

Chat of the Boudoir.

Fashion has held her convention; has formally approved of her present delectable policy, so agreeable to her constituents, and has moved on to the various summer resorts for the grand round-up of all that is latest and most elegant in summer dress.

Every last lingering remnant of novelty has been brought out and experimental models are the rare exception, the surprises of fashion being reserved for a later date. The most interesting side of the subject, now that fashion has settled herself for a summer vacation, is the possibility of radical changes which are looming up in the not far distant future. The latest gowns show a strong tendency toward the Empire modes, which are not only announced, but are here in material form.

The necessity for variety in dress increases tenfold at the seashore, where you may settle yourself with your cast iron convictions as to the enduring qualities of your wardrobe and find it a delusion and a snare after a very brief period in the briny dew atmosphere. Your very prettiest gown is soon transformed into a weird counterpart of its original self, and likewise your faith in the permanency of material things. Coming back to town for new gowns in July is a pleasure excursion which makes serious inroads on your disposition as well as your bank account; but unless extra gowns have been ordered earlier in the season for this emergency the up-to-date woman finds it a necessity.

She will find some charming things this season in the way of dressy gowns made of a sort of silk mousseline or tissue in pale tints and embroidered in very open eyelet holes, either in black or white. Taffeta silk in a paler shade forms the foundation dress, with platings around the hem, while over this is a chiffon skirt, also trimmed with ruffia to soften the effect. The mousseline skirt with platings has three long points of creamy lace, one in front and one on either side, beginning at the waistline and widening to the top of the ruffia. These same points, or rather shorter ones, trim the bodice, the wider portion at the top giving a slender appearance to the figure. When the embroidery is done, in black the trimming is usually narrow black velvet ribbon with a little cream lace on the bodice.

The narrow tablier effect is very conspicuous among the newest skirts, and very effective trimmed with vertical lines of black velvet ribbon ending a little above the hem, with numerous loops of the ribbon. Mousseline gowns in pale blue, embroidered with black polka dots, are especially pretty trimmed with black chantilly lace. One dainty model in this material is made with a tunic elaborately inset with a rose design in lace, falling over on full platings of black gauze; at the foot. The bodice is cut decollete and finished like the elbow sleeves with platings on the black gauze, and the wide belt is of the blue, outlined with narrow black velvet ribbon tied in a bow and falling in tiny ends at the back. This special use of narrow black velvet ribbon is a noticeable feature among the summer gowns, the inch width being used for a belt tied in a bow with the long ends like a sash. The gold ornament tips are a pretty addition, as they keep the ends in place. This sort of belt is worn with linen skirts and white shirt waists.

Velvet ribbon in black is one of the special points in gown trimming, and is used in every conceivable manner. It appears in vertical lines all around the skirt, extending to the knee in front and back, shortening on the side, and ending in loops or a silk tassel, with a small gold buckle above. Black velvet neck bands



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made with the narrow bands held together by gold ornaments are worn with decollete gowns, and over the transparent collar bands of lace as well. White velvet ribbon appears on some of the new gowns, and while it is a dainty finish, it cannot rival the black, which is so effective in every color. All sorts of little buckles in silver, gold, pearl and jewelled designs are charming additions wherever there can be any excuse for their use.

A unique and quite attractive use of black velvet ribbon is exemplified in one of the late models carried out in pink mousseline, the skirt being trimmed around wide bands of white lace insertion, beginning at either side of a narrow tablier front, finely tucked in vertical lines, and outlined from each side with insertion threaded in and out with the encircling bands. The novel feature of the gown is in the inch wide black velvet ribbon which stripes the back and sides of the bodice and skirt, ending in loops, or in one loop, a little way above the hem.

A novelty among the new modes of trimming is made of straw plaited in checks, and so soft and pliable that it can be made to assume almost any form. A bertha collar is one example of its use, and this is edged with lace.

Sashes and belts are a telling feature of the newest gowns, and something very suggestive of old-time modes comes in the exquisite brocade ribbon used for belts, fastened with diamond buckles or buttons, and sometimes falling in long sash ends. These are especially pretty for muslin gowns in white or plain tints, without any flowered design.

The picturesque in dress is rapidly coming to the front, and the large hats trimmed with many roses promote this scheme, with very effective results. One thing which we are promised in the near future is that our gowns shall be made of two materials, or possible one kind of fabric differently treated. For example, the front of the bodice, or a small portion of it, rather, and the front of the skirt and undersleeves will be made of the plain, and the remaining portions of the gown of striped or figured design. We see this made already among the long tailed bolero costumes with lace of gauze skirts, front or bodice, and undersleeves.

