

Chat of the Boudoir.

The modes of dress trimming are of every kind and condition between machine stitching and hand embroidery done in gold thread, but the embroidery which matches the gown is considered the most desirable. Heavy lace dyed to match, or a few shades lighter than the cloth, is a distinctive feature of the dressy gowns, whether the cloth is light or dark in color. Lace of a light shade of brown on a dark brown cloth is very effective, but if the gown is pale gray the lace should match it exactly. Gowns exclusively for the street are very plain, made of the new wide-twisted camel's hair in the latest tailor modes, but the calling and luncheon gowns of satin faced cloth are works of art in decoration and elaborate detail. Whether the yokes and vests are of lace, silk, panne or tucked mousseline, there is invariably some touch or finish of gold. Insertion bands of gold cloth cut in small oval forms joined like a chain and sewn around with narrow gold lace, are effectually used on a tucked mousseline vest, one band being directly down the centre. Other vests of mousseline in half-inch tucks, each sewn with a row of fine gold braid, are seen in both the silk and the cloth waists. A narrow band of embroidery done in colored silks outlines the edges of a blue silk waist around the yoke and down the front. The belt, also of blue silk, is tied in a bow with short embroidered ends at the back.

Brown, beige and red are the reigning colors for gowns in Paris, but the woman who wishes to be distinctive in her dress will choose a color not so commonly worn. The beige tints are beautiful in the smooth cloths trimmed with bands of velvet, in a darker shade, and lace which matches their tint. Nothing could be prettier for a calling gown. Pale biscuit colored crepe de chine embroidered all over in polka dots of the same color makes a charming at home gown with colored lace worked with gold thread in a narrow graceful shape yoke around the hips. This little yoke, shaped like a half square rounded up a little between the points and extended at the sides to meet in front, is one of the novel features of the new gowns. The points of the square are arranged at either side of the centre of the back, giving a very graceful outline.

Another feature of skirts is the shaped flounce, wide and rounding up a little in the back, which, although it has never disappeared altogether, is revived again for cloth gowns are decorated its entire length with varied lines of encircling tucks. Flounces of various kinds and widths promise to flourish on our new gowns, the narrow, fussy flounces on thin materials and the shaped ones for cloth. The graceful flare of the wide flounce, which spreads out from the upper skirt as if it were all in one is no doubt the excuse for its revival, but here it is among the imported gowns as highly recommended as if it were a novelty.

One variety of the use of machine stitching is shown in a costume of fawn cloth trimmed with fawn velvet and embroidered with yellow, black, pale blue and silver. The vest is of white crepe de chine stitched with yellow silk, the collar and wristbands are of yellow velvet trimmed with gold braid, and the bow is of black velvet with gold tags on the ends. Dull pink cloth is the material of the next costume trimmed with scalloped bands of the same material spotted with tiny gold buttons in groups of three. The vest of mousseline de soie is covered with a fine lace work of gold partially covered or combined with black Chantilly lace. A pretty skirt for crepe de chine in gray is tucked in vertical lines all around the upper part, which is joined to the lower with bands caught together with an open herringbone stitch seen again at the hem. The bodice is trimmed with gray lace matching the material.

The deep flounce covered with tucks is the feature of the next costume, two bands of cloth embroidered with polka dots of silk heading the flounce. Cloth bands also trim the jacket. One of the peculiar whims of fashion is a combination of net and cloth, which has at least the recommendation of novelty. Strong black net is the foundation of the dress, and cut strips of cloth with raw edges, and a little more than an inch wide, stripe this net over the entire gown. The bands are stitched on at one side, leaving the other edge loose and a space the width of a seam between them. A ruche of net finishes the hem of the skirt and the bands encircle the sleeves. A simple house gown of light cloth shows V-shaped designs over skirt and waist outlined with bands of velvet.

The special feature of the new short

coats this season is in the collar, which has very much less flare than formerly. It is high in the back, but turns more closely on itself and spreads out in flat effect on the shoulders. One pretty model in cloth has a vest of white panne with fine gold embroidery and buttons. The collar and chemisette are of blue crepe de chine, and the outer vest is of panne covered with rows of stitching. The modified Russian blouse is a favorite model in fur as well as cloth, and in this instance the undersleeves are of gold embroidered silk. A new edition of the tucked black taffeta coat is the next model, a stitched band of silk finishing the edges. A contrasting vest and belt of panne embroidered with gold are the features of another jacket, while the last is a good model for the wide twilled camel's air costumes to be worn so much for morning or travelling.

