# HEARTH & BOUDOIR.

A CORNER IN THE ART ROOMS OF HERBERT L. GREENBAUM, IMPORTER OF PERSIAN RUGS, ETC., NO. 862 BROADWAY.

## SOME WAYS OF THE WORLD

IT IS A MISTAKE FOR "POOR SOCIETY PEOPLE" TO ENTERTAIN, SAYS A WOMAN—SUPERSENSITIVENESS OF THE SMALL BOY.

"It is a great mistake," remarked an impecunious society woman, "for poor people like myself to try to return civilities. It is far better to say frankly you cannot afford to entertain and take the goods the gods (in the shape of your richer friends) provide, without any question of reciprocal exchange, than to try to make any adequate return. As long as you give nothing, nothing is expected, and no one is offended, but the moment you attempt the smallest and simplest kind of a function you get yourself in hot water because there are so many that you ought to ask and so few that you are able to have.

"I shall never forget the winter when I tried to have a few informal dinners. I offended any number of old friends and pleased no one, for upon those who were invited and came my little twopenny dinners made no impression whatever, while to those whom I was obliged to leave out they assumed large proportions entirely out of keeping with their modest pretensions, so that I found at the end of the season that I had distinctly injured, instead of helped, my social position. The dinners themselves were a great effort, as I was obliged to attend to every detail myself, and at an expense that I could ill afford, while they were, as I said, not in the least appreciated by those who were invited and came; so now I have learned wisdom by experience. I always have a hot cup of tea ready for any friend who happens to drop in; but beyond that I do nothing. I am asked about more than ever, and I have the satisfaction of knowing that it is entirely for myself that I am wanted, and not for what I can give."

### THOSE "MIGHT HAVE SAIDS."

The "might have saids" are only equalled by the "might have beens." What one among us has not remembered, when all too late, some brilliant repartee that might have been made, or some clever speech that would have come in with such happy fitness if it had only been uttered?

"The most aggravating feeling," said a debutante, "is to think of a bright thing to say and then to have some one else get it out before you have a chance. It has happened to me over and over again, and there I have sat as stupid as an owl, while some other girl 'cantered' in with my remark."

"Of course, that is very trying," answered her sympathetic companion, "but I have greater trials than that. My younger sister has the reputation of being the clever member of the family, while it is I that do all the reading. I am really fond of books, and she just picks up what I say of them with her glib, ready tongue, and gets all the credit, while I do all the work. It is the shallow people that have the ready tongues, only the world does not realize it."

### WHEN TO TREAT A BOY WITH TACT.

"Good mothers show every estimable quality but tact toward their sons," remarked a young man recently. "Unselfishness, devotion, kindness and sympathy are all given in full measure and running over, but the faculty which they take with them into society as a matter of course, which divines what should and should not be said, seems to be considered as superfluous in regard to their children. The kind mother is constantly, albeit all unintentionally, offending the susceptibilities of that hypersensitive creature, the half grown boy, by her personal allusions and remarks when in company. I remember how I used to dread going out with my mother just on that account. I never knew what she would say, and I fairly used to squirm in anticipation when I heard her mention my name. The dear creature was so proud of me and of my small achievements, and, with the exaggeration of self which is so common with young people, I always felt that I was being dragged into prominence in the most ridiculous fashion when she talked of me.

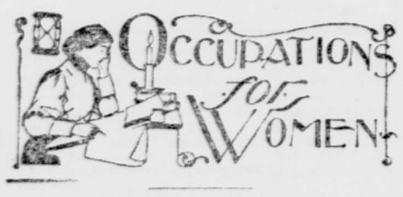
"Another trait of a boy which mothers are apt to ignore through want of tact is an intense dislike to being quoted. It is all right if he relates an incident or criticises a comrade himself, but to hear his remarks repeated vexes him excessively. Many a time have I seen a school friend flush up to the roots of his hair with annoyance when his mother all unwittingly has alluded to something he has told her about the boys. A youth is a queer creature—rough and almost callous in some things, oversensitive and foolishly thin skinned in others, and a mother with tact will understand his many contradictions and earn his gratitude and confidence by humoring them."

