

Chat of the Boudoir.

Opinions in regard to the important elements of artistic dressing are as varied as the modes, each one of which is supposed to create this ideal condition; but one feature, on which a large share of the success depends, lies in choosing a becoming color and harmonious contrasts. The question which color will best enhance your charms concealing the faults and bringing out the best tints in your complexion, is far more important than the average woman seems to realize. Her gown may be elegant in design and materials, and stunning in effect, but if the color is unbecoming it will not be half so attractive as the simple dress well chosen as to the individuality of style and coloring. That the artistic side of woman's instinct for dress is often wanting is convincingly manifest at every turn, and it is the wise woman who will admit that she cannot choose her own costumes successfully and will put herself in the hands of an experienced modiste.

To be always successful in color effects it is necessary to possess something of the artist's knowledge and intuition in regard to color, quality and complimentary contrasts. While it is true that all colors gain by the right contrast, there must be a judicious choice of shades to gain the best effect. One color forces another if it is its complimentary foil, for example, purple and yellow are complimentary, and red orange and blue green. There is pretty harmony in contrasts if colors closely related to each other are chosen, citron, olive and russet all harmonizing with purple. It is said that black weakens all colors, but it forms one of the most attractive contrasts on our gowns this season, one little touch in the form of a rosette and finely plaited end of silk gauze on the bodice, or a few little bands of velvet, bringing out the whole effect of the costume.

The color of the hair and eyes is a consideration not to be slighted in your choice of a costume, and the woman with red hair that gets herself up in light pink or blue makes a serious mistake, even to the point of using blue ribbon on a white gown. Black and white costumes are stunning on a woman with Titian hair, and the soft red shades of brown are always becoming. Any color which deepens the colour of the eyes is a safe investment, and another subtle point in the choice of color is to find the particular shade of green which is a part of every woman's natural coloring and bring it out in the finish of your gown. It may require an artist to discover it, but if you succeed you have a becoming effect which surpasses that of any other.

Neutral tints of beige and gray are so much used this season that the question of color concerns the contrast invariably used in the finish. The varying tints have their special complementary colors, and it is the artistic eye for harmonious effects which detects the right one. A pink grey is improved with green, and a blue gray with orange. White in some tone is a feature in the finish of almost every gown this season, and as every color is improved by contrast with white there is little if anything to be desired from an artistic point of view in the present fabric of fashion. Several colors are tastefully and harmoniously combined in one costume, giving a special style to our new gowns never quite equalled before. That elusive quality called chic, as applied to gowns, is said to be identical with contrast, and certainly it is a keen sense of the value of effect which serves to produce this result.

One means of creating the much sought after chic effect is in the use of gold galloon, gold buttons in small sizes, and the elegant cloth of gold which is especially effective in combination with ecru and cream lace. An entire gown of this expensive fabric, covered with lace, is one of the extravagant fancies of the day. However much or little you may be inclined to invest in it, it is effective beyond description, and decidedly one of the latest and most distinctive features of the newest French gowns. Not elegant enough in itself for some of the luxurious women this season,

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it is sometimes handsomely embroidered for the bolero so universally popular. The extent to which this fancy for gold trimming is carried is demonstrated in its use on white pique gowns, where gold galloon forms the belt, collar and cuffs on the sleeves, and possibly a finish for the vest and two or three bands on the skirt. We set it again on the ecru linen gowns and waists, so much worn, in combination with ecru lace and black velvet. No doubt this caprice of fashion will develop a variety of new possibilities later, and already the ways of using the small gold button are legion.

Another feature of the latest gowns in diaphanous materials is the revival of puffed sleeves not unlike those worn years ago. They are made in a series of moderately full puffs from shoulder to waist, or elbow, joined with a band of lace embroidery, velvet, or tucking. The small Greek sleeve with the dainty under sleeve is gradually gaining favor; yet it is not at all becoming to some people and is therefore proportionately disliked, so it will hardly become a general style. Lawn and lace lingerie undersleeves are a pretty feature in many of the new light foulard gowns made up for young women with straight gathered skirts with a group of tucks above the hem as they were worn years ago.

For the woman to whom the fashion is becoming, the collar band is discarded entirely and the bodice is cut out just a little below the base of the throat, either quite round or in a small V shape. It is finished in various ways with lace, tiny ruchings, or a flat turned down collar. Very much the same effect is gained by adding a little chemisette and collar band of transparent tucking or lace. This does away with the trying effect of the low cut and is very pretty.