FRILLS OF FASHION.

Hats, rather than gowns, have first place in the season's fashions since summer hats are sure to present a jaded as well as faded appearance when the first cool days come. It may be a simple or a difficult matter to choose, for there is every kind, shape and condition of hat staring you in the face. This is more of a literal truth than ever, now that summer materials seem to be so essential a part of summer millinery and there is every possible combination of velvet and flowers, fur, chiffon and lace in sight.

It is hardly possible as yet to detect the special shape which will lead, but fashionable milliners tell you that the gypsy hat is the thing to have. It has a decided crown, and a medium wide brim something like a sailor except that it droops a little all around. Made of stitched velvet trimmed with a fan-like rosette of velvet, and large white roses with a very little foliage it is charming. Roses, immense in size, are a distinctive feature of millinery. Incongruous as they may seem for winter garb they are none the less in evidence, and beautifully tinted velvet leaves are also used. Impeyan birds and feathers are employed for entire hats, the iridescent coloring being especially attractive, and when the head of the bird is used no other trimming is required except possibly a rosette of velvet.

Toques of sable are very smart providing they harmonize with the costume, and the combinations of fur, velvet and lace are extremely pretty. Toques vary in shape of course, but the tendency is toward a broad round and rather flat shape, one of which is quite flat in front and raised at the back, turning up a little at each side. A pretty model of this kind is made of pale gray cloth embroidered with steel beads, the edge being finished with chinchilla fur widening toward the back, where a long steel buckle is the finish.

A three-cornered shape which seems to be a favorite turns back from the face at each side and is trimmed with a large bow and buckle directly in front, or two large pompons at one side. Made of black velvet with a brim composed entirely of folds it is extremely stylish with the pompons and a large black velvet bow at the back. The Empire turban made of fur is another popular hat reaching well over the face. The brim is full, or rather thick and round, and lace or mousseline embroidered in gold is draped partially on this, falling in soft ends at the back, where it is caught up with a large buckle and a velvet bow.

Whatever the style of the hat, the outline is broad and low, the material soft and pliable, and another thing which is generally noticeable is that the hat either turns up directly at the back or decidedly down over the hair. Long showy buckles and gold embroidery are very conspicuous among the hat trimmings, and there seems to be quite as many brims faced with chiffon folds and made entirely of chiffon and quite as many airy decorations of tulle as in the early summer.

One point in the selection of a becoming hat which is too rarely considered is the style of coiffure. The hair should form a framework for the face falling in a loose but perfectly tidy puff or roll, yet not a see pompadour turning back from the face and especially the forehead, where on the contrary the hair should fall in graceful curves. A soft pompadour with no puff inside is the prettiest, most stylish and decidedly most becoming with the new autumn hats.

Fall white chiffon boas edged with large soft black chenilles, long strands of the chenille forming the ends, are worn in the evening. These were launched in the spring, but they are more generally in evidence now.

Louise armure is one of the new silks and being glossy, soft and durable is very desirable for waists.

Panne ribbons in sash widths and all the

pale colors are among the novelties at the ribbon counter, where the variety is charming. There are flowered ribbons, ribbons in Persian patterns and colorings, besides all the stripes and soft plain Louise ribbons used so much in the summer.

Conspicuous among the new wraps is the long Empire coat of pale tan cloth. The yoke effect is deep and square, the skirt laid in stitched-down plaits all around, the sleeves bell shape with a turn-back cuff, and the collar high turning over with a little flare. Three capes graduating in size fall over the shoulders.

Nothing in dress accessories is more notable than the fancy belts seen in the shops. They are of all widths and colors, and each and every one is well covered with embroidery, in gold, and silver thread or beads, and colored silks. Anything which ingenuity or taste can devise will surely pass muster in this particular line of dress. Wide belts of black silk elastic fully four inches wide are dotted all over in small designs of steel or gold beads, and fastened with a buckle so large that it could easily pass for a breast plate. Some of the narrow belts are supplied with rings at the ends and tied with a bow of ribbon. Girdles of black taffeta silk and panne are another feature. Simply a belt at the back, they round up and down into decided points in front and are quite as wide as those worn years ago. Rows of gold braid trim the upper edge and a narrow gathered frill of silk, also edged with gold braid, is the finish down the front.