### HIS POINT OF VIEW.

"What should I say make girls attractive?" answered a society man to whom the above query was put. "Well, that is a very hard question to answer. Different men (for I take it by asking me you wish to know what makes a girl attractive to a man) like different attributes. You probably mean generally attractive—what you might call a popular girl in society. Well, I should say one of the most important traits is the power of making another feel that—for the moment, at least—his personality and what he says are of paramount interest. Many young women let their eyes wander while you are talking to them, as if they were looking for other men. This is certainly not complimentary. Still, even absentmindedness is not much worse than a too great intensity of expression, which is apt to bore one. One feels any affectation of interest instinctively. Interest must be genuine and spontaneous to be agreeable. A pleasing voice and sympathetic laugh are also great adjuncts. I know several girls who score a lot in this way. It is a pleasure to talk with them for no other reason. It is the general opinion that Lesley attracts a man more than any other quality. This is by no means the case; in fact, as a rule the beauties do not have half so good a time as pretty women who are less self-conscious. There are many beautiful women who completely lack charm. There is one thing about a woman's personal appearance that appeals particularly to ninety-nine men out of a hundred, and that is neatness and smartness. Women, as a rule, do not realize this. In their efforts to look pretty and have their belongings becoming they often completely overlook tidiness, and so spoil everything. A neat, shining head always excites a man's admiration, while becomingness is with him quite a secondary consideration. I have often seen my sisters look in the glass, arrange their crimps with the greatest care, and quite overlook the fact that their heads were far from looking trig and tidy—two great essentials, to my mind. As for lasting attractions! Ah, for those men look below the surface more than women suppose. A man's instinct seeks in the woman he cares for something better than himself. He may not say much about it, but he feels it all the same. The qualities I have mentioned may attract, but it needs others to attach."

### HER POINT OF VIEW.

"I do not quite understand," she said. "Do you want me to tell you what I would really consider an attractive man, or to say what makes certain men that I know more attractive than others? You see, there is a wide difference. We have to put up with what we can get; some men are better and some are worse; but if one considers possibilities, why, that is quite a different thing! We would then describe a hero, and heroes are not common; in fact, I have not been fortunate enough ever to meet one. Among men, as men go, some, of course, are nice and some are impossible. It goes without saying that an attractive man must be well bred, and he must also be well groomed—'tubbed looking'—smartly dressed, and all that. The way only nice Americans and Englishmen ever can look! Then he must be manly, well up in all kinds of sport, and modest, never talking of what he does. He must not be too anxious to please; in fact, he need not try to please at all. It makes any attention he shows much more flattering. Success of any kind in a man is an immense point in his favor—in business, sport, politics, anything that brings him to the fore. No girl actually admires a purely society man, although she finds them valuable for partners and other necessities in a ballroom. Sad to say, the nice men in society are few and far between, and the 'freaks' and the 'its' are numerous. What is a 'freak' and what is an 'it'? A freak is a man who goes to all sorts of places; he floats around, and goes with no particular set, although one always sees him at big balls and general functions. An 'it' is a 'silly'—a 'tame cat' kind of person, and an attractive man must not have any of the qualities of either."




### ART OF PHOTOGRAPHY.

Among the professions now fully open to women is that of photography, and every large city in the United States is said to possess its little band of women photographers. It is asserted, too, by many who have made it a matter of study that this little band generally includes the best and most artistic in the business.

There are few women photographers outside of the United States in business for themselves, although a number of Europeans have done good work as amateurs. Mrs. Margaret J. Cameron, the friend and neighbor of Tennyson, became a celebrity of almost national fame between the years 1860 and 1870 through her passion for photography and her success. Probably no other amateur, then or now, could boast such a clientele as she secured. Darwin, Carlyle, Tennyson, Browning, Longfellow, Sir John Herschel, Sir Henry Taylor and many others of almost equal note were the subjects of her camera and meekly posed as she willed.

Mrs. Cameron's ideal was to illustrate Tennyson's poems, and she secured some exquisite photographs from life.

A woman now prominent in London as a photographer and editing a photographic journal is an American, a graduate of Vassar.

Miss Frances Benjamin Johnston is a typical "American woman in photography." Through the study of art in Paris and at home she brought to her work a trained and developed talent. She exhibited three collections of photographs at the Paris Exposition last year, two of which received gold medals, while the third won the grand prize.

