

Chat of the Boudoir.

The bodice of the linen gown is either a bolero worn over a dainty thin white shirt waist or a blouse trimmed with bands covered with stitching, or embroidery. Of course the most beautiful linen gowns are hand-embroidered, but these are for the few to whom money is no object.

Silk bands are used in both linen and pique gowns with a very pretty effect, but they necessitate their going to the cleaners, rather than to the laundry. One costume in white pique shows a novel decoration in rows of black silk stitching. The skirt is cut in three parts, one lapping over the other, the edges finished with the stitching.

As for the muslin gowns, either embroidered or plain, they are made very chic by a colored taffeta silk bolero which is worn with them. It should match the muslin in color, or if the gown is white, a colored bolero may be worn with it. The hand painted mousselines are applied to the white muslin gowns with great effect, usually arranged in a band at the head of several little flounces. But the latest thing is the flowered border on muslins and other thin fabrics.

Flowered taffetas, too, are made up in simple gowns for young women, and trimmed with puffs and plaittings of mousseline de soie, usually with sash ends at the back.

Painted mousselines form entire dresses with the combination of yards upon yards of dainty lace chiffon plaittings and ruchings to give the front around the feet. They are indeed dreams of loveliness, very realistic in price, but there is no form of elegance in dress which Paris can produce that cannot find purchasers in this country.

In foulders the Japanese patterns are said to be the latest novelty, and a new fancy for their decoration is cutting the silk out in a least design finished and veined with a white silk cord, and applied in any way which good taste may suggest. It may form a band around the skirt, a shoulder collar, and is especially effective arranged in a corselet belt. Other foulders show a wide belt of taffeta, of the color which predominates in the silk, striped around with rows of half inch black velvet ribbon.

Some pretty effects are made with folds arranged in surplus fashion, or horizontally above a broad belt, giving something the effect of a bolero, cut out square in the neck, filled in with a chemise of tucked batiste or chiffon. Covering the edges which join is a band of embroidered batiste or lace all around and down either side of the front, falling in round ends over the belt.

Among the other peculiarities of trimming is the use of pique silk for pipings and bands on materials of one color, and again you see tucked bands of plain silk on plain material, both the same shade. Embroidered lawn trims veilings and wool canvas, foulders and taffetas with an equal measure of style. Its chief use, however, is in deep collars and vests and undersleeves.

Batiste flowers in either white or ecru are used in application on veiling and cloth gowns as well—while still another fancy for veiling is a wool net matching it in color, and used in bands around the skirt with batiste applique or lace for a finish, and the veiling cut out underneath. Undulating bands are the most effective of course. For a shoulder collar with batiste flowers the net is charming.

A feature of dress this season which the woman with a pretty throat cannot afford to ignore is the chokerless bodice, cut out just below the collar band, either round or square.

A pretty model for nun's veiling shown in the illustrations has a tunic skirt displaying a lace flounce in front and finished on the edge with three rows of black velvet ribbon. Deep tucks are the feature of another veiling gown heading with a tiny band of oriental embroidery, which in wider bands trims the bodice.

Another pretty model for a dark blue veiling is tucked all round the skirt from waist to the knee, where the fulness swings out. Graduated groups of narrow blue ribbon spotted with white are the finish. Embroidered batiste forms the vest and collar.

A pretty model for dimity shows lace edged ruffles, a tucked bodice with valenciennes lace insertion set in between the groups of tucks to form a yoke. A blouse model for wool material is tucked crosswise and completed with a vest of white chiffon forms the vest.

Here is a black taffeta blouse for the taffeta gown so popular this spring and the collar is of embroidered batiste. The outgoing suit of gray homespun shows rows of

stitching crossed with bands of gray silk. A jaunty little silk coat is of plaited taffeta finished with a cream lace collar strapped around below in Empire fashion with black velvet ribbon.

THE SEASON'S NECKWEAR.

Stocks Still Prevail, but the Tendency is to Delicately Modes.

Neckwear has no rival this season so far as variety is concerned, for there is every conceivable kind of stock feminine fancy can devise, besides most of the neckties heretofore enjoyed by men as their exclusive property. What the women cannot find in their own bewildering province they seek in the men's furnishings stores, where they get the sort of necktie which belongs to the linen collar.

This instrument of torture, unfortunately, is still among the modes, but it is encouraging to note that the tendency is all toward the more dainty neckwear, in the way of transparent stocks and soft ties of lawn, lace and chiffon. For the simple stock to wear with the strictly plain shirt waist there is the tucked white Indian lawn, with the narrow hemstitched or embroidered band turning over the edge, and a tie three or four inches in width, with a colored lawn hem, pinned with an open work-stitch.

Colored batiste dotted with white is used very effectively for the hems, and also for stocks in very narrow bands, pinned with cross stitching or bands of narrow lace insertion. The tie is attached to the stock at the back, where it crosses and is brought around to the front and tied in a bow or a four-in-hand knot.