The gathered skirt in all its variations is in full feather among the thin summer gowns, and it is gathered all around, leaving a scant narrow space in front, or made with hip gathers only, gauged several rows deep, a plain narrow tablier front and a flat back. The latter style is considered especially modish just at the moment. A slight gathering, with clusters of vertical tucks at intervals, makes a pretty hip finish. A pretty pink organdie gown is made in this way, trimmed with rows of lace insertion, striping it up and down, and crossed just below the knees with two encircling bands. The bodice shows the ever-present bolero, finely tucked and edged with lace while the novel feature is the vest of white linen lawn, tucked crosswise in half inch tucks, which terminates in the centre in small tab ends, caught down with a tiny gold button. Coral buttons are very pretty for this purpose, but they must be very small.

The details of dress, although they may seem very trifling in themselves, are a great element in the finish and fashionable success of the dainty summer gowns, and a few buttons, bows and bands of velvet, properly adjusted, are really of great importance. Very effective in pompadour taffeta made into small bows, with a tiny rhinestone buckle in the centre. These fasten the tucked bolero of an ecru mousseline down, and the same silk forms the wide-draped belt. Pompadour ribbon is used for sashes, than which nothing can be much prettier for the exquisite costumes of ecru net trimmed with lace inset in various designs. One of the daintiest things in summer fashions is the lingerie gown made of finest lawn tucked and trimmed with valenciennes insertion, in vertical and horizontal lines, making a charming background for the sash of flowered silk.

Sashes are really a serious consideration in summer dress, as nearly all the latest gowns have this little accessory in some form, either short at the left side of the front or long at the back. The baby sash

of six or eight inch satin ribbon is one style, and is tied in a bow at the back, while another shows three rows of narrow black velvet ribbon threaded through a buckle for the belt, and tied at one side of the front. All kinds and conditions of sashes are in evidence, the extreme end is sometimes trimmed with applique lace embroidery or fringe.

Something effective in a gown of white linen is a wide draped belt of pale blue taffeta silk tied in a knot at the side with short ends edged with gold fringe. Red foulard without the fringe is used in this same manner in a white serge yachting gown with a blouse of lingerie tucks and insertion over which is worn a short jacket with a turndown collar of the tucked lawn and lace, tied in front with red foulard knot. An effective detail of trimming on a white pique is a trellis design of narrow black velvet ribbon, spotted with tiny gold nail heads at every crossing and set on the edge of the bolero, showing the dainty pink lawn blouse through the openings. This trimming finishes the sleeve a little below the elbow and trims the edge of the tunic which falls over a plaiting of pink lawn.

Classed among the piques are the linen gowns which take the lead this season, and one stylish costume of pastel green intensified to the pretty tint of chardreuse is trimmed with white embroidered batiste insertion with a little group of batiste tucks between the rows. This forms a panel down the front breadth and heads the plaited flounce around the skirt, beginning at either side of the tablier front. The linen bolero is tucked in small clusters to within an inch of the edge, where the tucks are finished with a tiny white pearl button. A turndown collar of the tucks and embroidered batiste is the finish around the neck, and the jacket is worn over a tucked white batiste jacket.

One charm of the linen gown as a substitute for pique is that the material adapts itself so nicely to the tailor cut and finish. Strappings and stitchings are brought out in their happiest guise, and the dainty little lingerie skirts which are worn with these tailor made costumes make a charming contrast. A linen gown with old brocade silk revers is one of the capricious whims of fashion, and suggests a prophecy that old brocade and eastern embroidery will be a feature of the tailor gown in the coming autumn.

Irish linens trimmed with Irish lace, are delightful summer gowns, and one pretty model of lettuce green linen has a white China silk blouse finely tucked below a transparent yoke of Irish lace. Biscuit colored linen makes one of the most desirable travelling dresses for summer.

