

Chat of the Boudoir.

The whimsical fancy for decorations of embroidery on cloth or velvet combined with fur is rather lacking in good taste, but it is one of the season's fads which cannot be passed by unnoticed. Seal cloth, embroidered with gold, forms the belt and undersleeves of one sealskin blouse, while a still more showy decoration is on ermine cloth well covered with embroidery. Artistic jewelled buttons are used on the fur coats, and for sealskin especially tortoise shell buttons are a novelty. The craze for fanciful effects in furs is, however, carried out in best taste when the contrasts are accomplished with the different kinds of fur. Ermine is very much used for trimming, but it is not a becoming fur for day wear, and figures mostly on evening wraps.

Chinchilla, very expensive and the most perishable of all the furs, is in high favor for collars, revers, hats, muffs and trimmings generally, and miniver, too, is used for many purposes of combination. Entire gowns are made of broadtail, and one especial model is piped in all the seams with black chenille. The coat is a short blouse with a belt of blue panne embroidered with gold, which also forms the inner vest. The skirt is lined with satin. A special feature of the fur garments is the sleeve, which is either long with a bell flare at the wrist extending over the hand, or the shorter bell, flaring with a cuff a little below the elbow and falling over an undersleeve of velvet, embroidered cloth or broadtail. The most becoming sleeve to all but very slender and tall women is the long one with the little bell flare at the wrist.

Some of the most elegant sable garments have a genuine undersleeve of lace falling with the fur sleeve over a bishop sleeve of gold cloth with a sable wristband. Lace in combination with fur is very much employed and may be gathered down the front of a fur coat of the long or very short variety. Another mode of trimming fur is a band of white panne embroidered with Oriental colored silks and gold around the collar and draped revers. These embroideries, however, are more effective on the velvet and panne garments, which in brown with lace and a touch of gold for the finish are charming carriage wraps. A novelty is a long, plaited coat of brown panne with a bolero of sable. Plaited brown chiffon forms froon frills down the front, where gold buckles and black velvet rosettes fasten it, and also the undersleeves, velvet bands, rosettes and gold ornaments being the finish.

The uses for fur trimmings are more widely varied than ever, and however diaphanous the material may be, narrow bands of fur are a suitable trimming. Evening gowns of the most gauzy description are edged with tiny bands of sable, and gorgeous evening cloaks of lace over chiffon and silk show a wide band of fur all around the hem. Chinchilla is the fur which figures on some.

The long loose coats with sacque backs and the three-quarters length caps seem to be the prevailing shapes in outside garments for evening wear, and they are made of satin and cloth as well as lace. Black satin coats are especially good style, with a fitted yoke and a fur or lace trimmed collar, but for those who want a serviceable, stylish and comparatively inexpensive evening garment the three-quarters length Empire coat of black smooth-faced cloth is a good investment. Finished with rows of stitching and a velvet collar and lined with white satin it is both useful and elegant at the same time.

The long loose cloaks with Watteau effect at the back will be worn again this winter, and like the three quarters capes are made of satin and cloth in the light colors. Capes of pink, cream and yellow satin are striped up and down at intervals with a wide, fine, black lace insertion, and a plaiting of wide lace over one of chiffon is the finest around the edge. The standing collar, which, by the way, is not extreme in height, is a mass of chiffon riches, or lined with fur, and long scarfs of chiffon fall at either side of the front. Long capes of cloth almost covering the gown are another form of evening wrap, ornamented very simply with rows of stitching and lined with some pale color. They fit very closely around the shoulders and sometimes are supplied with three small shoulder capes.

Triple shoulder capes are a feature of the three-quarters length coat as well, the edges finished with a narrow band of stitched velvet, while the finish at the neck is a Napoleon collar of velvet, opening in front to show a white satin stock and lace cravat. The undersleeves in some of these cloth coats are as daintily made of lace as if they were part of a delicate gown.

One of the most elegant novelties in the way of an evening wrap is a long loose coat of tucked black chiffon and a wide applique of Chantilly lace around the hem. Above the lace the garment is striped with inch bands of black velvet ribbon. Lace finishes the striped sleeve and the shoulders, and chinchilla fur forms the collar and a wide facing down either side. The chiffon is arranged over white chiffon and white satin. White glace silk tucked the whole length makes a charming evening coat finished with lace down the front, and facing the collar, and a yoke of lace outlined with gold. Black taffeta tucked in groups also forms one of the fashionable evening coats, brightened by a yoke of jetted lace. Panné in pale colors is another material for the coat with fancy machine stitching, lace and fur for the finish.