Other women whose work is widely known are Mrs. Gertrude Kasabier, Miss Mathilde Weil, Miss Eva Lawrence Watson, Miss Nellie M. C. Knappen, Miss Kate Matthews, Mrs. Addie K. Robinson and Miss Alice Austin. "Many of these have had an art training such as they would have had for a career in painting, and this is the reason that their work has been so successful. Few men in the business approach it from the same standpoint, and that explains the higher results achieved by women," said an artist yesterday. "The photographic field is a large one," he continued. "There are numberless places where photography could be used in business in various unfamiliar directions. Photographs for menu cards, for valentines, birthday and Christmas cards, for one's personal stationery and other things would be individual and charming, if artistically done."

### A WOMAN'S REFORMATORY.

The new reformatory for women which the St. Vincent de Paul Society expects to open at No. 46 Concord-st., Brooklyn, will, if present plans are successfully carried out, be ready for occupation on October 1. The building, a three story and basement structure of brownstone, is now being renovated and fitted up, at considerable expense to the society.

The work will begin in the police courts, where a record will be obtained of all women, not habitual offenders, who are sentenced to short terms of imprisonment. In order to prevent their repeating what is in many instances only a first offence agents of the reformatory will call at the jail on the day of their release and take charge of them until places for work are assured them. The society will also probably assist in the work of the Women's Home Mission agents who are trying to rescue girls at Coney Island.

Marriage Invitations.
DEMPSEY & CARROLL, 26 West 23d St., N. Y.

## DEVOTED TO FANCY WORK.

ALMOST EVERY WOMAN WHO HAS LEISURE THIS SUMMER IS BUSY WITH HANDWORK IN SOME ATTRACTIVE FORM.

An unusual number of pretty designs in centrepieces and sofa pillows made of lace and drawn work are in evidence this summer among the hotels and other places where women are seen doing fancy work.

Quite the prettiest idea in doilies and centrepieces is a combination of embroidery and made lace, the linen being exquisitely worked in the design preferred and then edged with Battenberg or Venetian lace. Pansies seem to have captivated the popular fancy just now, for many attractive models are shown in the art needlework shops.

"There are few flowers which afford such a variety of combinations as this one," says "The Art Needlework Magazine," in referring to the pansy centrepiece here illustrated, "and no better color studies can be found than the flowers themselves, which are so abundant. Two distinct lines of purple were selected for the present design, as well as yellow, blue and red brown. The leaves are worked in green filo silk, with the veins outlined with a darker shade, and the stems worked in several rows of twisted outline stitch of a medium green. The band or ring around the centre is outlined with green Persian floss, and filled in with cross stitch of the same shade. The border is of Battenberg lace, simple in outline and calling for but few stitches."

The variety of color in the pansy makes it decidedly more interesting to the worker than some other flowers, which, though equally graceful, have not that peculiar advantage. Yet in using such designs too large a number of shades should not be adopted if the best artistic effect is to be secured. Among other novelties of the season are seen the wistaria and the poppy. The former is particularly well suited to large pieces, as table covers and screens, upon which the Chinese artists use it so much as a decoration. The color is a dainty purple, and the wings of the flowerets should be light, with the deeper shades in the heels. The calyxes are brownish purple in the real flower, but a better effect in the embroidery is produced by using one of the darker shades of green. The stems may be worked in either simple or twisted outline stitch. In embroidering poppies, the bright red is best modified by employing pink silks in the high lights. The black stamens render the flower one of the most effective for decorative purposes, but since they form such a marked color contrast they should be sparingly used, and sometimes relieved by a little yellow, worked in short stitches, for the real flower often has its stamens dusted with yellow pollen. Good results in working the leaves depend chiefly upon the direction in which the stitches are laid. It is best to consider the base of the whole cluster of the parts of the leaves as the centre of a circle, and lay the stitches accordingly.

If one is anxious to do something in embroidery quite out of the ordinary run she may attempt the pond lily, which is not often met in such work, but is full of possibilities of beauty. The texture of the leaf of this flower is so heavy that it is advisable to work it in full embroidery or feather stitch. The pink facing of the outer petals of the calyx gives much character to the blossom.

