

OUR FASHION LETTER.

How the Latest Fur Designs Are Modeled.

MUCH USED TO TRIM LIGHT GOWNS

Russian Blouse Costume in Vogue For Slender Women—Embroidery, Lace and Ribbons For Day Gowns. Braiding Has Also Been Revived.

Net skirts are extensively flounced at the edge, but three godet trills forming an entire skirt are fashionable and are of the three tier type, each full bordered with wide lace or with medallions or vandykes. Lace flounces are extremely fashionable but the majority are straight at the top and the godet flouncing of lace is shown in imitation of handsome lace.

The sash is again with us and is usually of six to eight inch ribbon either of chine or broche design and delicate colorings. The ends fall quite to the ground, and the loops are carelessly knotted over the back. Some sashes have windmill bows, one half standing up and kept quite flat over the gown.



FUR BOA

The bouquet de corsage is in the form of a big chon or the market bunch style is affected for small compact bouquets. The trail over the shoulder appears to have quite disappeared.

The fur boa shown is of beaver marten and is sanded according to the latest models.

Styles For Tailor Gowns.

The Russian blouse costume is decidedly popular with the young and slender, and there are many charming novelties in make and finish. The new set Russian blouses have hoodlike collars with trimmings around the shoulders or are collarless and trimmed flat, and this fashion admits of charming little chemisettes which have a very smart effect when the fur boa or stole is removed. The furs set much better over the flat plain blouse.

The tightly draped collars are often made to turn up at the edge, a method which accentuates the effect of a hood. Now that light colored gowns are worn during the winter, borderings of dark fur are in request, and brown skunk is



A WHITE POINT D'ESPRIT GOWN.

a very handsome fur and smart on mastic and antelope cloth, while it is also used on opera coats of light satin cloth. Dotted white point d'esprit is the material of this simple but effective evening gown, which is trimmed with bows of black velvet.

Dress Trimmings.

Embroideries of every description are used on day gowns, but the raised ribbon work is not very popular. Scrolls, sprays and leaves cut from velvet are applied on thin materials, and of these black marguerites of velvet with centers of yellow beads are quite charming on pink and yellow gowns.

Lace is also cut in medallions and outlined with passementerie or a combination of jet and fancy stitching. Colored velvet ribbons are much used, especially to run through lace or to form stripes between tucks or plits. The latter are combined with borrhombone stitching which has a pretty effect over the colored velvet. A great deal of ruffling in silk and chiffon is



EVENING GOWN

used, and fringe is revived and attached to lace with a handsome effect.

An elaborate Parisian gown is here shown. The material is white crepe de chine inter with Persian medallions. The lace is a delicate cream.

For Smart Costumes.

Braiding is revived and graduated lines of wavy brand have a novel effect on a skirt. This method is repeated on the blouse and sleeves. Bunches of tassels, fringes and bags are much used and these tiny buttons which have the effect of nail heads are still in vogue. Parisians are fond of tassels and fringes, and a smart model made for a recent wedding had the deep overskirt edged with a handsome gray fringe to match the facial cloth and headed by a border of fresh lace dyed to a soft blue tint.

The entire costume was a harmony in gray and fleuve lace, the gray shades varying in tone and the whole completed by touches of orchid pink and an exquisite stole and bag muffed of chinchilla fur. The hat quite flat and spreading was of dark mouse colored velvet draped with old lace falling in



AUTOMOBILE COAT.

ends at the back and fastened with a shou of silver spangled tulle in a pale gray and a big brush ocre in white under the left side, which was slightly raised. Inside, the projecting front folds of the pink velvet were caught down with two small glittering buckles.

The automobile coat in the illustration is of mastic cloth lined with fur and having fronts and revers of sable. The toque is of sable with a lace crown. JUDIC CHOLLET.

Literature as a Trade.

To write successfully means to serve a long and hard apprenticeship. It means to do many things only in order to learn to do a few things well; to read many authors, and good ones; to live with words till one knows their value, and it means, too, that one must know something about the reality of life. In short, writing is a trade, just like bookbinding or typesetting. It is different, of course; it has a higher side, we believe, but to think only of the higher side and ignore the trade part of it is to prepare oneself for a great disappointment. Decidedly the novice should not expect to earn pin money by setting down her day dreams when successful authors are obliged to slog daytime and nighttime in order to learn the mechanics of the art.—Woman's Home Companion.

FOR THE LITTLE ONES.

How a Little Dutch Boy Became a Great Physician.