A long evening coat of lace with chinchilla trimmings is shown in the illustration with another wrap made in the form of a long cape. The material is black lace over white, and wide plaitings of black and white chiffon with tiny rouches on the edge are the finish. A charming model for an evening gown is carried out in tucked chiffon and cream lace, arranged in a hip yoke and panels down the front and back. The bodice is simply a lace bolero over the tucked chiffon, joined in front with bands of colored panne.

FRILLS OF FASHION.

The new feature in the fancy boas which are so lavishly displayed in the shops is chenille, the large, fat kind, which falls in long, soft ends nearly to the hem of the skirt. The boa may be of plaited chiffon, edged with chenille, or of Marabout feathers, but in either case it extends around the neck only, and a cluster of the chenille ends fall from either side. These were worn in Paris six months ago, but they seem to have blossomed out here this autumn as if they were a real novelty. They are soft and becoming and consequently popular, especially for evening wear, when a wrap is not necessary. Gray white, and black and white mixed feather boas are another phase of the boa craze, besides various combinations of lace, velvet and fur.

In smaller neckwear the variety is still greater and decidedly more attractive than ever, now that the glitter of gold is a dominating feature. You may use white, black, and a piping of colors, besides some rows of gold braid, in the formation of your stock, but the necktie must be narrow, with a small knot and ends finished with gold ferrets. These are made of silk or panne and a motif of applique lace is a pretty finish. Fine gold beads sewn along the edge of very narrow velvet ribbon make a pretty stock trimming arranged in different ways on a transparent lace or one of gold gauze lined with white chiffon. The little gold ferrets, of which there is a great variety, add very much to the effect of cravats and neck ribbons.

Yards and yards of narrow ribbon velvet are used on evening gowns, especially those made of net with flounces trimmed with graduated rows of velvet. Printed panne ribbon is used on tulle gowns, and so is white velvet ribbon, which is very effective.

The one feature of Millinery that seems to stand out is the use of flowers, which blossom out on felt, velvet and fur hats quite as profusely as they did in the summer. The colors are beautiful, especially in the foliage, which is much used, with no flowers at all, a rosette of velvet being the finish. All the trimmings, whether of flowers or feathers, are distinctly flat in effect, vertical lines being discarded for the time being. The brim is built up wider one side than the other, or uplifted with a band, but the general effect is flat and round. A blending of shades of one color in a hat is another conspicuous feature which is charming if artistically carried out. The new felts are beautifully soft and pliant, and they are treated like so much material without any regard for their original shape. For women with small slender faces the Holbein toque is a popular shape. It is flat, of course, and comparatively small, but extends well over the face. A new model in a hat with a brim turns sharply up at the back, where drooping white wings, black flowers and cream lace, fill in the space. This is a revival of the modes four or five years ago, but the new edition is too extreme to be readily accepted in the midst of so many hats which droop over the hair.

Scarlet and gold in combination give a military touch to many a costume this season, but it is almost exclusively reserved for young women.

The new muffs are large and varied in style between the soft round muff of fur, with tails across one side, and dainty little

novelty of velvet, fur and chiffon. One kind of large muff is drawn up at the top, where three little heads are the finish, with some gold tassels attached to gold cords.

One feature in the detail of the bodice is a lacing of gold or silk cord across the shoulder seam, each point tacked down with a tiny gold button.

High Louis XIV. heels are the correct thing for dressy shoes, and colored suede slippers which match the gown are one of the fads in footgear. If you cannot afford a variety of shoes brown will answer every purpose with different colored gowns. Of course, the stockings must match the shoes.

Silk tassels and gold tassels as well are used by way of variety in place of drop buttons.

Glossy silk called fleur de sole is very pretty for tucked vests and waists.

THE TWO MRS. BLANKS.

Serious Moment in Furniture Store For a Man With a Jealous Wife.

The quick wit of a salesman employed by a furniture company in this city, last week won him an increase in his salary and saved the manager of a large corporation very serious domestic trouble.

The manager, who may be called Blank has a young wife who is very jealous. Blank's acquaintance with women of the stage before he was married was large. He had always been interested in theatrical affairs. His explanation, made later, of his first visit to this furniture store was that one of his old friends had just married an actress and had asked him to go with the bride to select the furniture for their home, because Blank could get a trade discount.