It is astonishing how quickly we become accustomed to a new fashion or any revival of an old one and adapt it to our needs and peculiarities. This is especially noticeable in the outline of the new figure with no curve in at the waist line in front. The two inches extra measure around the waist is more than compensated by the pretty curve at the back, and the air of style, as well as the consciousness that it is hygienic in giving the body the correct poise. Already we are familiar with the new outline and almost unconsciously, perhaps, demand it in every stylish woman as a saving grace. The only disadvantage it can have by any possibility, will be illustrated no doubt, by the few women who always overdo everything in the way of fashion to the point of making it ugly.

The use of black velvet ribbon has developed beyond the possibilities of the baby width and it has blossomed out in wider bands of one and two inches. The inch width and the next one narrower trim many of the new foulards, three rows forming a wide belt effect on the bodice and sash ends weighted with fancy ornaments of gold at the extreme end. In graduated widths it appears on one of the new long coats of black taffeta for evening wear, a novel feature of which is a facing of pale blue satin faced cloth down either side of the front and a trimming of blue guipure embroidered with gold thread. All the old-time ideas for the disposition of black velvet ribbon with as many new ones in addition are wrought out this season even to the fancy of wearing black velvet bracelets tied in a little bow at the back.

Some of the most stunning gowns of the season are in black and white, possibly black taffeta elaborately trimmed with insertions of Chantilly lace and made up over white silk and white chiffon skirts. The lace may be either white or black and white Alencon is used for the transparent yoke. One very pretty idea carried over from last season is the use of either white or black point d'esprit in a deep accordion plaited flounce on the foundation skirt over one of silk or chiffon. This is finished with three tiny ruches or rows of ribbon and forms the lower skirt below a tunic of pompadour taffeta or satin foulard. This mode was so much liked last season that it has appeared again as if it were quite new, and with undersleeves and chemisette of the point d'esprit the effect is charming.

White muslins with black polka dots in varying sizes, not too close together, make lovely summer gowns with white Irish lace for yoke and sleeves and skirt trimming

with tiny ruffles edged with black; baby ribbon gathered on. Irish lace in the finest qualities is very fashionable for those who can afford it, especially for the gowns which require the pure white rather than the cream tints for decoration. A very odd fancy this season is the use of ecru lace on white gowns of silk; muslin with white silk polka dots and delicate flowering of one color with green leaves. The lace is used in a shaped flounce around the skirt and decorates the bodice below a yoke of very thin white chiffon daintily dotted over with small rhinestones.

Soft and clinging effects are the indispensable qualities of a fashionable gown. With abundant frill around the feet. With the exception of the slight increase in the size of the sleeves the whole tendency of fashion is toward the long drooping lines. Expansion except in the little matter of price, has no part in fashion's present scheme. Some of the new skirts are decidedly limp around the feet, being finished with a plain hem but the shoulders have at least the effect of a long line, and there is a gentle slope to the hat brims which the young lady dons. Long lines are the battle cry this season, and any mode of trimming which accentuates them is in order. Long points of lace with groups of tucks between trim an evening gown and bands of velvet ribbon are the finish with a frill of chiffon around the shoulders. The second gown is of white crepe de chine, lightly spangled and trimmed with insertions of lace over a pink accordion plaited chiffon skirt mounted on one of pink silk. A box plait of the crepe decline extends up the back, pink chiffon forms the wide draped belt, and the bolero is of crepe de chine and lace. Black velvet bands with tiny buckles fall over the arms, with long ends falling from the shoulder.

A pretty model for silk and cotton mousseline shows a trimming of black velvet ribbon and lace insertion. Crepe de chine and guipure lace form another costume. A stylish model for a white and black foulard is shirred on the bodice and around the hips, and trimmed with black velvet ribbon. The chemisette is of embroidered batiste. Flowered Liberty muslin is made up charmingly with a plain skirt gathered in at the waist and a group of narrow tucks above the hem. The broad collar is formed of Irish lace and tucks of pale blue crepe de chine, fastened together with black silk cords and cream silk tassels. A simple model for blue and white foulard is decorated with bands of the material edged narrowly with bands of closely stitched white satin. Buttons of oxidized silver and gold and chemisette collar of lace over pink silk are the finish. Pale pastel pink foulard forms the next gown with a bolero jacket, a Cluny lace belt and vest, and a shirred skirt with two rows of wide Cluny insertion around the hips.

FRILLS OF FASHION.

The millinery fruits which appear on some of the latest hats are fearfully and wonderfully made of black and colored velvets. There is variety, too, in this counterfeit fruit department, and the black cherries and grapes are really quite a success—not as true representations of their kind perhaps, but as giving striking effects with green leaves on the cream straw hats with a stylish bow of black velvet ribbon, or cream lace and a buckle.