The latest French jewelry is in hand beaten gold. Classical designs decorate the surface bordered with beaten gold, and the novelty in long chains is seen in hand chased gold without any jewels.

The new fur muff is long, flat, entirely without stiffening and has two rows of tails, one at the top and one across the lower edge.

The plain black stocking seems to be losing favor and in its place are embroidered lacelike novelties, and colors in every tint and shade. To be quite up to date and altogether swell, the stockings and shoes must match the gown, for house and evening wear.

The latest petticoats are made of satin foulards, glossy and soft.

QUEER USES OF CANNON BALLS.

Condemned as War Weapons, They are Just the Thing in Stone Quarries.

'Cannon balls for blasting!'

This sign, hung in a conspicuous place before the door of a store on Atlantic ave., Boston led a reporter inside and started a bit of questioning upon the subject.

The proprietor said: 'Last fall when the United States Government sold all of the old cannon balls and solid shot which for so many years were piled in pyramids along the main street of the navy yard at Charlestown, we purchased a lot of them, with little thought of converting them into anything beside pig iron. But a few weeks after we had stored them here I overheard a quarry owner complaining of the slowness and uncertainty of the old system of steel weighing used in getting out huge blocks of granite, and after a bit of thought I suggested the use of cannon balls in the place of the steel wedges. We sent about twenty of various sizes and weights out to his quarry, and after the first trial he hurried a team in here with a note that read: 'Tried the cannon balls; they are it. Send fifty more, have thrown the steel wedges away.'

'The experience of the man led us to send the cannon balls and solid shot to other quarry operators, and within the past month the orders have been coming in so quickly we can scarcely fill them from the stock on hand.'

'The method used in getting out great cubes or monoliths from the granite and marble quarries have been to drive steel wedges along the line of the lower portion of the split made by a blast until the great chunk of stone topple over on its face.'

'It required a deal of time, and a number of men with big iron sledges and steel wedges to separate these cubes from the quarry wall from which they had been started by the blast.'

'The method now pursued with the cannon balls is to start the block of stone away by a light blast, and then between the quarry face and the block several of the smaller solid shot, usually the four inch sort, are dropped down into the aperture. Two men with crowbars give the block a little shake, and the instant the block moves in the slightest manner forward the shot take up their 'purchase' on the space made, when the large cannon balls, some measuring fourteen or fifteen inches and weighing 200 or 300 pounds, are dropped into the top of the gap. Now, the slight-

est outward jar by levers on the big stone send these heavy cannon balls dropping downward of their own weight, until, with an easy forward motion, the cube goes over on its face.

'These shot do away with any driving of necessity their great weight in proportion to their size forces them downward, and their form prevents any chance of backward setting of the block.'

'These cannon balls are also used as rollers, as they take up and go over the inequalities of the quarry surface, and can be rolled in any direction without resetting, thus doing away with the old style wooden rollers.'

'They are also used to smother heavy clearing-out blasts. Heavy rope mats are thrown over the surface where the blast has been set, and these cannon balls are thrown on the mats.'

MADE THE BEAR DRUNK.

Sport that Resulted in "Such a Headache" and has made Bruin Suspicious.

A party of Massachusetts sportsmen who were in Bangor, Maine, this week on their return home from a camping trip at Crawford Pond in the Katahdin Iron Works region, told of an experience with a bear belonging to the owner of the camp with whom they made their home during their two weeks visit. This bear was caught in a trap last spring and lost his right forepaw at the ankle joint. The hunter did not kill the animal, but got a rope around his neck and led him to the camp. There he built a stockade with a little house in one corner of it, pitched an old stub of a tree in the centre of the yard, hitched the bear to it, and this place has since been Bruin's home.

The bear was very savage at first, but soon became so tame that he would eat from the hand of the trapper and would allow one to pat and caress him. He has been one of the 'sights' for people visiting Crawford Pond during the past summer. A young Harvard College student was at the camp in August, and he got so friendly with the bear that they used to have wrestling matches. The bear labored at a disadvantage on account of having lost one of his paws, and he was unable to get a very good hold about the body of the student, but that made no difference; he could throw the young man every time, and the minute the wrestler would land on his back old Bruin would take the other paw and begin to claw his clothes. The young man stood such treatment all right until one day the bear scratched his face, and thereafter he kept away from the animal.