### THE UBIQUITOUS PILLOW.

The sofa cushion is generally acknowledged to be one of the most useful of all articles within the possibilities of embroidery, and one of the most universally acceptable as a gift, yet it is by no means an easy thing to find a design for a pillow that is thoroughly satisfactory. The retreating sides of the cushion too often spoil the effect of naturally arranged sprays of flowers, and the conventional treatment is on this account almost a necessity. Bunches of flowers, however, look well if grouped about some conventional figure in the centre of the pillow, whether this figure is worked on or appears in the brocade pattern of the material used. The quaint or graceful figures now so popular on pillows are among the most attractive of the season's designs. The little couple in the illustration herewith are well chosen to remind one of the old nursery rhyme. The figures are tinted on the material in delicate shades and should be outlined with Roman floss of the same colors. The little maid at the right has a pink gown decorated with blue ruffles, and a blue mob cap with band of green. Her slippers match the cap in color, and stockings are worked in cross stitch with green. The other little maid is dressed in blue, with pink sash, white fichu and green sleeve ruffles. Her cap is green with a blue band, and her shoes are green also. Long and short stitch is used for the edges of the sleeves, neck ruffles and sashes.

Many other pretty patterns of this order are being chosen, and Empire designs are also extremely popular. Unique fancies, too, may be carried out in ribbon embroideries, some of these becoming highly ornamental. Ribbon an inch wide is more often preferred for this work, and a wide eyed needle is used to carry it through the cloth. The ribbon is gathered into the shape required for the petal, and after the petal has been laid on the cloth its tiny folds are carefully couched down with silk of the same color as the ribbon. French knots make effective stamens, and feather stitch is best in this connection for the leaves and stems. This combination of stitch embroidery with the ribbon prevents too heavy an effect.

### LACEMAKING FASCINATING.

Lacemaking is one of the most fascinating kinds of fancy work, say those who have taken it up. Some women have been deterred by the appearance of extreme difficulty in the lace, but, in reality, when a few stitches have been learned the way is opened for all kinds of needle laces. The Battenberg and Renaissance require the heavy braids and admit of a great variety of stitches, while the new Arabian braids often have gold thread woven into their composition. In working lace more depends upon the material upon which the pattern is stamped than is usually realized. When this material is paper cambric it should have a lining of stiff paper or light canvas before the braid is basted into position. Blue or green tries the eyes less than pink, and experienced workers recommend a smooth, shiny Holland as best of all, because it is stiff enough to need no background, and the color of the cloth is good.

Although the basting may be done with an ordinary needle, a long, blunt pointed lace needle will be found better for making the lace stitches. It is never advisable to baste through the middle of the braid, but this should be done on the open edge of the braid, and the basting stitches should be kept on the outer line of the pattern. In basting Russian braids the folds must be so arranged as to keep the heavy cord on the outside of the curve of the pattern at all times, if possible. After the basting, the full inner edges must be overcast or laid carefully with fine linen thread. Women who succeed best in lacemaking unanimously advise the use of a sampler as a sort of reference encyclopædia of stitches. "The best sampler," says "The Home Needlework Magazine," "consists of a number of small oblong sheets or pages of the holland, upon which the different varieties of stitches may be worked in groups and their names written below in ink. The whole may then be bound in book form and kept in the lace box for reference. These sheets should be 6 by 9 inches, and furnish spaces for twelve network stitches or twenty-four insertions or bars. A margin of one-half inch should be allowed at the top and right side; one and one-half inches at the left, to allow room for the binding, and two and one-half inches at the bottom, to allow room for the written names of the stitches worked above. This margin is outlined by a row of Battenberg braid. The space inside is divided lengthwise into three equal parts by two parallel braids basted at equal distances apart. Three horizontal braids are then basted at equal distances, dividing the space into twelve small squares. For insertions, five vertical braids are used. All the cut ends are secured beneath the marginal braid, and all the braids are sewed by machine through their centre to the holland."