The Heister stock is one of the novelties among the more severe kinds of neckwear, silk, linen and pique, both embroidered and plain, and with a contrasting tie narrower in front than at the back. This is carried through a gilt buckle, one of the harness variety being most generally used. White stocks of this sort have a tie of pongee colored linen or silk as you fancy. Persian silks are also used, and if the buckle is not desired then a small bow fills the place.

Some of the fancy transparent stocks are worn without a bow and fastened to the skirt band with a pretty pin at one side. One of the endless variety of the latter sort is made of white linen with motifs of heavy white lace scattered over it, the linen being cut out underneath. Some of the color fancy waists are furnished with four-hand ties of the same silk.

In addition to the multitude of stocks there is a great variety in dainty scarf ties of mull, striped, dotted and plain, and of thin white silk with oriental embroidery around the ends. Liberty gauze and thin crepe de chine also enter into the construction of these novelties which are begun. Heister Barathas silk is another material in the neckwear department. Dainty little stocks to wear with the silk shirt waists are made of Point d'Alencon guipure and Venetian lace sewn around with three or four rows of narrow ribbon velvet.

SHIRT WAISTS AND SAILOR HATS.

Articles of Summer Dress That Again Assert Their Popularity.

The dainty shirt waist of sheer lawn or gauze, China silk and dimity, buttoned up the back, is an article of summer dress which asserts its right to popularity on every hand. It is shown by hundreds in the shops is brought over from Paris by the dressmakers in scores, and is made to order in most exclusive designs, if anything in fashion can be considered exclusive in these days.

Some of the simple designs show a tucked back, a tucked yoke effect in front, pointing down in the centre, and tucks at the top of the sleeves, forming a point. The sleeve is also tucked in vertical lines around the wrist, four or five inches to form a cuff, having a little full edge directly at the wrist finished with narrow lace.

Another model shows tucks and narrow lace insertions set in to form squares, diamonds or curved lines, either at the yoke or just below it, and again they are tucked up a few inches from the belt in corselet effect. These dainty waists are made of pink, blue and yellow and white lawns and batistes, and in many cases hand embroidered.

The sleeves are tucked up and down to a little below the elbow, where the fulness forms a puff above the waistband. Irish point lace trims some of the tucked white waists, two bands encircling the shoulders in round yoke form or striping the bodice up and down between groups of tucks.

Very swaggy shirt waists are made of embroidered linen and white pique, with colored polka dots, made with a lawn sailor collar tucked and piped around the edge with pique. The cuffs, also of lawn are tucked and finished in the same way. Half inch tucks, piped with colored chambray, form one variety of decoration seen on a white linen waist.

The accepted concomitant of the shirt waist is the sailor hat, but it is hardly

suitable this season for the elaborate blouses, and is relegated chiefly to morning wear with the simpler waists of linen and Madras. However, there is a new and more dressy shape in ecru straw, the brim faced with black straw and turned up in a tiny edge all around. A scarf of Rumchunda silk is one form of trimming, held in place by two gold slides in front. There is some variety in the coloring of this style of hat, and black velvet, in combination with a bright red or blue crepe scarf, makes a striking combination in trimming for the white straw. When the brims are faced with blue or pink straw the scarf matches the tint as nearly as possible, or there is a delicate contrast, such as mauve with blue.

Another sailor hat with a flat brim which is narrower in back than in front, has a broader crown than was worn last year, and is trimmed with any of the small flowers and a rosette of chiffon.

TRILLS OF FASHION.

Feather stitching too, is employed in various ways for outlining seams and finishing edges on any kind of material.

In striking contrast is the perfectly plain skirt of silk, each seam covered with rows of stitching and cut to fit the hips to perfection, flaring out gracefully around the feet over a ruffled foundation skirt.

Fagot stitching is quite as popular as it was last season and especially so for joining skirt seams when the narrow open work line can be effective over a light lining.

Another skirt carried out in black and white, and a model which might be useful for remodeling an old gown, has a circular flounce of strong black net, wider in the back than in the front, set on the edge of an upper skirt of taffeta lace or peau de soie, which stripes the net around in graduated bands stitched on. This is a pretty skirt over either black or white, and vertical tucks in groups may trim the upper skirt, or the seams may be finished with fagot stitching.

Another way of varying this sort of skirt is a circular flounce of the net, not very wide except at intervals all around where it shapes up into points or scallops. Both edges may be finished with rows of narrow black velvet ribbon or a ruche of fine net. The old taffeta skirt can be made quite fashionable with this additional flounce and the proper foundation skirt underneath.