Blank's name was well known at the furniture store, and when he appeared two weeks ago with a pretty woman it was assumed that she was Mrs. Blank, Jones, the head salesman and his assistant, Smith devoted several hours to Blank and his companion. A large quantity of furniture was bought and sent to an uptown address. The woman with Blank had not quite decided on a table and she agreed to come back.

It so happened that Blank wanted some new furniture for his own house and a week later accompanied by Mrs. Blank he went to the same furniture store. Jones again showed the furniture, but he did not know that the woman with Blank was his wife. She was young enough to pass for his daughter, and that was what Jones assumed she was. After selecting some pieces Mrs. Blank said that she wanted to look at a table.

"Perhaps," said Jones, "you would like a table similar to the one Mrs. Blank was looking at last week."

"Mrs. Blank! Why I am Mrs. Blank," said the young woman.

Smith arose to the emergency and stepping on Jones's foot hard enough to emphasize his hint he said: "Mr. Jones and Mrs. Blank of Boston who bought a lot of furniture here last week. He thought from the similarity of names that you were related, but I know the Boston Mrs. Blank very well and I know she is not of your family."

While Smith was talking he watched Blank's face closely. When Jones referred to a table that Mrs. Blank had looked at the week before, Blank's expression indicated that he was uncomfortable. He looked like a man who wanted to drop through the floor. When Smith began telling his plausible lie Blank recovered his self-possession and turning to Mrs. Blank said:

"Well, that is better. I am glad to hear that you were not the Mrs. Blank who came here last week looking for tables with a male escort."

Mrs. Blank smiled at his mock jealousy and saw the tables. As the Blanks were leaving Blank went over to Smith and said gently:

"Thank you. You saved me that time." "Oh, that's all right," said Smith, "but I want to tell you that you are foolish." "Not a bit," said Blank. "You mis understand the situation, but it might have been hard for me to explain it to Mrs. Blank. I will see you later."

Blank did come around the next day and explained about the actress who had married his friend. He was grateful to Smith and as he happened to be a good customer and a friend of the senior member of the firm, Smith's salary was raised. Jones is nursing a sore foot and a determination never again to jump at conclusions.

Rather Enjoyable.

"Why, yes," said the provincial; "I had a good time in New York, on the whole. To be sure, some of my experiences were not very pleasant, but they have been worse. For example, I made the mistake of trying to get on a street car and had

my skull fractured; but powerful friends interceded in my behalf and I didn't have to spend the night in jail, as people usually have to do who have their skulls fractured in N. Y. As I say, I had a good time, on the whole."

THE TEST IS SUCCESSFUL.

Trial of the new Airship Proves a Complete Success.

The trial trip of Count von Zeppelin's great airship on Lake Constance at Zurich Switzerland, on Friday afternoon was apparently a complete success.

The long yellow sausage shaped contrivance wrinkled in its oily skin, bending, dinting and wriggling in its sinuous course, is almost as little like the old fashioned pudgy round balloon as it is like the birds that for so many centuries have tried and failed to teach us to fly.

But it inspires confidence. It seems to possess buoyancy. In the light wind that prevailed to day it proved its ability to tack, veer and beat to windward.

This is what it did:

Rising to a thousand feet, it travelled eastward with the east northeast wind for nearly seven miles. Then it swung around in a wide curve and headed for home against the wind. But because of delays in starting the light had by this time failed, so the balloon dropped to the lake surface, the boat shaped cars fore and aft rested on the water and the balloon was towed home behind a puffing steam launch.

The airship is backed by solid capitalists and represents a considerable outlay of money. The little village of Manzell, where the balloon was made and filled, looks, with its railroad sidings and huge walled spaces, like a factory town.

The slender proportions of the airship make it when in the air look smaller than it is. In reality it is a huge tube, strengthened by twenty-four longitudinal ribs of aluminum that gather to an aluminum tip at each end. It is a trifle over 500 feet long and forty seven feet wide. It is then of the size of an 8,000 ton steamship, such a ship as the city of Rome or the old Servia. But as she is built to run in the lighter element, she weighs not nearly so many pounds—880 to be accurate—and can sustain a total weight of but 2,500 pounds.