The Massachusetts sportsmen were obliged to remain close in camp one day during their visit on account of a heavy rain storm. They played casino and auction-pitch until they were tired of the sight of the cards, and one of them on seeing the bear perched on the stub of the tree in his yard thought of a scheme which would produce some amusement.

'Let's get the bear drunk,' said he to his companions. 'I've got a quart of old rye whiskey in my pack, which I brought in case some of you fellows were sick. None of you have been, and as none of you ever take anything, I'd just as leave give it to the bear as not.'

'It's mean to waste good stuff in that way,' said another member of the party, 'but I didn't buy it and as far as fun goes I'm in for anything.'

A ten-quart pail, three quarts of Indian meal, a quart of molasses and the whiskey were set out on the table in the camp. The meal, molasses and the whiskey were mixed together in the pail and then all adjoined to the bear's home. The pail with its tempting lunch was set out to the bear. He ate it and lapped the pail out so clean that it didn't have to be washed, and then the sportsmen waited for results.

In about an hour the bear was the most intoxicated animal that ever was seen in Maine woods. When the liquor first began to get in its work the bear was taken with an athletic fit and he jumped around and rolled over like a clown in a circus. He tried to climb the tree stump but its trunk seemed to be bigger to him than ever and after getting up a few feet from the ground he would lose his grip and fall end over and into the yard. The sportsman watched his antics and laughed until their sides ached. Finally old Bruin became sleepy and lumbered off into his cubby house. The next morning the first man in the party to go out of doors walked over to see how the bear was feeling. He looked into the little house and saw a sight which made him feel sorry. There lay the bear with his head on the good fore paw and the stub of the other one laid over his cranium. He seemed to say in the look which he gave the man. 'How sick I am!' For two days he would not eat or move out of his house and ever since he has carefully looked over all feed that was set before him, before eating it.

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CALLED THE WHITE DEATH.

A Remarkable Mist That Comes Suddenly and With Deadly Effect.

Of all the natural phenomena peculiar to the Rocky Mountain region none is more strange or terrible than the mysterious storm known to the Indians as "the white death." Scientific men have never yet had an opportunity of investigating it, because it comes at the most unexpected times and may keep away from a certain locality for years. Well-read men who have been through it say that it is really a frozen fog. But where the fog comes from is more than any one can say. This phenomenon occurs most frequently in the northern part of Colorado, in Wyoming and occasionally in Montana.

About two years ago a party of three women and two men were crossing North Park in a wagon in the month of February. The air was bitterly cold, but dry as a bone and motionless. The sun shone with almost startling brilliancy. As the five people drove along over the crisp snow they did not experience the least cold, but really felt most comfortable, and rather enjoyed the trip. Mountain peaks fifty miles away could be seen as distinctly as the pine trees by the roadside.

Suddenly one of the women put her hand up to her face and remarked that something had stung her. The other members of the party did the same thing, although not a sign of an insect could be seen. All marvelled greatly at this. A moment later they noticed that the distant mountains were disappearing behind a cloud of mist. Mist in Colorado in February? Surely there must be some mistake. But there was no mistake, because within ten minutes a gentle wind began to blow and the air became filled with fine particles of something that scintillated like diamond dust in the sunshine. Still the people drove on until they came to a cabin where a man signalled to them to stop. With his head tied up in a bundle of mufflers, he rushed out and handed the driver a piece of paper on which was written: "Come into the house quick, or this storm will kill all of you. Don't talk outside here."

Of course no time was lost in getting under cover and putting the horses in the stables. But they were a little late, for in less than an hour the whole party was sick with violent coughs and fever. Before the next morning one of the women died with all the symptoms of pneumonia. The others were violently ill of it, but managed to pull through after a long sickness.

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Mrs. Schoppen—Oh, my! look at that rug over there, isn't it perfectly hideous! Mrs. Price—Horrible! Such wretched colors!

Dealer (a moment later)—I noticed you looking at that rug, ladies. It's a great bargain; only \$135 and it's a genuine antique.

Chorus—Oh, how perfectly lovely!

Biggs—Why did you go to the insane asylum for a wife?

Diggs—I wanted one who wouldn't be continually giving me a piece of her mind.

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