The idea of the net flounce is very prettily illustrated in some of the foulders and batiste gowns, where it is striped around with a band of the material which in case it is fouldered is edged with a row of silk soutache braid and a frill of narrow valenciennes, while in the latter fabric the band has a half-inch tuck in the centre, is stitched on either edge and is graduated a very little in width.

A pink batiste delicately embroidered in tiny white sprays shows this style of skirt. The upper part of the skirt is in inch-wide box plaits with quite a space between them, and a band of cream lace is set in around the hips and above the flounce of white net. The bodice has a tucked white batiste chemise, lace set in below the yoke, and a belt made of rows of black velvet ribbon.

Another model in foulders shows again the use of tucks and insertion and the bodice of silk is partially covered with a guipure lace bolero with a collar, and opening in front with an odd effect. The lace set in round the hips gives the suggestion of a basque, which by the way, is said to be one of the latest fancies in Paris, the long basque added separately in Louis XV. style being the especial form which is set forth as the latest fad.

The idea of strapping lace with silk bands is elaborately carried out in one imported model, the entire gown of Mechlin lace being strapped around from the chiffon chemise to the hem with bands of heliotrope satin mousseline. This bayadere effect is again in a skirt of cream batiste tucked around between graduated rows of lace insertion, from waist to hem.

Something unique in the black and white combination is in black gauze striped up and down with narrow black velvet ribbon, above a wide insertion of hand painted white gauze cream lace, and dull gold angles so cunningly worked in together and applied to the skirt that it seems to be a part of it. The foundation dress is white taffeta with a middle skirt of white mousseline de soie.

One very important feature of the fashion

ionsble skirt is the slender appearance from the waist to the knee. From the bust to the knee would give more correct idea of the outline in profile of the up to date figure, as the gown gives the impression of being moulded to the figure between these two points, below and above which there is more breadth and fulness. The skirt spreads out in abundant ruffles and fluff, and the shoulders are supplied with wide collars and various other devices for adding breadth. In some of the skirts the fulness at the back is disposed of in tucks which are stitched down flat several inches below the waist.

Skirts are varied more than ever this season and yet the one with the circular flounce narrower in front than at the back is the leading model more generally used in all kinds of materials than any other. For duck, linen and canvas this style of skirt is almost universal, trimmed with stitched bands or embroidered insertions.

Another skirt model for linen is cut in narrow gores, each seam covered with a stitched band of the linen. The edge is cut out in squares over a tucked flounce, and embroidered around with a design in white. Other linen skirts have the yoke around the hips and tucks below, at the sides and back. A skirt model shown in a chambray gown has a front breadth narrow at the top and flaring at the feet, where it is finished with three inch wide tucks. Very narrow tucks encircle the hips in yoke form.

The Shoe Toe.

'The uniformity in the style of toes has done a good deal to reconcile the manufacturer to the close margins on which he is doing business,' said a leading shoe man. 'For instance, when a radical change of toe comes up, such as we had when the London toe was changed to the Piccadilly toe, the coin to the dime and subsequently to the razor and needle toe, it compelled manufacturers to equip their factories with entirely new lasts and at an expense not unfrequently of \$2,000 or more where a factory was large. When that ugly abomination was discarded, and we trust for all time, all manufacturers were compelled to change their entire system, and new lasts that we did not work over one season were put under our boilers for fuel. The uniformity of the prevailing style of toe is not only sensible, but will not, in my opinion, be radically changed for years because it appeals to the good sense of wearers and is in perfect style.'—Shoe and Leather Reporter.

Keeping up style. Mr. Minks—That girl was decent enough to black the stoves before going, I see.

Mrs. Minks—No; I blacked them myself, and it's lucky I did.

'Lucky?'

'Yes, indeed. Mrs. De Fashion and Mrs. De Style called right in the midst of it, so I just put a little more blacking on my face and went to the door and told them I wasn't in. They said they'd call again.'

Hogan Had Nerve.

I hear Hogan is sick,' said the barber. Yes, but he's better now, said the bailiff. He went to a doctor, who looked him over and then wrote out a prescription.

How much will that cost, doc? asked Hogan.

About a dollar and a half, says the doctor.

Have you got that much to loan me, doc? says Hogan.

The doctor took the prescription back and crossed off all the items except 'aqua pura.'

You can get that for ten cents, he said, handing it back to Hogan, and here's a dime.

Don't I have to take those things you scratched off? asked Hogan.

No, says the doctor. Those are nerve tonics. You don't need them.

Kid Of Boss.

Ethel—Mamma told me I could stay in the parlor last night while Mr. Huggard was calling on sister Bass.

Elsie—Did she?

Ethel—Yes, and it was great fun. We played 'blind man's buff,' and they let me be the blind man nearly all the time.—Philadelphia Press.

Bargain Day.

Mamma—Tommy, do stop that noise. If you'll be good, I'll give you a penny.

Tommy—No; I want a nickel.

Mamma—Why, you little rascal, you were quite satisfied to be good yesterday for a penny!