Bows in the hair have become so common that they are considered out of style by the ultra smart. And for evening dress a wreath of leaves, either green, silver and gold in color, or in the gray faded tints of violet and red, are worn instead. Young girls wear a wreath of small flowers or one single real rose.

One of the pretty new fringes is made of satin cords, black, white or colored, combined in some instances with loops of taffeta ribbon.

A fashionable garment which constitutes part of a racing costume is a military looking coat reaching to the knees. The first Napoleon's coat is the model from which it evolved and while there is not much in a name when it is applied to fashion, the 'Premier Consul' coat has some significance. It is fashioned in white cloth, if you like, fastened with gold buttons, and the unique feature is the sash of soft white crepe with bullion fringed ends. This is rather short of course. Then there is a cape, a wide turned down collar, and the new sleeve turned back in a cuff over linen lawn un-

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dersleeves. Rows of stitching finish all the edges. There is simply no limit to the extravagant productions of the season in the way of long coats. These are rarely needed in warm weather, but when they are made of lace with no lining they are distinctly a summer garment. Thicker materials, like cloth and silk are made up without any lining so they are not burdensome and as a means of adding to an elegant gown an up to date appearance, they are unequalled. Even the dust cloaks are made of linen looking attractive they are made with so much style. Some have empire waists and long tucked breadths below, and are finished with hand some heavy lace of the same ecru color covering the upper portion in bolero form and black stitching. Some are quite plain with the stitching and tucks for trimming. Again they are made of blue linen with white pipings.

Square hat crowns are new phases in millinery.

Pale pink batiste makes a charming gown for a young girl just coming into her teens. Tuck the skirt all around the hips in vertical lines to within nine inches of the hem, which is cut in scallops and finished with narrow lace. A straight gathered ruffle is added below or rather attached underneath the scallops, and is also finished with lace. The bodice tucked down in the form of a pointed yoke back and front, is tucked again two or three inches deep around the waist, improving the figure and the belt is of tucked lawn with two rows of narrow black velvet ribbon sewn a little way from the edge.

Ribbons decorated generously with gold thread are used for corselet belts, revers and collars.

A pretty bodice for a white organdie gown is made of alternate rows of lingerie ribbon and bands of the organdie, dotted over with French knots. The edges are joined with an open-work stitch. Another pretty use for French knots in white is on narrow black velvet ribbon for trimming collar bands.

The strictly severe sailor hat is not very much in favor this season, and if we had always followed French taste in this particular it never would have flourished to any such extent as it has. It is suitable only for young girls, decked in outing garb, but it has been and is still worn by women who have passed the four corners of life. However, there is a substitute for this hat almost as variable in shape and trimming as the faces which it shadows. There is the sailor shape in soft lace-like straw, trimmed with a stylish bow of velvet or ribbon, a huge chiffon rosette with golden galloon or a scarf of chiffon around the crown and possibly folds of chiffon facing the brim. Then are turbans and

toques of rough straw and pique, covered with stitching and trimmed with soft silks. Rough rider hats we have had all winter and they are here again, made of felt straw, and linen duck.

AN EARTHQUAKE AT SEA.

The Experience of a Sailing Vessel off the Mouth of the Columbia River—
The British ship Saint Mirren that arrived at Astoria, Ore., from Yokohama experienced a peculiar phenomenon. It was about half past 6 when Capt. Cordiner, the bar pilot boarded her from the pilot schooner San Jose. The wind at the time was blowing light from the south, and there was only a moderate swell on.

Suddenly the sea to the southward was seen to be in commotion, as if a hurricane was blowing, but the wind did not increase as an immense wave approached the vessel. The ship was tossed about for over two years in a sea that would bury her in the water and then again lift her up and drop her down. The seas frequently washed clear over her. After this had continued for about two hours it subsided as quickly as it had arisen, and the wind immediately shifted from south to east, then in a short time to northwest, going almost around the compass in a few hours. The wind from the northwest was soon in the nature of a gale, and the ship was under lower topsails during the night, but no injury was done to her. Capt. Hamilton and Capt. Cordiner at first thought that a tidal wave was coming, but the long succession of big waves leads them to the belief that there must have been an earthquake in that vicinity.

The self-recording government barometer in the office of Weather Observer Johnson of this city shows that about 4 o'clock yesterday morning there was an electrical or seismic disturbance in the vicinity, and the telegraph wires also gave evidence of it at the same time. While the ship was experiencing the waves off the mouth of the river the barometer remained steady. This would indicate that the waves resulted from an earthquake that happened early in the morning, and as the effect of an earthquake in Japan is felt here ten days later, it can be estimated how far away it was.

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