A fashion article without some reference to the new sleeves would be very much like a kite without a tail, now that the unlimited possibilities of that necessary appendage are continually assuming some new form. One of the latest developments is a three-quarter-length sleeve open in the inside seam nearly to the shoulder to display a bishop sleeve of gauze for lace underneath. The edges of the inside opening may be cut in square tabs with spaces between and joined to hold the sleeves in place, or out in inverted scallops, the points joining very prettily over the gauze. Of course these are trimmed on the edges in some way, with narrow velvet ribbon, possibly, or stitched bands which extend around the bottom of the sleeve. Another pretty sleeve is a series of vertical tucks from the shoulder to a little above the elbow, where it swells out into a soft little puff over the elbow and a close-fitting undersleeve to the wrist, where there is a becoming but little extension over the hand. Still another model seen in a pink mousseline gown is tucked from a little below the shoulders, where the fulness forms a puff, to the elbow puff, and bands of black velvet are set in between the tucks ending in a full loop bow. The undersleeve is also close fitting.

Details for Exquisites. A veil will last twice as long if it is rolled up each time it is taken off, and put in veil case; a veil that has lost its stiffness can be made like new by dipping it in weak gum water and pulling it out well before it dries.

To clean a gold chain or other gold or silver jewelry, half fill a wide mouthed bottle with strong soap suds, a little ammonia and a little whitening; put the jewelry into the bottle and shake it for a few minutes. When the jewelry is clean rinse it in clear water and dry and polish it with a chamis or a flannel cloth, says the American Queen.

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et of your key,' he said, doggedly. His tone seemed to disturb her. 'You didn't half look for it,' she insisted. 'I tell you I can't find any pocket in the key of your dress,' he replied, in a dazed kind of way.

She looked at him. 'What's the matter with you?' she asked, nervously. 'I say, speaking with much effort, 'that I can't find any dress in the key of your pocket.'

She got up and went over to him. 'O William,' she groaned, 'have you been drinking?' He looked at her. 'I tell you I can't find any pocket in the dress of your key,' he whispered.

She began to shake him. 'What's the matter? What's the matter?' she asked in alarm. The shaking seemed to do him good, and he rubbed his eyes as if he were regaining consciousness.

'Wait a minute,' he said, very slowly. 'Wait a minute. I can't find any dress in—no; I can't find any key in the dress of—no, that's not it; any—any pocket. There, that's it! and a flood of light came into his face. 'Confound it! I couldn't find any pocket.'

Then he sat down and laughed hysterically, and his wife, wondering why in the name of goodness men made such a fuss over finding the pocket in a woman's dress, went up stairs and came back with the key in something under two minutes.

The elevator boy in the hotel was a great friend of Jack's and often gave him a ride; but a time came when they ceased to love each other.

'What's the matter with you and the elevator boy, Jack?' asked his father. 'Don't you speak any more?' 'No,' said Jack. 'He put me out of the elevator last night.'

'What for?' 'Because I punched him.' 'Well, wasn't he right to do it?' 'Certainly he was,' said Jack. 'But he needn't have put me out on the tenth floor, and made me walk down!'

The dangers of battle have seldom been more pitifully expressed than by one Corporal Caitness, a veteran of Waterloo. When he went home to tell his friends the victory, they crowded about and asked him if he had not feared the English would lose the day.

'No, no,' said he, 'I knew we couldn't do that. But what I did fear was that we should all be killed before we had time to win it.'

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in the doorway, 'you fellows in not going to have all this to. Bring the man out into the we can all have a back at that 's the best fiddling I've heard s 27c.'

backed up in his demand by the Elks standing in the doorway, come on out and take one of the chamkowsky, or What d'ye call the young man with the jag to

the whole bunch a chance. He said in smiled in his childlike way, his case and violin, and headed session to the main body of the car, by the young man with the jag

the Elks. He sat down in one of the chairs, tuned up the instrument and by the time he was ready to word had been passed back

all of the cars that there was a whole lot of skill playing in the car, and the car became crowded in a cheerful frame of mind.

play! once more inquired the smoking chap, looking around at widened circle.

ld thing,' chorused the Elks who listening to him in the smoking ment. 'You've got it down all 'ou can't put 'em over too swit

the matter with some of that gerian stuff? put in the young b the shrewd gray eyes and the at's wild and devilish enough to man feel like walking nine miles now knee deep to bite his little

and the musician, and he began ardas. He seemed to be partico home at that sort of music and he y man in the car swaying in no was vociferously applauded by ed car at the end of each composi he was still playing away with le eff-ct when the young man ag looked out of the window.

butting into Camden,' he an-looking at his gun metal watch, Guinea's made the ride seem like inute trip on the trolley, hey?

(Continued on Page Sixteen.)

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