ark's capacious round
The world went forth in pairs,
Whose ready ears first caught the sound
Of boots upon the stairs?

Mr. Hudson's is as follows:

It was the microbes' ear I 'spose,
That lurked amid their unwashed clothes.

RECIPE FOR INVALIDS.

In response to a request for some nourishing dishes for invalids, Mrs. H., of Philadelphia, has kindly sent the following recipe for making koumiss:

To one quart of milk of ordinary temperature add one small tablespoonful of sugar, one-third of a fresh yeast cake, previously dissolved in a little lukewarm water. Stir well and put into sarsaparilla or small beer bottles. Be sure that the stoppers are perfectly air tight. Do not fill quite full. Shake well and lay the bottles on their sides in the lower part of the refrigerator. The koumiss will be ready for use the early part of the third day. Open slowly and carefully, holding the bottle inverted and over the glass, or the contents may fly off in any direction. As soon as a bottle has been emptied, wash thoroughly, using a bottle brush or small cloth and stick, then fill with cold water, adding a tiny pinch of bicarbonate of soda, and let stand for a day before using again. This will keep the bottles perfectly sweet.

Other recipes given by Mrs. H. will be published later.

Subscriber. Please send the box to The Tribune Sunshine Society, Tribune Building, New-York City, and contents will be distributed.

THE TRIBUNE PATTERN.

A TISSUE PAPER PATTERN OF WOMAN'S BATHING SUIT, NO. 8,000, FOR COUPON AND 10 CENTS.

Striking combinations of color are seen in the season's surf costumes. This smart suit is made of brilliant red serge, with collar and bands of black and shield of cream white serge. A red silk handkerchief is tied jauntily around the head. The narrow belt of black cloth is fastened with a buckle in the centre front. The body and bloomers are cut in one with slight fulness around the waist, which forms a blouse in front. The shield is adjustable and may be omitted if a low neck is desired. The sailor collar forms curved revers that meet in front at the top of the added pleat, under which the garment fastens invisibly. The sleeves may be made in short puffs or full length, the pattern providing both modes. The skirt is close fitting in front, arranged in small pleats over the hips and a single box pleat in the centre back. It may, however, be gathered all around and adjusted on the band, as illustrated.

NO. 8,000—WOMAN'S BATHING SUIT.

Flannel, alpaca or brilliantine in any coloring make attractive bathing suits in this style.

To make the suit in the medium size will require nine and one-half yards of twenty-seven inch material, or six and three-quarters yards of forty inch material. The pattern, No. 8,000, is cut in sizes for a 34, 38 and 42 inch bust measure.

COUPON ENTITLING TO ONE PATTERN, ANY SIZE, OF NO. 8,000.

Cut this out, fill in with inches, name and address, and mail it to THE PATTERN DEPARTMENT OF THE TRIBUNE.

No. 8,000. Bust.....in.

Name.....

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Inclose 10 cents to pay mailing and handling expenses for each pattern wanted.

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487 FIFTH AVENUE,
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RELINQUISHING MILLINERY
WILL SELL REMAINDER OF
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Marcel Hair Waving a Specialty.
First Class Hair Goods.
TELEPHONE 203a MADISON SQUARE. 17 WEST 26TH ST., NEAR BROADWAY.
Millius guarantees natural wave to last all summer.

Great Reduction
THIS WEEK ONLY.
Tailor-made gowns to order
in imported material, silk lined throughout, for
$39, REGULAR PRICE $70.
Outing suits made in double face goods, $30. Pique skirts, $7.
THE MOSTKOWITZ,
25 W. 42nd St., near 5th Av.

Accordion Pleatings.
Side Pleatings made while you wait. Oldest Pleating House in the City.
Straw Hat Bleachery.
FEATHERS AND BOAS CLEANED, DYED, CURLED.
A. BURGESS, 359 6th Ave., Bet. 21st & 22d Sts. See Signs.

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HUMAN HAIR GOODS,
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HAIR COLORING,
CHIROPODY, MANICURING.
Attendance at Patron's Residence or at my Parlors
22 E. 42d ST. op. Hotel Manhattan, bet. 5th & Madison Aves.

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Chocolates and Bonbons
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