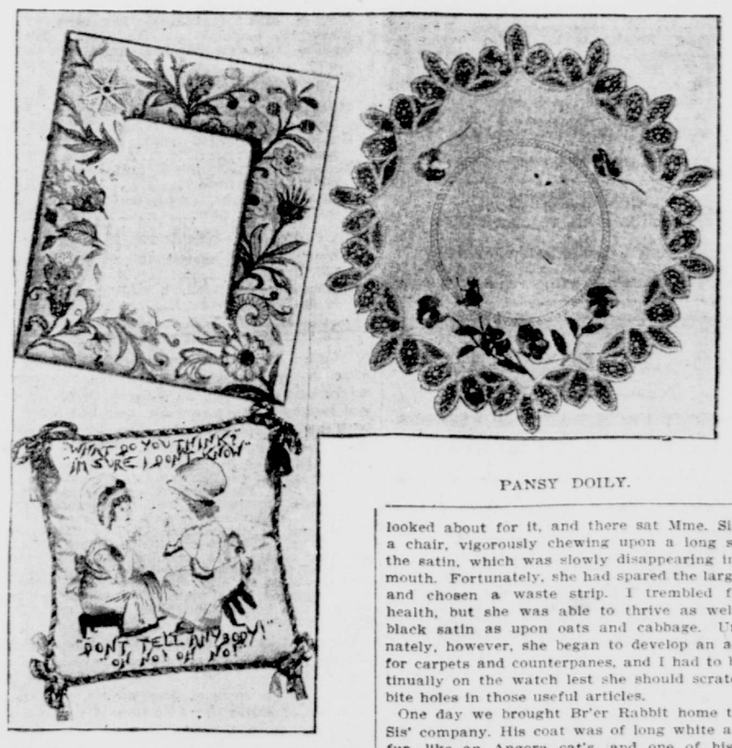
Some patterns of the Russian lace, now such a favorite in collars and trimmings, call for extremely simple stitches, since they are based on the single or reversed buttonhole stitch. The Venetian requires many of the finer net stitches, while duchesse depends for its beauty chiefly upon the braid.

### REGARDING DRAWN WORK.

It has been said that "any one who can hemstitch can make drawn work." Exquisitely dainty always, this work is sure to win admiration wherever it is seen. Linen of medium weight and of good quality is usually chosen, and some pretty effects are also obtained on scrim. The Virginia drawn work makes attractive doilies for tumblers, finger bowls and caraffes, and is extremely ornamental in pillow shams of crisp linen. The coarser linen is much easier for the beginner, and the threads should not be drawn until everything is in readiness for the stitches. If the article is to be fringed, it is better not to do this until after it has been made clean, should it become soiled in the working. Drawn work is most satisfactory when worked in a frame.

POPULAR FANCY WORK DESIGNS.

EMBROIDERED FRAME OF LINEN.




PANSY DOILY.

COLONIAL MAIDENS' PILLOW DESIGN.

### SIS' BUN AND HER FAMILY.

Sis' Bun had eyes like rubies and as fine a white coat as ever rabbit wore. She took great pride in her beautiful fur, and spent much time in dressing it, pulling down her long ears to comb and smooth them with paws and tongue, and sometimes, when she was little, tumbling over sidewise in her efforts to reach her back.

When she came to us she was not welcome. We did not know what to do with her at first, and did not feel grateful to the kind neighbor who presented her to Bobbie, but Sis' Bun sat calmly twitching her nose as we gathered about her, looking as self-possessed as if she had not been an unwished for visitor. At last we had a nice little kennel made for her, and installed her as a member of the family.

She had a funny way of trying to bite me whenever she wanted me to put her down. She had a quick temper, and when she was angry her round, bright red eyes would fairly blaze, but this was only at times, for Sis' Bun was really affectionate, besides being a neat and wise little rabbit.

Often I would take Sis' Bun to my room, and there she chose her own apartments, and kept to them. She had one favorite resting place, at the foot of an easy chair, and if I sat in the chair and got in her way she would try to push me away with her nose. In fact, she often tried to push me off the bed. Sometimes she would cuddle down beside me, but if she chose to get down, nothing would stop her. Once when I tried to detain her forcibly she bit a round hole in an old wrap upon which she was lying, and calmly swallowed the piece of cloth. At another time the dressmaker was using some black satin for trimming. We looked about for it, and there sat Mme. Sis upon a chair, vigorously chewing upon a long strip of the satin, which was slowly disappearing into her mouth. Fortunately, she had spared the large piece and chosen a waste strip. I trembled for her health, but she was able to thrive as well upon black satin as upon oats and cabbage. Unfortunately, however, she began to develop an appetite for carpets and counterpanes, and I had to be continually on the watch lest she should scratch and bite holes in those useful articles.

One day we brought Br'er Rabbit home to keep Sis' company. His coat was of long white and tan fur, like an Angora cat's, and one of his large eyes was a velvety brown, while the other was bright blue. We had found him in a butcher's shop, shut up in a wooden cage, and offered for sale at 50 cents. Poor little Br'er! There was not enough of him, under his fur, for rabbit stew. After his coming the children and I gave ourselves over to the interests of the Bun family.