Among the lives of eminent persons recorded by Dr. Johnson is that of Herman Boerhaave, a very celebrated Dutch physician. From his early childhood young Boerhaave was extremely fond of learning, and very soon his thoughts turned to the study of medicine. When he was little more than eleven years old, he was afflicted with a painful disease in his left thigh, and some of the surgeons or physicians could do him no good. This strange boy, by constant experiment and careful study of his own case, succeeded in curing himself.

He was most persevering and successful in his studies, gaining many prizes, and when he became a professor he did a great deal for the cause of learning, especially of medical science.

Though a strong man, he had many illnesses, and thus he learned to feel for his patients.

Dr. Boerhaave used to tell his friends that when he lay whole days and nights without sleep and in great pain nothing gave him so much relief as thinking about his studies and repeating from memory the many things which he had read and learned. He was always patient under suffering, and the more he had to bear the more he tried to ease the pains of others.—C. J. Blake on Chatterbox.

Scenting a Good Customer.



Show as a Fly to Mr. Blackbeard the approach—Shine your wing cases, Sir!

Indian Prayer Sticks.

Those acquainted with Indian customs know of the prominence that fetichery had in the religious and social ceremonies of the red men. Particularly among the Navajos and Pueblos are these primitive emblems believed to have the almost efficacy for good or bad.

All about any Pueblo town may be seen carefully whittled sticks, each with a tuft of downy feathers, generally white ones, bound at the top of it. These are prayer sticks and are quite as common as the prayer wheels of Burma and the paper prayers of the Chinese.

The fashion, look and manner of tying the feathers is a telling one to the natives of the prayer. The Indian who wishes to ask a favor of the "Great Spirit" through his father prayer with great solemnity. In making it to a proper spot, he prays to those above and, holding his stick, leaves it to continue his petition.

Hobson's Choice.

Burn a cork one end and keep it clean the other. You are then to be blindfolded, and the cork is to be held horizontally to you. You are then to be asked three times which end you will have. If you say, "right," then that end of the cork must be passed along your forehead. The cork must then be turned several times, and whichever end you say must next be passed down your nose and the third time across your cheeks or chin. You are then to be allowed to see the success of your choice.

A Sleepy Time Story.

Can't get to sleep, my little boy, Phil? I'll tell you a story if you'll keep still. There once was a giant who grew so high that he bumped his head on the evening sky. And he thought a star was a firefly. For it burned his ear and went whizzing by. With one big gulp he swallowed the sea and left dry land where water should be. And he said, "This drink tastes gritty to me." He had swallowed clamshells and all, you see. Huge roast turkeys were bites to him. He swallowed a thousand and still was slim. He ate green cheese from the moon's pale rim. And that's why the moonlight has grown so dim. He thought the mountains were ant hills. So he trod them down with his monstrous shoe. And then he cried for something to do. He cried, "Oh, dear!" and he cried, "Boo!" Then he cried salt tears till an ocean grew. Where his teardrops fell—this is truly true—A monstrous ocean, all white and blue! But when he saw what his tears could do He wiped his eyes on a big white cloud; Then he wrung it out as he laughed aloud. You thought it was thunder and hid your head. Under the sheets in the small white bed, And out you did not dare to peep. Till the great big giant fell fast asleep—A sleep, a sleep, a sleep—py sleep! My boy and his giant are fast asleep.

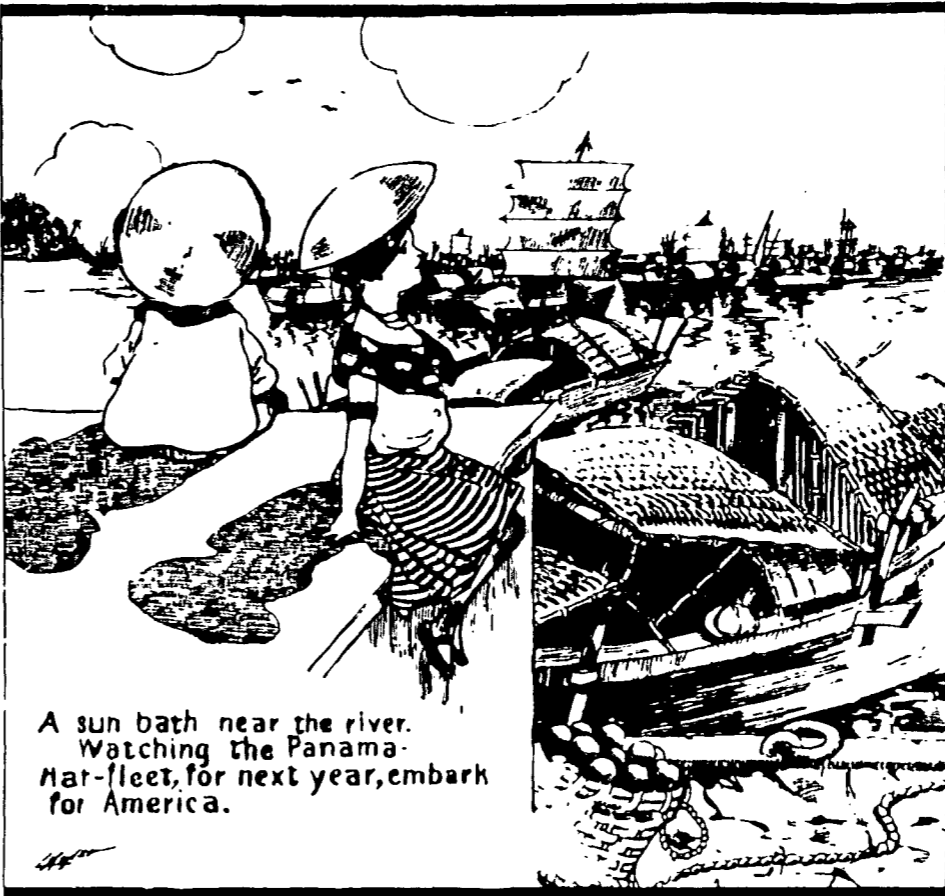
THE WEELITTLES SEE A FAMOUS BRIDGE.