Tommy—I know; but that was bargain day.

TO THE DEAF.—A rich lady, tired of her Deafness and Noises in the Head, by Dr. Nicholas Artificial Ear Drums, has sent \$1,000 to his estate, so that deaf people unable to procure the Ear Drums may have them free. Apply to T. L. Institute, 780 Eighth Avenue, New York.



Rouse the torpid liver, and cure biliousness, sick headache, jaundice, nausea, indigestion, etc. They are invaluable to prevent a cold or break up a fever. Mild, gentle, certain, they are worthy your confidence. Purely vegetable, they can be taken by children or delicate women. Price, 25c. at all medicine dealers or by mail of C. L. Hoob & Co., Lowell, Mass.

He Lost Nothing.

Sue—So he loved and lost? He—No. He merely didn't get her. She had no money.—Smart Set.

The President a Slave to Catarrh.—D. T. Sample, president of Sample's Instalment Company, Washington, Pa., writes: "For years I was afflicted with Chronic Catarrh. Remedies and treatment by specialists only gave me temporary relief until I was induced to use Dr. Agnew's Catarrhal Powder. It gave almost instant relief. 50 cents.—49

A small boy asked his mother what blood relations meant. She explained that it meant very near relatives. After thinking it over for several minutes he exclaimed: "Then you must be the bloodiest relation I have got, mamma."

"Regular Practitioner—No Result."—Mrs. Annie C. Chestnut of Whitby, was for months a rheumatic victim, but South American Rheumatic Cure changed the song from "despair" to "joy." She says: "I suffered untold misery from rheumatism—doctors' medicine did me no good—two bottles of South American Rheumatic Cure cured me—relief two hours after the first dose."—50

Would you like me to give you a quarter, grandpa? asked five year old Johnny. Certainly, replied the old gentleman. Very well, said the little diplomat; then you should do unto others as you would that others should do unto you.

"My Heart was Thumping my Life out." is the way Mrs. R. H. Wright, of Brockville, Ont., describes her sufferings from smothering, fluttering and palpitation. After trying many remedies without benefit, six bottles of Dr. Agnew's Cure for the Heart restored her to perfect health. The first dose gave almost instant relief, and in a day suffering ceased altogether.—51

Bessie, aged four, has been sitting in a cramped position for some time playing with her doll. By and by, when she attempted to get up, she dropped back on the floor and exclaimed: "Oh, mamma, my foot's asleep! Won't you rouse the breakfast bell, please, and wake it up!"

The Stomach's "Woe or Woe!"—The stomach is the centre from which, from the standpoint of health, flows "woe or woe." A healthy stomach means perfect digestion—perfect digestion means strong and steady nerve centres—strong nerve centres mean good circulation, rich blood and good health. South American Nerve makes and keeps the stomach right.—52

Just see that poor, hungry tramp, Willie, said his mother. "Do you not wish he had half your budding?" Mamma, answered Willie, who was suffering from a sense of fullness, I wish to goodness he had it all!

Pill-Dosed with nauseous, big purgers, prejudice people against pills generally. Dr. Agnew's Liver Pills are revolutionizing the pill demand—they're so pleasant and easy to take—the doses are small and so is the price, 10 cents for 40 doses. Biliousness, Sick Headache, Constipation dispelled. Works like a charm.—53

First Small Boy—My Papa knows more than your papa does. He is a school-teacher and has a high forehead. **Second Small Boy—Huh!** I guess you never saw my papa. His forehead runs down to the back of his neck.

Bright's Disease—Insidious! deceptive! relentless! has foiled hundreds of trials by medical science to stem the tide of its ravages—and not until South American Kidney Cure proved beyond a doubt its power to turn back the tide, was there a gleam of anything but despair for the victim of this dread form of kidney disease.—54

One day little Margie asked her mother the meaning of the word deduct and was told that it meant to carry away. The next morning she came running into the dining room with a woful look on her face and exclaimed: "Oh, mamma, the nasty old cat has deducted my canary!"

Baby Humors.—Dr. Agnew's Ointment soothes, quiets, and effects quick and effective cures in all skin eruptions common to baby during teething time. It is harmless to the hair in cases of Scald Head, and cures Eczema, Salt Rheum and all Skin Diseases of older people. 35 cents.—55

Ant Clara—Would you like for me to give you a nickel, Tommy? Tommy (aged 4).—Yes. Ant Clara (thinking to improve his manners).—Yes, if what? Tommy—Yes, if you haven't got a dime.

Little but Searching.—Dr. Von Stant's Pineapple Tablets are not big nauseous doses that contain injurious drugs or narcotics—they are the pure vegetable pepsin—the medicinal extract from this luscious fruit, and the tablets are prepared in as palatable form as the fruit itself. They cure indigestion. 60 in a box, 35 cents.—56