Beneath the tube and about sixty feet from either end are two boot-shaped cars made of aluminum. Each, indeed, is a boat, capable of resting on the water when the ship descends, and each will, it necessary, carry four persons besides the complicated and ingenious machinery.

Each car contains a sixteen horse-power Daimler motor, of the same type as those used in automobiles, but with every superfluous pound of weight pared away. These motors drive double four-bladed propellers at a high speed, propellers much like the huge electric fans used in offices to aid ventilation. They will drive the balloon against a light breeze. Against a heavy one they are helpless.

The balloon is divided into seventeen compartments, each inflated and deflated by separate valves. The two cars are connected by speaking tubes and bell signals.

The device for steering the balloon up and down is ingenious. Each car is attached to the balloon by aluminum tubes. Running between the cars is a girder, upon which rolls a 300-pound block of lead. Pull this forward and she is down by the head and plunges earthward; pull it aft, the balloon rises; balance it in the middle and the ship rests on even keel.

The ship will contain gas enough for flotation for three weeks, the oiled silk being coated by a secret process which renders it very nearly airtight.

This, then, was the ship into which to day at a little before 5 o'clock Count von Zeppelin, Lieut von Crogh and Engineer Burr climbed for their venturesome trip. In the second car were Eugene Wolf and Engineer Gross, the latter skilled to grasp every order sent back from the "pilot-house."

Count von Zeppelin is more like a business man than an inventor in appearance—a spry, red-faced, white-mustached and very active old gentleman of sixty-five. He is an aeronaut of thirty-seven years' standing, having made his first balloon ascension in the United States in 1863, when he was following the fortunes of the civil war as an attaché of the German Legation.

Financially Count von Zeppelin is backed by a joint stock company with \$250,000 capital.

When Andree set sail for the uncharted realms of death from Spitzbergen his balloon rose from a huge round house fixed upon the shore. Von Zeppelin's airship lay before her trial in a floating prison, a great pontoon of heavy timbers and rough planks, not unlike a sectional dry dock. This great barn is as long as Madison Square Garden, over seventy feet high and about sixty feet wide. The entire floor can be floated out end wise, thus leaving

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the balloon ready to rise with the wind.

The actual trial was delayed by rain and by the inevitable last mistakes of workmen until late in the afternoon. At last, however, the great sectional drydock—that is what the balloon shelter looks like—was swung round until it faced the east, and slowly the balloon floated out upon its level floor. It seemed endless as it emerged yard after yard of yellow enormity.

Officers and friends of Von Zeppelin were standing on the float. The five men stepped aboard, waved farewells, gave orders. See's off!

On her way down the wind the ship steered to right and to left to show her ability; her track was the track of a drunken man.

Then she turned in a great radius of half a mile, and her wake was marked by sifted sand from the ballast bags. In the gathering dust she could be seen slowly making headway against the wind.

Thirty-two horse power engines against the wind pressure on a long pointed cone of smooth silk—obviously the force of the wind must be considered.

And then the night came and the experiment was ended for the day.

An Efficient Watchman.

A gigantic watchman, ten feet tall, the story of whose exploit is taken from the Brooklyn Eagle, is an ostrich, living on an ostrich farm in Florida. He is named Napoleon, and regularly acts as watchman patrolling the camp, and giving at intervals a cry that may be interpreted to mean, "All's well!"

If anything alarms him, he at once communicates his alarm to his companions by a series of yells as he advances to the attack.

He is a bird of unusual intelligence, but is very savage. At night it is especially dangerous to go near him. To see his keeper force him back to his pen in the morning is one of the sights of the farm. A large fork is the keeper's weapon, and before it the bird slowly gives way, screeching with rage and striking out with his feet.

One night Napoleon caught a thief. The farmhands were all asleep when there arose a terrible hubbub, which, as the men became awake enough to distinguish sounds, resolved itself into the angry cries of Napoleon and the shrieks of a human being.

Rushing to the pen, the men saw the ostrich chasing a negro. The fellow had come to the pheasants' quarter to steal pheasants, and had been discovered by Napoleon. When he tried to get over the fence the bird struck him a glancing blow on the thigh, which ripped open the flesh and exposed the bone. For a time it was thought that the negro would bleed to death.

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"Poets," said the youth with long hair, "are born and not made."

"Probably," replied the long-suffering editor. "Still I would desire to advocate the Herod method of doing business. So long as we can't discriminate at that early age, I am in a fever of letting all habits live."

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