One day we found under the straw six little pink skinned baby rabbits, without a spear of fur on them. Bobbie said they were not pretty, and Br'er despised them, after the fashion of Bunny papas, and would have killed every one of them if we had not put him alone in another kennel. Perhaps it was no wonder that he did not like the babies, for he had had a great deal to suffer on their account. Sis' had deliberately pulled out quantities of his fur with which to line her nest! It is the custom of Bunny mammas to pull the soft fur from their own breasts for this purpose. Not so, Mme. Sis'! She saved her own beautiful, smooth coat, and made good use of Br'er's. Of course, Br'er felt sulky over it, but Sis' was quite content, and proud of her babies.

In a wonderfully short space of time the babies were all covered with soft black and white down. They were tame, and we often brought them into the house and played with them, but they did not live long. Some that we gave away may have died of starvation, not intentionally, of course, on the part of their owners, but because many people do not know how to feed rabbits properly. If any reader of the Children's Corner should ever keep rabbits he should give the little creatures all the food they want and at any time. They soon become quite independent of the mother; and then they can eat grass, oats, lettuce and weeds, such as plantain and dandelion leaves. Cabbage is not good for the babies. Few of them will drink water, and they have no need of it; but they want to eat almost incessantly. This makes them big and lively; otherwise they pine away. They should be kept in the shade and allowed a chance to burrow, and space enough for exercise. But the main thing is fresh food, and plenty of it. They will not eat decayed stuff. If fresh leaves cannot be obtained they can live upon oats, bread and crackers.

One of the babies, which outlived the others, was named Binney, and we gave him considerable liberty, for he would sit up in his cage and make queer little noises, begging hard to be let out. While running about he was in constant danger from the dogs, and had many a narrow escape. He was a clever little thing, and would run around the house, doubling so that the dog would lose the scent; then when I ran up to him, he would wait for me to pick him up, crouching to present his ears to me. The funniest thing was when a neighbor's little toy terrier ran after him. The terrier was no larger than the rabbit, and to my surprise the two began to play together, jumping and frolicking about like kittens. Binney knew when he was safe, and once, when shut up in his cage, tried to play with a larger dog, putting his nose close to the bars, and capering about, while the dog, who thirsted for his blood, barked and howled in fury.

Poor Sis' Bun came to an untimely end. She was out for exercise one day when a dog caught and killed her instantly. Shortly after this Br'er Rabbit ran away, and never came back. We were sad indeed at their loss, for the bunnies are the sweetest, cleanest little pets in the world, and the most lovable.

SIS' BUN'S EPITAPH.

Here lies our little friend Sis' Bun,
Whose fur was white as snow;
You'll never find a cuter one,
Wherever you may go.

She had but lived two little years;
Like rubies were her eyes,
Like windmill sails her waving ears;
Her looks expressed surprise.

Her cotton tail was brief and blunt,
She was both tame and kind;
She had two little paws in front,
Two lengthy legs behind.

She hopped along the grassy glade
One day, as was her habit,
When, lo! there came a dog, and made
A widower of Br'er Rabbit!

—(M. C. S.

MISS GEORGIA HOPLEY. MRS. CHARLES SWAIN.

HOSTESSES OF THE OHIO BUILDING AT THE PAN-AMERICAN EXPOSITION.

Mrs. Charles Swain, of Cincinnati, and Miss Georgia Hopley, of Columbus, are hostesses of the Ohio Building at the Pan-American Exposition. An informal hop is held twice a week in the assembly hall of the building, at which the various commissioners and assistants are present. Later in the season 5 o'clock teas and informal receptions will probably be daily occurrences. Miss Hopley, who is one of the two women managers from Ohio, was the Ohio commissioner at Paris last year.

### PUZZLES.

JUMBLED QUOTATION.

Waves stern against the stormy giant coast
breaking and woods sky tossed dashed branches
bound and a high the their a rock on.

—(Felicia R. Hemans.

SQUARE WORD.

A poem set to music.
Delivered by the mouth.
Centre of a church.
Merriment.

HIDDEN FRUITS.

1. The cur ran through the hall.
2. He appears to be good.
3. O, range no more the mountains.
4. Pale monster, leave my side.
5. He dropped his plummet in the sea.
6. A pea changed the weight.
7. My map pleased the teacher.
8. The calf, ignorant of how to drink, was taught.
9. Ada, tell Joseph to come.

—(Contributed by Helen Hall Cloud.