They play at see-saw with Filipino children on a hill above Manila. The Puente de Espana in the distance.



FIND THEIR PLAYMATE.

THE WEELITTLES AT THE MANILA DOCKS.



A sun bath near the river. Watching the Panama-Mar-fleet, for next year, embark for America.

FIND THE BOATMAN.

THE WEELITTLES IN HAWAIIAN ISLANDS.



Making scientific observations on a Hawaiian Laya mountain. One takes a seat, prayerfully hopeful that no baby Pelee is contemplating funny business.

FIND ONE OF THE NATIVES.

THE WEELITTLES VISIT A COFFEE PLANTATION.



"Warming up on a Coffee Plantation" "We need it" is the comment as they suddenly realize the brevity of their costume.

FIND THE SUPERINTENDENT.

NEW YORK CENTRAL

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Trains leave from and arrive at Central Avenue Station Rochester as follows:

EAST BY MAIN LINE.
A. M.—1:00, 3:18, 5:44, 8:04, 10:24, 12:44, 2:44, 5:04, 7:24, 9:44, 11:44.
P. M.—7:50, 9:50, 11:50.

EAST BY AUBURN ROAD.
A. M.—5:15, 6:45, 8:15, 9:45, 11:15.
P. M.—7:45, 9:15, 10:45.

WEST BY MAIN LINE.
A. M.—7:10, 9:10, 11:10.
P. M.—2:10, 4:10, 6:10, 8:10, 10:10, 12:10.

WEST BY FALLS ROAD.
A. M.—7:30, 9:30, 11:30.
P. M.—4:30, 6:30, 8:30, 10:30.

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Leave—A. M.—8:00, 10:00.
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Trains arrive and depart from State street station:
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West Bound—A. M.—8:10, P. M.—4:40.

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8:40 A. M.—Local Express.
10:50 A. M.—New York Express.
5:45 P. M.—Newark Local.
6:20 P. M.—National Express.
9:15 P. M.—Atlantic Express.

LEAVE GOING WEST.
12:00 A. M.—Continental Limited.
12:30 A. M.—Chicago Limited.
10:15 A. M.—National Express.
10:15 A. M.—Buffalo Local.
10:15 A. M.—Pacific Express.
11:25 P. M.—Buffalo Local.

TRAINS ARRIVE.
From the East: A. M.—12:02, 4:27, 6:57, 9:10, 10:10, P. M.—4:18.
From the West: A. M.—6:00, 8:30, 10:50, P. M.—5:44, 6:10, 9:15.

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Trains leave West Ave. station as follows:
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4:00 P. M.—Week days, Salamanca and Bradford Express. Connects for Silver Lake, Perry, Castle, Hornellsville, and Jamestown.
9:10 P. M.—Daily Pittsburgh Night Express with Pullman Sleeper for Pittsburgh.
8:30 A. M.—Sundays only, Pittsburgh Day Express. Connects for Silver Lake, Perry, Jamestown, Cincinnati, Chicago and points West and South West.

TRAINS ARRIVE.
7:40 A. M.—Daily from Pittsburgh.
11:40 A. M.—Week days from Bradford.
7:50 P. M.—Week days from Pittsburgh.
7:05 P. M.—Sundays only, from Pittsburgh.
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