The following jumbled words, when correctly arranged, will be the names of mountains in the United States:

1. Faacaphanil.
2. Ykocr.
3. Kaslictl.
4. Dokcridana.
5. Realrs Davaen.
6. Daseacc.
7. Hiwte.
8. Reneg.

—(Contributed by Hilda Chapman.

RIDDLEMEREE.

My first is in flower, but not in weed;
My second is in ale, but not in wine;
My third is in food, but not in feed;
My fourth is in stroke, but not in line;
My fifth is in star, but not in planet;
My whole is part of a building.

Answers to puzzles published July 28:

FLOWERS.

1. Dog—wood.
2. Dandy—lion.
3. Mary—gold.
4. Astor.
5. Forget—me—not.
6. Johnny—jump up.
7. Sweet—William.
8. Bleeding—heart.
9. Ragged—Sailor.
10. Milk—weed.
11. Bachelor's—button.
12. Morning—glory.
13. Smart—weed.
14. Crow—cuss.
15. Snow—drop.

ROSE.

Jumbled Vegetables.

1. Leek.
2. Cauliflower.
3. Cabbage.
4. Lima Beans.
5. Parsley.
6. Rhubarb.
7. Egg Plant.
8. Kale.
9. Onion.
10. Brussels—Sprouts.

Through a typographical error last week an "a" was printed in place of an "s" in No. 10 of this puzzle.

LADDER.

F R E D E R I C K
O S
O T
O A
O R
K A T H A R I N E

NUMERICAL ENIGMA.

California.

SQUARE WORD.

W R E N
R O M E
E M M A
N E A R

Correct answers to all the puzzles were received from George Barnard Draper, Eleanor H. Gould, Katharine R. Blake and Hilda Chapman. Remsen D. Bird and Marguerite Philips answered all but one correctly. The answer to jumbled vegetables sent by Marion Gray Traver is correct, and the puzzle contributed by her this week will be published in a later issue, as will also that sent by Emma Underhill, whose answer to the square word is correct. Ethel M. Dodge sent correct answers to puzzles published on July 21.

### THE TRIBUNE PATTERN.

TISSUE PAPER PATTERNS OF WOMAN'S AFTERNOON GOWN, CONSISTING OF FANCY BLOUSE, NO. 3,868, AND FIVE GORED SKIRT, NO. 3,881, FOR 10 CENTS FOR EACH PATTERN WANTED.

All soft, graceful wool materials have great vogue and make charming afternoon gowns when the color is well chosen. The gown illustrated shows the material in water green, with trimming of black velvet ribbon, yoke, bertha and sleeves of cream lace and touches of white chiffon, and is singularly effective and dainty.

The blouse is made over a snug fitting lining that closes at the centre front. On it are arranged the full under portions, the yoke and the bertha. In the case of the model the yoke has been cut off to form a round open neck and the sleeves are in elbow length; but the pattern also provides for a high neck, with stock collar, and full length sleeves. The lace of yoke and bertha is laid over white Liberty satin, as are the soft folds of chiffon between, but the sleeves are unlined and allow glimpses of the arms through the meshes of the lace.

The skirt is five gored, and finished with two graduated circular flounces, but can be made either plain or with a single flounce if preferred. The upper portion fits snugly, while there is a pronounced flare at the feet, and the fulness at the back is laid in an inverted pleat.

NO. 3,868—FANCY BLOUSE. NO. 3,881—FIVE GORED SKIRT.

To cut this gown for a woman of medium size 11¾ yards of material 21 inches wide, 11½ yards 27 inches wide, 10 yards 32 inches wide or 6½ yards 44 inches wide will be required, with 3⅞ yards of allover lace and ½ yard of chiffon, to make as illustrated; to cut the blouse alone, 1½ yards 21 or 27 inches wide, 1¼ yards 44 inches wide, with 3⅞ yards of allover lace; to cut the skirt alone 10⅝ yards 21 inches wide, 10¼ yards 27 inches wide, 9¼ yards 32 inches wide, or 6 yards 44 inches wide.

The blouse pattern, No. 3,868, is cut in sizes for 32, 34, 36, 38 and 40 inch bust measure.

The skirt pattern, No. 3,881, is cut in sizes for 22, 24, 26, 28, 30 and 32 inch waist measure.

Either pattern will be sent to any address on receipt of 10 cents. Please give number and bust or waist inches distinctly. Address Pattern Department, New-York Tribune. If in a hurry for pattern, send extra two-cent stamp and we will mail by letter postage in sealed envelope.

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